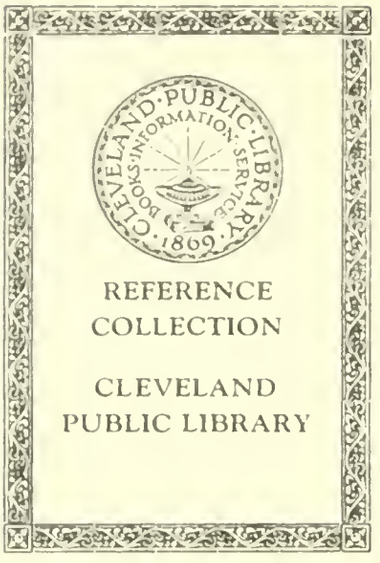

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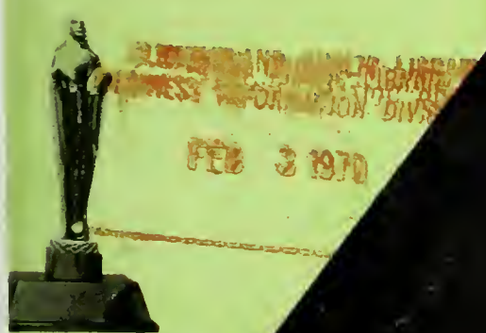
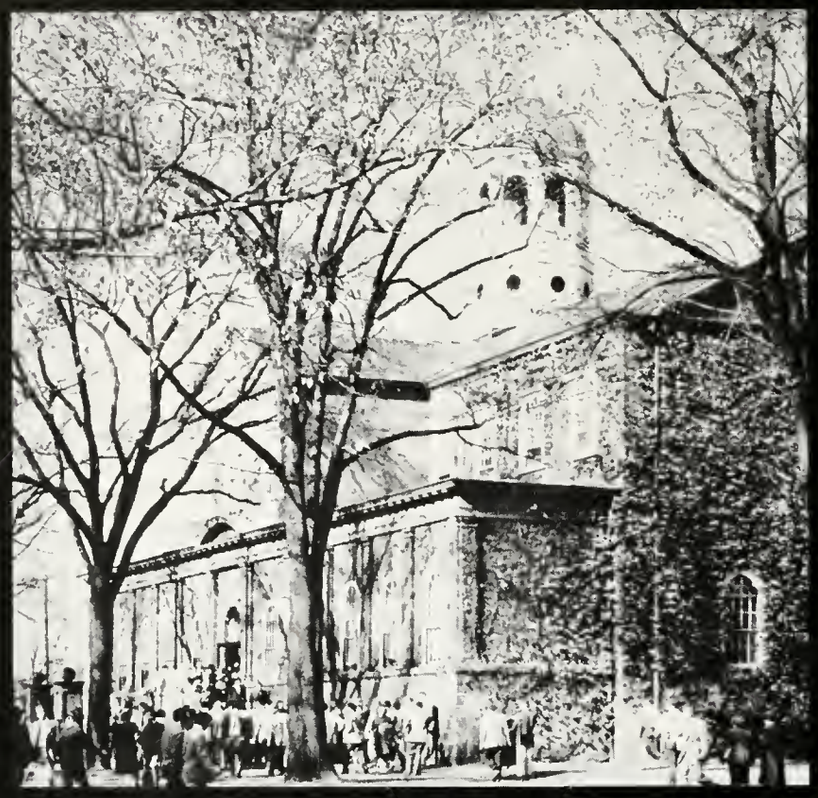


Send your company to college.



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BUSINESS SCREEN

JANUARY, 1970 • VOLUME 31 • NUMBER 1

The Magazine of Audio and Visual Tools and Techniques of Communication

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The beer pours and Niagara stops: ARRIFLEX® 35 shoots both "as usual" for Holland-Wegman Productions, Inc.

In the age of specialization, the commercial film producer may be likened to the Renaissance Man—facing new situations and challenges each day. So it is wtih Holland-Wegman Productions of Buffalo, New York whose credits encompass TV commercials, industrials, documentary features, educational films—virtually the full spectrum of in-and-out-of-studio assignments. Two jobs recently completed by the firm indicate the diverse—and often fascinating—nature of the work handled by the commercial film producer.

One included a 60-second commercial for a brewer in West Virginia. Here, the job required H-W crews to show a foursome relaxing on the patio, chatting amicably over bottles of beer. Although such a spot might easily have been shot on location, H-W felt it best to stay in the studio. Here, sound and lighting both are far more malleable in the director's hands—both able to make or break the viewer's appetite for the sponsor's beer.

But on another job, no studio could have housed the subject—Niagara Falls. H-W had been in the midst of a film concerned with the geology of the world famous waterfall, when a separate government sponsored geological survey ordered the water "turned off" in order to investigate the land mass beneath. Writes H-W President, Paul Sciandra: "How lucky could we get? Right in the middle of our project, someone decides on this never-to-be forgotten and never-to-be duplicated event. At the moment the water stopped, revealing to the eyes of mankind the land beneath for the first and only time, our Arriflexes were really recording a piece of history. But as far as the 35's were concerned, it was just business as usual—in, out and around the setting as quickly as feasible, as reliably as always."

Even when the action can be repeated, such as in the studio, H-W's personnel approach each shot as if it were now-or-never. This professionalism helps explain the firm's success with such clients as Xerox, Ford Motor, Marine Midland and many other national names. It also explains the company's selection of Arriflex 352C cameras. Noted for their lightweight and compact design, they combine total mobility with the proven reliability of their rock-steady film movement. And with its complete accessory system, the same Arriflex masters equally the requirements of sound stage or river bed.

But this was the thinking behind the Arriflex's creation: to be as versatile as the filmmakers who consistently rely upon it.

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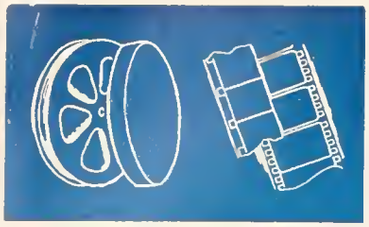

right off the newsreel

Abel-Black Corporation Formed in Canadian Merger

Two giants in Canada's photographic industry have merged to form Abel-Black Corporation Limited. The firms are Chas. Abel Photo Service, a photo processing company, and Eddie Black's Limited, Canada's largest chain of retail photographic equipment stores.

Headquartered in Toronto, Abel-Black will now provide a complete range of photographic services, including the sale of cameras and film, photo accessories, special optics, audio visual equipment, and black and white and color processing.

Eddie Black operations include camera, film, and accessory sales, from 20 stores through southern Ontario, film processing in a plant separate from the Abel Photo Service labs, and a tremendously growing audio-visual division.

Chas. Abel Photo Service is one of the largest processors in Canada, providing photofinishing service to some 500 drug stores and similar retail accounts throughout Ontario.

U. S. Industrial Festival Sets March 1 Deadline

The U. S. Industrial Film Festival reports that entries are now being accepted for the 3rd annual event and should reach festival headquarters prior to March 1, 1970. Awards will be presented on April 30, 1970 in Chicago's Palmer House Hotel.

"Based on the growth of the festival over the past year and the responses we are receiving, we anticipate doubling the 250 entries received last year," festival creator and chairman, J. W. Anderson noted. "We are enlarging both our board of advisors and our judging committees to continue to adequately serve entrants. Limiting entries to 16mm industrial motion pictures and 35mm filmstrips assures the business film producer that the focal point will be on his production, not overshadowed by features or television commercials."

Entry forms and information about the festival may be obtained by writing to the festival's new offices in the Film Center Building, Suite 216, 161 East Grand Avenue, Chicago, Illinois 60611 U.S.A. Overseas entrants may cable FILMFEST, Chicago.

United Air Lines Opens "Mini-Library" in NYC

United Air Lines is expanding its stock footage "mini-library" concept to the East Coast, following the immediate success of its first "mini-library" which was opened in Chicago in August.

J. A. Kennedy, director of publicity for the airline, said United has opened a "mini-library" in New York City to provide East Coast film producers and editors with facilities for viewing selected scenes in the airline's film library and for faster service in obtaining orders from its film library catalogue.

Mini-library services may be obtained through publicity manager, United Air Lines, 277 Park Ave., New York.

The mini-library is maintained for the airline by V.P.I. Color Center, 410 East 62nd St., N.Y.

Food Production Conferenc Seeks Agricultural Films

International Minerals & Chemical Corporation will hold Food Production Conferences in Manila, Phillippine Islands and Santiago, Chili during March of 1970. These conferences will be attended by top management people of leading organizations engaged in agricultural fertilizer and chemical manufacturing and sales. Observers represent additional local and regional business interests related to feeding the world.

One of the major goals of the conferences is to display new ideas, results of recently initiated

Continued on page 8

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programs, and thoughts for the future as they relate to agriculture. Ideas selected for this purpose are those which can be used by developing nations to improve their per capita food production and consumption.

BUSINESS SCREEN readers who have a film or program which should be considered for showing at the conferences should contact the *Administrative Center, International Minerals & Chemicals Corporation, Dept. BSC Skokie, Illinois* 60076.

UFA Slates 1970 Film Scholarship Competition

The University Film Association has announced the beginning of competition for SEVEN SCHOLARSHIPS IN FILM to be awarded to students in American universities and colleges.

Although film has been one of the fastest-growing academic disciplines in recent years, the amount of financial aid available to students has not kept pace. Therefore, the University Film Association, a professional organization of more than six hundred individuals, institutions, and companies has embarked upon a program to increase the number of scholarships available to students of the art.

Any graduate or undergraduate student is eligible to apply for these scholarships, which will be awarded principally on the basis of the student's past work in film production, scholarship, or criticism. Competition will close February 14, 1970.

Information on the organization's scholarship program can be obtained from Professor Howard Suber, Scholarship Chairman, University Film Association, in care of the UCLA Motion Picture Division, Los Angeles 90024.

Modern Introduces "The Shape of Films to Come"

The next decade promises to be a time of innovation and change for the communications industry. It is evident that motion pictures, along with other visual media, will assume an important voice in the language of the '70's.

As a service to New York's communications executives, Modern Talking Picture Service recently introduced *The Shape of Films to Come*, a series of programs designed to provide an opportunity to see examples of recent business films.

About a hundred advertising and public relations executives, on both client and agency sides, attended the first program on December 4 at the Johnny Victor Theatre. Films shown included *Why Man Creates*, Saul Bass's Academy Award winner for Kaiser Aluminum; *New York City*, from United Air Lines' centennial commemorative.

Holland-Wegman Now Mars; Four Execs Added

The name of Holland-Wegman Productions, Inc., producers of commercial films, has been changed to Mars Productions.

Simultaneously, four key executives were appointed to the management staff. Wayne D. Appleton has become sales manager; John W. Cantillon, senior account executive; Robert B. Rleske, Production manager, and Michael A. McNerney, business manager and executive assistant to the president, Paul Sciandra.

Nelson Editing Service at New Milwaukee Location

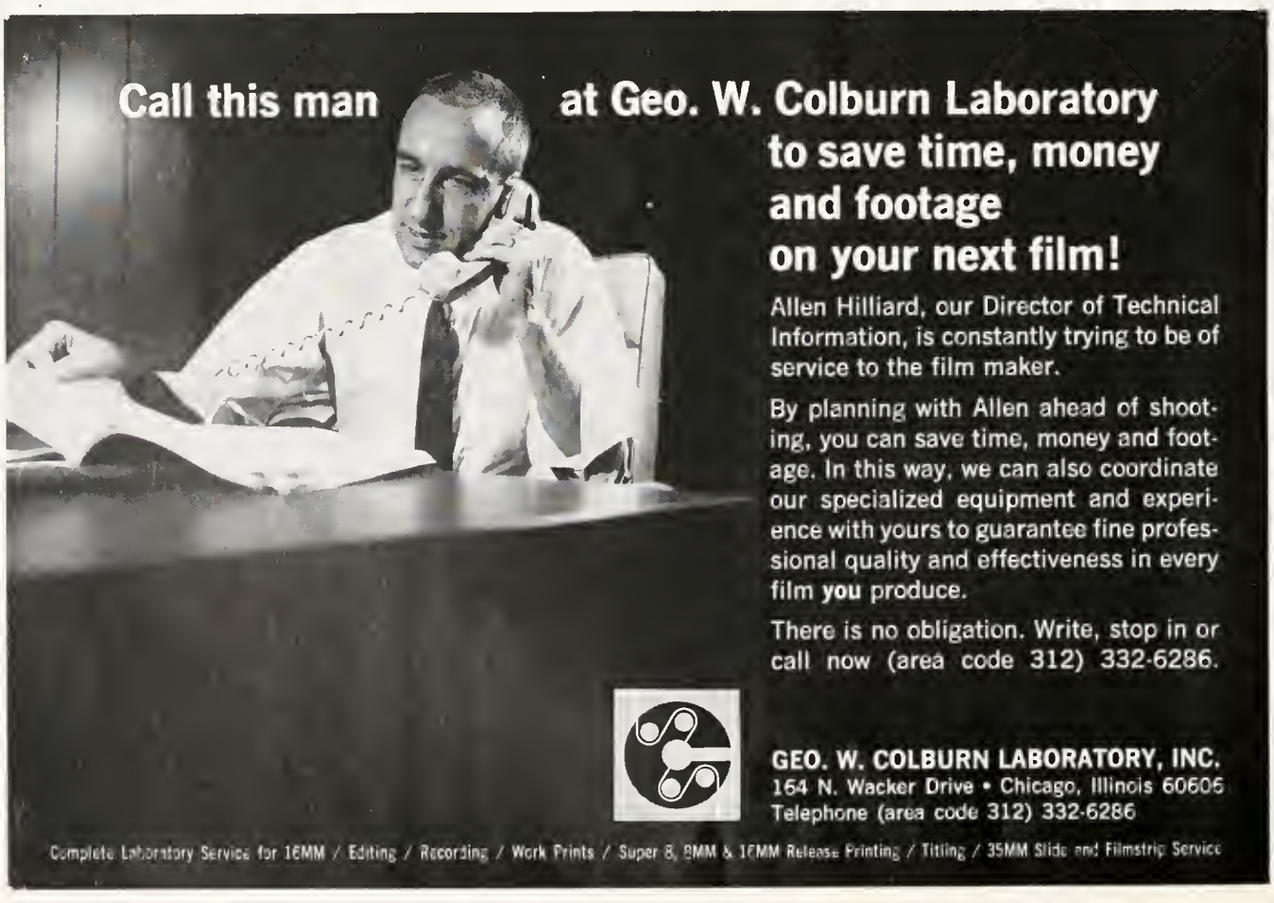
Nelson Editing Service has opened a new office at 2909 N. Humboldt Blvd., Milwaukee, Wis.

The company provides film producers with complete editing services, sync and voice over narration track cutting, effects editing, a-b music cutting and selection, a-b original conforming and negative cutting, release printing, print breakdown, boxing and shipping.

Association Films, Inc. Relocates Canada Office

Association Films, Inc. has moved its Canadian affiliate, Association-Industrial Films to 333 Adelaide Street West, Toronto 133, Ontario.

The new quarters are now in line with Association's continuing program of expansion. Last month new libraries were opened in La Grange, Illinois and Dallas, Texas.



There's nothing new about a quad printer.

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Because right now there is only one Optronics Mark X Quad Printer to give you better print quality. *Quicker.*

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Like new services, specifically inventory maintenance of release prints, drop shipment distribution, and 100 percent inspection.

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the screen executive

Blucher Joins Fairchild As Audiovisual Marketing Mgr.

Stephen Blucher has joined Fairchild Industrial Products, a division of Fairchild Camera and Instrument Corporation, as marketing manager for audiovisual and communications products. He will be responsible for marketing of the entire Fairchild line of automatic cartridge loading 8mm sound film projectors.

Lewis Is Appointed VP In Major Expansion at VPI

W. W. "Red" Lewis has been appointed vice president for VPI Films. Lewis will develop new film projects with major industrial clients, specifically those dealing with major contemporary issues and those reflecting management's feeling of involvement.

The appointment establishes an East Coast base for the firm, which was organized primarily to produce films dealing with the complexities of change.

Brotman Joins P.T.A. As VP, Sales and Marketing

Charles H. Brotman will institute a production liaison service to clients for their conventions, exhibitions, sales meetings and specialized projects in his new position as vice president of sales and marketing at Presentation Technical Aids, Inc.

Brotman's experience include a career in business communications, multi-media presentations, live theatre and the audiovisual field.

Pioneer Producer Of Calvin Productions Dies at Age 85

Joseph De Frenes, nontheatrical motion picture producer pioneer, is dead at the age of 85.

De Frenes founded the firm of Bosworth, Felton and De Frenes, later renamed the DeFrenes Company, after he bought out his partners. Upon retirement in 1963, De Frenes sold his company to Calvin Productions of Kansas City, who named the new firm Calvin-DeFrenes Corporation, presently called Calvin Productions of Pennsylvania.

DEFRENES

ELRICK

Kirschner Studios Promotes Elrick To Vice Presidency

The appointment of George S. Elrick to vice president of Wm. N. Kirschner Studios was made at that company's annual stockholders' meeting Sunday, Nov. 23rd.

The Kirschner organization, producers of industrial and educational motion pictures, and audiovisual sales training aids, has offices and facilities in Glenview, Illinois and in Tampa, Florida.

IQ Elects New Officers And Board of Governors

In election results of The International Quorum of Motion Pictures, W. B. Legg, Jr., Executive Producer of Paragon Productions, was named president; Hack Swain, of Hack Swain Productions, was elected vice president; Secretary-Treasurer of IQ is Fred Niles of Fred Niles Communications Center.

The new board of governors includes Georges Pessis of Paris, Heinrich Fueter of Condor Films in Zurich and G. H. W. Groom of Films of Africa in Johannesburg, the three officers and three past presidents.

Ralph Lopatin Productions Elects Levanios President

The Philadelphia motion picture firm, Ralph Lopatin Productions, has elected Michael Levanios, Jr. to succeed Ralph Lopatin as the company's president. Lopatin has become chairman of the board and continues as chief executive officer.

Levanios has been associated with Ralph Lopatin Productions since 1963, as vice president and production manager.

Around The Industry

Marvin Fireman has joined MPO, New York, as director . . . GAF Corporation has named *Edwin T. Mosher* to the post of industrial specialist for the company's central region . . . *Marshall M. Sluyter* has been named vice president of Instructional Dynamics Inc. . . . *Gordon Willis* has returned to Audio Productions from a leave of absence during which he was director of photography on three major features . . . *Estelle Tepper* has joined The Fifi Oscard Talent Agency and will be working on industrials, commercials, and theater . . . *Eugene S. Cooper* has been appointed advertising manager for the Photo lamp Division of Sylvania Electric Products, Inc. . . . *E. R. "Skip" Bulkley* has been appointed eastern marketing representative of LaBelle Industries, Inc. . . . Lori Productions, Inc. has added *H. Donald Prouty* to their staff as an executive producer . . . *Charles Howard Reed* has been named director, southwestern regional sales for the CBS Electronic Video Recording Division . . . *Alex Broda* has been named to head the Arriflex Service Dept. of Alan Gordon Enterprises, Inc. . . . *Walter Charnley* has joined Walter J. Klein Company, Ltd. as creative director . . . and the DuKane Corporation has named two new district managers. *Alan J. Spriet* will be midwest sales district manager, in charge of a nine state area; *Jack Elliott* is now sales manager for DuKane's eastern territory, working in New York and the New England states.

W. C. Fields and Mae West in their famous comedy classic "My Little Chickadee"

Meet your new PR film distribution team.

Revivals of early movie classics are doing big box office business today. In fact, major stars like Mae West and W. C. Fields are actually reaching larger audiences now than when their movies first appeared. And along with these classic films, guess what else today's audiences are seeing? Right. A PR film which has been booked to help reinforce the program.

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This is just one more reason to talk with us about *your* PR film distribution. Whether it's movie houses only, or a full mix of all of today's distribution channels, you'll find it really does pay to talk with the man from United World.

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THE MOST HONORED FILMS OF 1969

America In Space: The First Decade
Producer, Sponsor, Distributor: NASA
Silver Medal — Atlanta International Film Festival
Golden Eagle — CINE
First Prize — 6th International Exhibition of Scientific Films, Buenas Aires

And Of Course You
Producer: Murakami — Wolf Films, Inc.
Sponsor, Distributor: USIA
Diploma of Participation — 7th International Festival of Science Fiction — Trieste
Golden Eagle — CINE
Special Diploma — 5th International Festival of Scientific & Technical-Belgrade
Diploma of Participation, 12th Golden Mercury, Venice

Astrocolor
Producer: Wilding, Inc.
Sponsor: American Airlines
Golden Eagle — CINE
Chris Certificate — Columbus Film Festival
Silver Osella, Certificate of Participation — 20th International Exhibition of Documentary Films, Venice

Birthright
Producer: Fred A. Niles Communications Centers, Inc.
Sponsor: Bible Society
Bronze Medal — N.Y. Film Festival
Gold Camera — U.S. Industrial Film Festival
Chris Statuette — Columbus Film Festival

Bronchospasm
Producer: Aegis Productions, Inc.
Sponsor: Warner-Chilcott Laboratories
Distributors: Modern Talking Picture Service
Golden Eagle — CINE
Diploma of Honor — 6th International Exhibition of Scientific Films, Buenas Aires

Combustion Techniques in Liquid Scintillation Counting
Producer, Sponsor: Argonne National Laboratory
Distributor: Association Films, Inc.
Golden Eagle — CINE
Diploma of Participation — 7th International Festival of Science Fiction — Trieste

The Discoverers
Producer: Peckham Productions
Sponsor, Distributors: Union Carbide Corp.
Golden Eagle — CINE
Gold Medal — Atlanta International Festival
Diploma of Participation — 7th International Festival of Science Fiction Films — Trieste

Experiments In Motion Graphics, Pt. 1; Permutations, Pt. 2
Producer: John H. Whitnet
Sponsor: IBM Corporation
Distributor: New York City Museum of Modern Art
Golden Eagle — CINE
Silver Osella, Certificate of Participation — 20th International Exhibition of Documentary Films, Venice

A Fable
Producer: Fred A. Niles Communications Centers, Inc.
Sponsor: Mobil Oil Company
Distributor: Columbia Pictures Corporation
First Prize — PRSA Film Competition
Grand Award — N. Y. Film Festival
Golden Dove — Atlanta International Film Festival
Golden Eagle — CINE

A Few Notes On Our Food Problem
Producer: James Blue
Sponsor, Distributor: USIA
Golden Eagle — CINE
Best Documentary, Best Color Cinematography — 11th International Film Festival, Vancouver
Diploma of Participation, 12th Golden Mercury, Venice

A Gathering of One
Producer: Henry Strauss Communications, Inc.
Sponsor, Distributor: IBM World Trade Corp.
Golden Eagle — CINE
Chris Certificate — Columbus Film Festival
Special Award — N.Y. Film Festival

Have A Healthy Baby
Producer, Sponsor & Distributor: Churchill Films
Golden Eagle — CINE
Blue Ribbon — American Film Festival
Chris Certificate — Columbus Film Festival

Holy Thursday
Producer & Distributor: George F. Hood, Richard Blakeslee
Golden Eagle — CINE
Silver Medallion — 6th International Amateur Film Festival, Kelibia

Homage To Rodin
Producer: Herb Golden Productions
Sponsor: B. G. Cantor Art Foundation
Distributor: Herb Golden Productions
Chris Certificate — Columbus Film Festival
Gold Medal — N.Y. Film Festival
Golden Eagle — CINE

Honolulu
Producer: Cal Bernstein Productions
Sponsor: United Air Lines
Distributor: Modern Talking Picture Service
Gold Medal Special Jury — Atlanta International Film Festival
Gold Camera — U.S. Industrial Film Festival
Chris Certificate — Columbus Film Festival
Golden Eagle — CINE

Intertie
Producer: Robert Charlton Motion Pictures
Sponsor & Distributor: Bonneville Power Administration
Diploma of Participation — 12th Golden Mercury Competition — Venice
Golden Eagle — CINE
Bronze Medal — N.Y. Film Festival
Silver Cindy — IFPA
Bronze Medal — Atlanta International Film Festival

Invitation To Europe
Producer: Pace Films, Inc.
Sponsor & Distributor: American Express Co.
Silver Medal — N.Y. Film Festival
Silver Medal — Atlanta International Film Festival
Chris Statuette — Columbus Film Festival
Golden Eagle — CINE
Diploma of Participation — 12th Golden Mercury Competition — Venice
Gold Hugo — Chicago International Film Festival

Kevin
Producer: Malcolm Tarlovsky
Sponsor: Syracuse University & Central N.Y. Bank Assoc.
Gold Medal — Atlanta International Film Festival
Gold Camera — U.S. Industrial Film Festival
Blue Ribbon — American Film Festival

Leo Beuerman
Producer: Centron Corporation, Inc.
Silver Medal — Atlanta International Film Festival
Silver Cindy — IFPA
Chris Statuette — Columbus Film Festival
Special Award — N.Y. Film Festival

Lillehei On Stagnant Shock
Producer, Sponsor & Distributor: The Upjohn Company
Diploma of Honor — 6th International Exhibition of Scientific Films, Buenas Aires
Golden Eagle — CINE
Gold Medal — Atlanta International Film Festival
Chris Statuette — Columbus Film Festival

Once Upon A Time
Producer: MPO Productions
Sponsor: United Air Lines
Golden Eagle — CINE
Silver Phoenix — Atlanta International Film Festival
Gold Medal — N.Y. Film Festival

On Guard
Producer: Don Hoster
Sponsor: District Attorney L.A.
Bronze Medal — N.Y. Film Festival
Gold Camera — U.S. Industrial Film Festival
Bronze Medal — Atlanta International Film Festival

On The Move
Producer & Sponsor: Lockheed Aircraft Corporation
Eastern Airlines Ionosphere — Atlanta International Film Festival
Chris Certificate — Columbus Film Festival
Silver Cindy — IFPA

Paced To Live
Producer & Distributor: Empire Photosound, Inc.
Sponsor: Great Northern Railway
Golden Eagle — CINE
Bronze Medal — Atlanta International Film Festival
Award of Merit Certificate — National Safety Council

The Perils of Priscilla
Producer: Dimension Films
Sponsor: Pasadena Humane Society
Distributor: Churchill Films
Bronze Medal — N.Y. Film Festival
Chris Certificate — Columbus Film Festival
Gold Medal — Atlanta International Film Festival
Golden Eagle — CINE
Certificate of Participation — 23rd International Film Festival — Edinburgh

A Place To Grow
Producer: Peckham Productions
Sponsor: Eastman Kodak
Distributor: Eastman Chemical Productions
Golden Eagle — CINE
Silver Medal — Atlanta International Festival
Silver Medal — N.Y. Film Festival

Prescription: Roses
Producer: The John Hopkins University — Applied Physics Lab
Sponsor: Dept. of Health, Education & Welfare
Distributor: U.S. Public Health Service
Golden Eagle — CINE
Chris Certificate — Columbus Film Festival
Gold Cindy — IFPA

Project Apollo
Producer, Sponsor & Distributor: USIA/E. Spec Films, Inc.
Golden Eagle — CINE
Certificate of Participation — 2nd International Film Festival, Rio de Janeiro
Golden Rocket, Diploma of Merit — 16th International Electronic, Nuclear, Telecommunications Review, Rome
Gold Medal — 7th International Festival of Maritime & Exploration Films, Toulon
Diploma of Participation — 12th Golden Mercury — Venice

Radio Bantu
Producer: Killarney Film Studios
Sponsor: South African Information Service
Distributor: Sterling Movies
Silver Medal — N.Y. Film Festival
Gold Camera — U.S. Industrial Film Festival
Gold Medal — Atlanta International Film Festival

Robert Kennedy Remembered
Producer: Guggengeim Productions, Inc.
Producer & Distributor: Guggenheim Productions, Inc.
Sponsor: Robert Kennedy Memorial Foundation
Distributor: General Pictures Corporation
Golden Eagle — CINE
Blue Ribbon — American Film Festival
Gold Cindy — IFPA

Second Sight
Producer: Lee Mendelson Film Productions, Inc.
Sponsor: The Eye Bank for Sight Restoration
1st Prize — NVCA "Day of Visuals"
Bronze Medal — N.Y. Film Festival
Chris Certificate — Columbus Film Festival
Gold Cindy — IFPA

The Significance Of You
Producer: de Martin — Marona & Assoc.
Sponsor: Boise Cascade Corporation
Distributor: Modern Talking Picture Service
4th Prize — International Industrial Film Festival
Chris Certificate — Columbus Film Festival
Golden Eagle — CINE

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Ski The Outer Limits
Producer: Summit Films, Inc.
Sponsor: Hart Ski Mfg. Company
Distributors: Modern Talking Picture Service, Associated Films
Bronze Medal — N.Y. Film Festival
Blue Ribbon — American Film Festival
Gold Camera — U.S. Industrial Film Festival
Bronze Medal — Atlanta International Film Festival
Emily — American Film Festival
Golden Eagle — CINE
Silver Cup — 25th International Competition of Sports Motion Pictures, Cortina
Honorable Mention — Chicago International Film Festival

Sky Capers
Producer & Distributor: Pyramid Film Producers
Sponsor: Carl Boenish
Golden Eagle — CINE
Diploma of Honor — 25th International Competition of Sports Motion Pictures, Cortina
Diploma of Merit — 2nd International Film Festival, Rio de Janeiro

Steps Toward Maturity & Health
Producer: Walt Disney Educational Materials
Sponsor: Upjohn Company
Distributor: Walt Disney Educational Material
Golden Eagle — CINE
Chris Statuette — Columbus Film Festival
Diploma of Honor with Special Mention — 6th International Exhibition of Scientific Films, Buenos Aires

Strange Partners
Producer and Sponsor: Reela Films
Distributor: Sterling Movies
Golden Eagle — CINE
Diploma of Honor with Special Mention — 6th International Exhibition of Scientific Films, Buenos Aires
1st Prize — Hoje de Tilo de Plata — 7th International Children's Film Festival, La Plata
Silver Anchor & Diploma — 7th International Festival of Maritime & Exploration Films, Toulon

Subject: Packaging
Producer: Goldsholl & Assoc.
Sponsor: Owens — Illinois
Silver Medal — Atlanta International Film Festival
Silver Cindy — IFPA
Gold Camera — U.S. Industrial Film Festival
Chris Certificate — Columbus Film Festival
Bronze Medal — N.Y. Film Festival

Talking With Dolphins
Producer: Naval Undersea Warfare Center
Sponsor: Biosciences Systems Div. Naval Underseas R & D Center
Distributor: Naval Undersea Research & Development
Academy of Var Prize — 7th International Maritime & Exploration, Toulon
Bronze Medal — Atlanta International Film Festival
Golden Eagle — CINE

The Thinking???Machines
Producer & Sponsor: Bell Telephone Laboratories, Inc.
Distributor: Garden State Novo, Inc.
Golden Eagle — CINE
Diploma of Participation — 7th International Festival of Science Fiction, Trieste
Diploma of Participation — 7th Golden Mercury Competition, Venice

Tomorrow Is A Day
roducer: Guggenheim Productions, Inc.
ponsor & Distributor: Illinois Sesquicentennial Commission
olden Eagle — CINE
old Camera — U.S. Industrial Film Festival
old Medal — Atlanta International Film Festival

Trio For Three Angles
roducer & Sponsor: Bruce & Katherine Cornwell
istributor: International Film Bureau
olden Eagle — CINE
rogrammed — 5th International Week, Educational & Teaching Films, Brussels
pecial Panel Prize — 4th International Exhibition of Scientific Films, Buenos Aires

Vitamins From Food
Producer: Wexler Film Productions
Sponsor: Dairy Council of Calif.
Distributor: Henk Newenhouse, Inc.
Diploma of Participation — 12th Golden Mercury — Venice
Blue Ribbon — American Film Festival
Golden Eagle — CINE

Water
Producer: Cavalcade Productions Inc.
Sponsor: Morton Salt Company
Distributor: Modern Talking Pictures
Golden Eagle — CINE
Silver Cindy — IFPA
Bronze Medal — N.Y. Film Festival

A Way Out Of The Wilderness
Producer: John Sutherland Productions
Sponsor: Edward Newman
Distributor: Div. of Mental Retardation, Dept. of HEW
Golden Eagle — CINE
Blue Ribbon — American Film Festival
Chris Certificate — Columbus Film Festival

What's It Going To Cost You
Producer: Portafilms
Sponsor: Consumers Power Company
Distributor: Portafilms Management Services
Golden Eagle — CINE
Bronze Plaque — National Safety Council
Diploma of Participation — 12th Golden Mercury Competition — Venice

Why Man Creates
Producer: Saul Bass & Assoc.
Sponsor: Kaiser Aluminum & Chemicals
Distributor: Modern Talking Picture Service
Gold Medal — International Festival, Moscow
Golden Eagle — CINE
Blue Ribbon — American Film Festival
Oscar — Academy of Motion Picture Arts & Sciences
Information Award, Grand Prix & First Award — International Industrial Film Festival
Waterford Glass Award, Statuette of St. Finbarr — 14th International Film Review, Cork
Certificate of Participation — 23rd International Film Festival, Edinburgh
Diploma of Merit — International Amateur Film Festival, Marburg
Silver Seal — 7th International Festival of Science Fiction — Trieste
Gold Medal — 12th Golden Mercury Competition, Venice
Silver Osella, Certificate of Participation — Venice Exhibition of Documentary — Venice

Worth How Many Words
Producer: Goldsholl & Assoc.
Sponsor & Distributor: Eastman Kodak Company
Honorable Mention, Silver Medal — 8th International Children's Festival, La Plata
Golden Eagle — CINE
Gold Cindy — IFPA
Special Award — N.Y. Film Festival

Zelenka
Producer: Group 8 Films
Sponsor & Distributor: Amrak Nowak Assoc.
Golden Eagle — CINE
Certificate of Participation — 23rd International Film Festival, Edinburg

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1970 FILM FESTIVAL PLANNING GUIDE

An exclusive review of 1970 film festivals and awards competitions.

THE AMERICAN FILM FESTIVAL

Sponsored by the Educational Film Library Association
New York City May 12-16, 1970

The 1970 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries throughout the U.S., will be held May 12-16, 1970 at the New York Hilton Hotel, New York City.

CATEGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Elections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (trophy) Awards to be presented at banquet, Saturday, May 16, 1970. **FESTIVAL:** May **Closing date for entries:** January 15, 1970.

INFORMATION: Educational Film Library Association, Inc., 250 West 57th Street, New York City 10019.

THE 1970 AMERICAN TV & RADIO COMMERCIALS FESTIVAL

New York City — May 19, 1970
Other U.S. & Foreign Cities — May-June

ELIGIBILITY: Open to commercials broadcast in the U.S. and Canada for first time during 1969 and through January 1970. No limit on entries from sponsors, agencies, station or production companies.

ENTRY DEADLINE: February 1, 1970.

FEES: $50 per entry; $35 to attend the full day of screenings and the formal award ceremonies in Philharmonic Hall, Lincoln Center.

CATEGORIES: TV-Forty product classifications plus one category for Classics, which must have been first telecast more than five years ago. A special International TV and cinema category is open to entries from all other countries. Radio entries are grouped by size of market reached.

JUDGING: By ten regional councils of prominent advertising executives.

CRITERIA: Outstanding commercials . . . based on strength of the sales message, visual and aural appeal and the all-over technical skill.

AWARDS: A golden "CLIO" statuette to each Best of Product Category and Special Citation winner. Certificates to Runners-Up in both American and International competitions. In 1969, there were 2064 TV entries, 968 Radio entries and 402 International entries. A total of 78 Clio statuettes were presented.

INFORMATION: 16mm reel of winners is available from Wallace A. Ross, Director, American TV Commercials Festival, 30 East 60th Street, New York, N.Y. 10022. Phone: (212) 593-1900.

THE NINTH ANNUAL FILM FESTIVAL AMERICAN PERSONNEL & GUIDANCE ASSOCIATION

Held in conjunction with the Annual
APGA Convention at New Orleans, Louisiana
March 23-25, 1970

CATEGORIES: Films and filmstrips in the following categories will be presented: Inter-Personal Relations; Educational and Career Planning, Rehabilitation; Counseling; The Profession, Principles and Techniques; and Guidance Films from other countries.

SELECTION: All films and filmstrips presented at the Film Festival are previewed before the final invitation to the producer. Generally 75 to 100 films are previewed, and 25 to 30 are chosen. Selection is aimed to provide as wide a program as possible.

AWARD: "Best Film: 1970 APGA Film Festival" will be given for the first time this year. The winner or winners will be recognized by a plaque and receive coverage in the June issue of the *Guidepost*, APGA's nationally distributed newsletter.

INFORMATION: Further information about APGA Film Festivals is available from: APGA Convention Film Festival, 1607 New Hampshire Avenue, N.W., Washington, D.C. 20009.

THE THIRD ANNUAL ATLANTA INTERNATIONAL FILM FESTIVAL

Atlanta, Ga. June 13-21, 1970

MANAGEMENT: J. Hunter Todd, Executive Producer; David O'Keefe, Associate Director. Mailing address: Drawer 13258K, Atlanta, Georgia 30324 USA Phone: (404) 633-4105. Cable: INTERFILM, USA. Telex: 54-2484.

SUPPORTING GROUPS: "Forward Atlanta" (Atlanta Chamber of Commerce); The Atlanta Arts Alliance; INTERFILM.

CATEGORIES: (and entry fees): Feature film ($200); short subjects ($50); television commercials ($30 each); experimental films ($25), documentary films ($50); student productions, no entry fee.

AWARDS: The Golden Phoenix (best of Festival); The Silver Phoenix (best film in each category); The Golden Dove (best film dealing with world peace; Gold, Silver and Bronze Medals for best films in each division as: industrial; educational; sales training; economics; television; safety; public relations; sports; underwater; peace, etc.

OTHER AWARDS: The Eastern Ionosphere Award (best film dealing with flight); The Regency Hyatt Award (best film by a southern U.S. film producer); INTERFILM Award (cash grant to best student film; and The "Forward Atlanta" Award (best film by an Atlanta producer).

SHOWING SITES: Preliminary screenings; Regency Hyatt House; Arts Alliance Film Center; feature and short subjects (35mm) winners: Roxy Theater, June 13-21, 1970.

THE 6TH CHICAGO INTERNATIONAL FILM FESTIVAL

Chicago — November 7-21, 1970

CATEGORIES: Industrial film competition plus seven other categories including entertainment, experimental, etc.

ELIGIBILITY: 35mm, 16mm and videotape may be entered in the industrial competition. Films produced in 1969 or 1970 are eligible. Each entry should be accompanied by a statement of purpose and specification of the particular audience for which the film was intended. Entry fee is $35.

AWARDS: Awards are made for commercially produced and in-plant produced films in the areas of sales, marketing, public relations, training and recruiting. A total of six Gold and Silver Hugo Awards are made in addition to the issuance of certificates of participation for all films accepted in the competition.

SPECIAL FILMS: Industrial film entries which, because of budget, size, multiplicity of images or screens, are termed "special" and treated in a separate category.

SCREENING: Screenings are free and open to the public. This includes a screening at the festival theater as well as additional industrial film programs at a separate location.

INFORMATION: Address all inquiries to Michael J. Kutza, Director, 6th Chicago International Film Festival, 235 W. Eugenie St., T 2, Chicago, Illinois 60614.

CINE
COUNCIL OF INTERNATIONAL NONTHEATRICAL EVENTS, INC.

1101 Sixteenth Street, N.W., Washington, D.C. 20036
Area Code 202, 265-1136 265-6889
Managing Director, Anita Price

OFFICERS: 1969-70: *President,* Reid H. Ray; *First Vice President,* Peter Cott; *Vice President—Finance,* Charles Dana Bennett; *Information,* Willis H. Pratt, Jr.; *Festivals,* Dr. Anna L. Hyer; *Selections,* Rev. David O. Poindexter; *Vice Presidents-at-large,* Charles A. Bemant, Ott Coelln, Ralph P. Creer, Emily S. Jones; *Secretary,* O. S. Knudsen; *Treasurer,* Alfred E. Bruch; *Coordinating Director,* Dr. Harold E. Wigren; *Managing Director,* Anita S. Price; *Past President,* Alden H. Livingston.

ADVISORY COUNCIL: Jay Carmody, Dr. William G. Carr, Judith Crist, Louis J. Hazam

HONORARY LIFE BOARD MEMBERS: Eyre Branch, Dr. Carolyn Guss, Ralph Hoy, Rev. Michael Mullen, Frank S. Rollins, Brig. Gen. Webb, (ret.).

BOARD OF DIRECTORS: 1970: Irwin H. Braun, J. Carter Brown, Ott Coelln, Peter Cott, Ralph P. Creer, James H. Culver, James G. Damon,O. S. Knudsen, Rev. David O. Poindexter, Reid H. Ray, Dr. Don G. Williams. **1971:** J. Walter Evans, Dr. Malcolm S. Ferguson, John Flory, Dr. Anna L. Hyer, Dr. John B. Kuiper, Carl H. Lenz, Alden H. Livingston, Daryl I. Miller, Peter J. Mooney, Willis H. Pratt, Jr., Ira E. Thatcher. **1972:** Charles A. Bemant, Charles Dana Bennett, Alfred E. Bruch, Henry Herx, Thomas W. Hope, Emily S. Jones, Stanley McIntosh, J. Edward Oglesby, David Z. Shefrin, Dr. Robert W. Wagner, Dr. Harold E. Wigren.

ENTRY DEADLINE: January 15 of each year.

PURPOSE: CINE is a voluntary, non-profit organization established to coordinate the selection of U.S. non-theatrical, short subject, and television documentary motion pictures (including government films) for submission to overseas film festivals. CINE is supported by interested patrons (associate, professional and sustaining).

THE 18TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the Film Council of Greater Columbus in association with the Columbus Area Chamber of Commerce

Producers Showcase Screening at Hotel Southern, October 21-22, 1970. Chris Awards Banquet: Thursday, October 22 at 7 p.m., Hotel Southern ballroom.

ENTRIES: Film producers and sponsors are invited to enter motion pictures produced in 1968, 1969 and 1970 provided they have not been previously submitted to any Columbus Film Festival. Entries (in the categories enumerated below) must be accompanied by 4 x 6 cards (for preview committees) noting type of audience intended.

Films are judged by professionals in the various fields. Entry fee for all films up to 1600 feet, $30.00; over 1600 feet to 2400 feet, $35.00. (Exception: $10.00 for all Student Experimental film entries in Graphic Arts category). Entries will be accepted beginning February 1, and closing date is July 31, 1970 at 5 p.m. E.S.T. Each print should be made available for judging for at least one month or longer. If less time is available, the category chairman should be so informed. This year no film will be accepted after the closing date for entries, August 1.

CATEGORIES & CHAIRMEN: Business & Industry (job training; sales promotion; industrial relations; public relations; **Nils Lindquist, chairman, Lindy Productions, Inc., 4784 North High St., Columbus, Ohio 43214.** Information and Education (classroom instructional films; specialized instructional, general information); **Wm. Schmitt, chairman, Center of Science & Industry, 280 E. Broad Street, Columbus, Ohio, 43215; Co-Chairman, (Social Studies), Glenn S. Bittner, 803 Dimson Drive East,** Health & Mental Health (health & hygiene; mental health; general medicine; professional medicine; dental), **Florence L. Fogle, Assoc. Professor of Health Education, Ohio State University, 321 W. 17th St., Columbus, Ohio 43210;** Travel U.S. & Foreign. **Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad St., Columbus, Ohio 43215.** Religious Films, **Miss Delores Sherwood, Augsburg Publishing House, Audio Visual Dept., 57 E. Main St., Columbus, Ohio 43215;** Graphic and Theater Arts; **Darrel McDougle, Chairman, S. N. Hallock, Co-chairman, Center of Science & Industry, 280 E. Broad St., Columbus, Ohio 43215;** New Student Experimental Film category under Graphic Arts: $10 entry fee for all lengths of film including both 8mm, Super 8 and 16mm.

AWARDS: This is the 12th year of the Chris Statuette Awards, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value, and technical aspects of production." Chris Certificate Awards are given to motion pictures considered "finalists" but not receiving the statuette award.

FOR ENTRY BLANKS: Write to Miss Mary Rupe, Film Council of Greater Columbus, Kresge Bldg., 83 S. High St., Room 408, Columbus, Ohio 43215. Phone: (614) 228-8840. Phone calls after 4 p.m. may be left with automatic message center.

All films are to be shipped to John Neff, Columbus Film Festival Receiving Center, 3820 Simley Rd., Columbus, Ohio 43026.

FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

AWARDS: The 16th annual presentation of our inscribed certificate and a check for $500.00 may be awarded to an active member of the American Association of Agricultural College editors if, in the opinion of the officers of the Farm Film Foundation there are sufficient applications for the award to warrant its continuance in 1970. If such an Award is made, the winner will be selected by a committee of three judges as having made through work in motion picture production the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of $50.00 each may also be given at the discretion of the judges.

PRESENTATION: The Awards, if given, will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 13, 1970 at Cornell University, Ithaca, N.Y.

ELEGIBILITY: Any active member of AAACE engaged in some phase of motion picture production is eligible to apply for the Award.

ENTRIES: All entries and inquiries should be sent to Edith T. Bennett, Farm Film Foundation, 1425 H. Street, N.W., Washington, D.C. 20005. Closing date for entries is May 1, 1970.

ANNUAL INFORMATION FILM PRODUCERS OF AMERICA AWARDS

Sponsored by the Information Film Producers of America, Inc. "Cindy" Awards Presented at Annual Meeting of IFPA, The Newporter Inn, Newport Beach California, November 5, 6, 7, 1970

ANNUAL AWARDS COMPETITION in recognition of outstanding information films. The purpose of the IFPA awards is to stimulate constant improvement in the quality of informational, public relations and educational films, and their effective utilization by industry, business, education and government.

Continued on page 22

VILIS LAPENIEKS AT WORK

Shooting an hour-long CBS TV Special on the Tijuana Brass, Vilis Lapenieks decided to get a close shot from inside the bull ring at a rodeo. They said: "Bulls never touch that steel barrel." But this one did. So Vilis got a great shot of 16,000 spectators upside down, until the battery cord came unplugged. Vilis had a broken arm and he hopes the bull had a headache. But the camera was O.K. They used it the next day. An Eclair NPR.

For an NPR brochure, write Eclair Corporation at 7262 Melrose Avenue, Los Angeles Calif. 90046; or at 18 West 56th Street, New York 10019.

eclair
CAMERA MAKERS SINCE 1909

CATEGORIES: Public Information, Technical Information, Promotion, Industrial Relations, Education and Enrichment.

ENTRY INFORMATION: Any film completed for release during the period August 1, 1969 through August 1, 1970. More than one film may be submitted by the same member or organization. Entry deadline is August 1, 1970. Entry fee per film is $25 for members, $40. for non-members. For additional information, write Film Competitions Chairman, Information Film Producers of America, Inc., P.O. Box 1470, Hollywood, California 90028.

THE 17TH INTERNATIONAL ADVERTISING FILM FESTIVAL

Venice — June 15-20, 1970
Sponsored by the Screen Advertising World Association Ltd.

MANAGEMENT: The Executive Council of S.A.W.A. is fully responsible for all policy matters in relation to the Organization of the Festival. All inquiries should be made to the Festival Director: Mr. S. I. Dalgleish Office, International Advertising Film Festival, 35 Piecadilly, LONDON W1V 9PB England. Phone 734-7621.

ENTRY DATES: Books of Entry Forms and Delegate Registration Forms will be issued from the Head Office during February.

CATEGORIES: Films will be judged by product categories. There will be 17 individual categories in each of the two groups — Cinema and Television and details of each category are included in the film entry books together with the regulations governing the entry of films.

JURY: The international jury is drawn from creative milieux from countries where TV is a prime media.

THE 11TH ANNUAL INTERNATIONAL BROADCASTING AWARDS

Sponsored by the Hollywood Radio and Television Society

ELIGIBILITY: Open to radio and television commercials broadcast during 1970 in any nation in the world.

CATEGORIES: Twelve television and eight radio commercial categories. In addition, special sweepstakes awards for both television and radio at annual presentation dinner.

JUDGING: Forty creative screening panels meeting in several countries make initial judging. Final judging panel consisting of 23 judges representing advertising companies, advertising agencies, production companies and broadcasters.

CRITERIA: Excellence in broadcast and television commercial presentation including audio and visual quality, sales message impact, and overall technical skill and technique.

AWARDS: Special trophy presentations to winners in 12 television and 8 radio categories. IBA awards to approximately 250 finalists in judging. And, a special "Man of the Year" award presented annually to the person judged the outstanding man of the year in international communications.

INFORMATION: Additional information, entry forms and data on past winners may be obtained from the Hollywood Radio and Television Society, International Broadcasting Awards, 1717 N. Highland Avenue, Hollywood, California 90028. Phone: (213) 465-1183.

13TH INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK

Combined with The 1st International Film-Fair of New York

PURPOSE: To honor those individuals and companies who contribute to the greatness of the industry with their outstanding creations. A coincidental seminar held during the festival provides a showcase for new developments and a forum for the sharing of new ideas and techniques.

CATEGORIES: Inclusive, encompassing all phases of film production from Filmstrips, industrial films, television and cinema commercials to filmed introductions, titles as well as public service television programs, featurettes and multi-media presentations.

ENTRY INFORMATION: Any production completed after September, 1969 is eligible for entry. There is no limit to the number of films, programs or commercials which may be submitted.

ENTRY DEADLINE: September 1, 1970.

INFORMATION: Complete data and entry information is available from Herbert Rosen, festival chairman, Industrial Exhibitions, 121 W. 45th St., New York, N.Y. 10036.

THE 11TH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

Sponsored by The Confederation of European Industrial Federations (CEIF)

The industrial federations of West Europe, send their best industrial motion pictures, chosen in national competition, to a different European capital each year for the world's most formidable industrial film competition. Entries from other lands, including the United States, must be submitted through similar national industrial federations, upon formal invitation to compete from CEIF.

Seven Official Categories of Festival

Category A: Films about subjects of general industrial or scientific interest (economic, social or technical) or films contributing to the prestige of a sponsor, intended primarily for general audiences.

Category B: Films, other than sales films, about specific industrial products, materials or projects, intended primarily for general audiences.

Category C: Films, other than sales films, about specific industrial products, materials or projects intended primarily for special audiences.

Category D: Films about specific products or services, with a direct sales purpose, intended either for general audiences or dealers (excluding films for showing in paid time in cinemas or on television).

Category G: Films on accident prevention, and research (excluding film used as a research tool) intended primarily for special audiences, including educational establishments.

Category F: Training films (for example, films on management measures for increasing efficiency, productivity, automation, human relations, vocational guidance) intended primarily for special audiences.

Category G: Films on accident prevention, occupational diseases, rehabilitation, health, education and other aspects of social security.

ENTRIES: An official invitation to participate must be extended to the National Association of Manufacturers, as the U.S. host group; a sub-committee appointed by the N/A/M has worked in cooperation with the U.S. Council on International Nontheatrical Events (CINE) to select official U.S. entries, if invited. The 11th annual event is tentatively scheduled to be held in Rome, Italy in October, 1970, in Barcelona the following year.

THE 27TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee on Films for Safety

ELIGIBLE FILMS: All motion pictures produced or released during 1969 whose primary objectives are safety or which have important accident prevention sequences. Contest entry deadline will be February 16, 1970.

CATEGORIES: Motion pictures, (16mm) in each of five fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. Recreational and Sports. 5. General. Judged separately are television and theatrical subjects, TV shorts and spots.

AWARDS: Bronze Plaques will be awarded to top winners in each of the various areas of safety. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching," documentary," and for "inspirational" purpose films.

One of the plaque winning films may be designed "Safety film of the Year" and receive appropriate recognition.

PRESENTATIONS: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Illinois. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Award of Merit winners will receive their awards after the final judging which is in April. All winners will be notified immediately after the judging.

INFORMATION ON AWARDS PROGRAMS: Write to Wm. E. Wendland, Secretary, National Committee on Films for Safety, 425 N. Michigan Ave., 5th Floor, Chicago, Illinois, 60611.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

San Francisco—October, 1970

CATEGORIES: Within "Films for Communication" section include Educational (classroom & training); Enlightenment (information & enrichment); Documentation (essays & factual); and Persuasion (promotion & influence).

ENTRY DEADLINE: (and fees): Official entry deadline to be announced.

AWARDS: Golden Gate (placque) 1st; Silver placque-2nd; Bronze placque-3rd; plus "Best of Category" placque and "Honorable Mention" awards in each category.

INFORMATION: For entry data and other information, write San Francisco International Film Festival, 425 California, San Francisco, Calif. 94104.

U. S. INDUSTRIAL FILM FESTIVAL

Chicago — April 30, 1970 at Palmer House Hotel.

Recognizing that the attainment of awards is a valuable measure of success and such achievements provide producers, sponsors and distributors with an ideal basis for publicity, sales promotion and advertising programs, the U. S. Industrial Film Festival was created in 1967 specifically to serve those interested in the industrial film medium. The festival initiated the concept of separating entries by type of producer (see "Organization") and is the only industrial festival offering winners fully orchestrated color leader film highlighting their achievements.

PURPOSE AND OBJECTIVES: The U. S. Industrial Film Festival and its objectives:

- to highlight the Industrial Film and its effectiveness as a modern communications medium.
- to provide producers, sponsors and distributors with an opportunity to showcase their productions.
- to enable the industry to maintain an ever increasing standard of production excellence through competitive competition.

ORGANIZATION: Entries are separated by type of production into four distinct groups:

- Commercial Productions
- Government Productions
- In-Plant Productions
- University Productions

Based on its type of production, each entry is judged within its own group with films produced under comparable circumstances. Each group contains 15 identical categories of subject matter into which a film is entered. Judging of filmstrips is likewise separated from motion pictures but utilizes the same groups and categories.

JUDGING: Films are rated on a point basis considering factors such as effectiveness of film, audience motivation, clarity, photography and sound. Black and white films are welcomed and judging forms are so constructed that these films are not penalized when compared with color productions.

RECOGNITION: Every film entered in the festival receives a "Certificate of Entry" acknowledging its receipt.

The festival provides one first place "Gold Comera" award for each category of subject matter within each group for both motion pictures and filmstrips. Presentation of the award is not mandatory, for it is earned strictly on the basis of merit. Those films not receiving a first place award but judged to be of festival quality are presented with a "Certificate of Creative Excellence."

Three special "Gold Camera" Awards are presented each year. They are the *Business Screen Magazine* Award to the outstanding Advertising-Sales Promotion film, the *Back Stage Publication* Award to the outstanding Public Relations film and the Chairman's Special Award for Outstanding Creativity.

ENTRY DEADLINE: March 1, 1970.

INFORMATION: For complete details and entry information, write J. W. Anderson, festival chairman, U. S. Industrial Film Festival, 161 East Grand Avenue, Chicago, Illinois 60611. USA Cable: FILMFEST

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Delegates are welcomed to opening session at the festival. Host at West Berlin, Dr. Hugo Ritter (inset) chats with Will Riesenberg president of the international jury.

15 Countries Compete in International Festival

THE SIGNIFICANT ROLE of the industrial film in the social and economic communications' process were cited in the keynote address which opened the 10th International Industrial Film Festival on Tuesday morning, November 11 in the Congress Hall of West Berlin. Fritz Berg, distinguished president of the Bundesverbandes der Deutschen Industrie (West Germany's manufacturer associations), noted the wide and resultful use of the film medium by companies throughout Europe.

At the Festival's concluding Gala Awards Dinner ceremonies at the Berlin Hilton on Saturday evening, November 15, Dr. Wolfgang Eichler, managing director of the Federal Union of German Employers' Associations, prefaced Grand Prix awards with these comments:

"121 *films from* 15 *countries were displayed on the screens of the Congress Hall this week. Judging from the films I have seen here, strong creative impulses have come to the industrial film, thus confirming the close relation of industry and culture.*"

It is this kind of high-level management participation which has made this event the premier world competition for factual films in the 10 years since its inaugural at Rouen, France in 1959. The presence at West Berlin this year of the first sizeable U.S. delegation, including nine corporate communications' executives, added further lustre to this year's Festival. The Confederation of European Industrial Federations is the sponsoring organization. Counterpart organizations in the Federal Republic of Germany were 1969 hosts as the Festival returned to West Berlin for the second time.

Fritz Berg, president of the Bundesverbandes derDeutschen Industrie, at opening session.

24 prize trophies awarded in the seven well-defined competitive categories were supplemented by two Grand Prix, the annual Inforfilm plaque and a special West German "Landesfilmdienste" award.

The 26 members of the International Jury, headed by their president, Will Riesenberg of the Bundesvereinigung der Deutschen Arbeitgeberverbande, voted top category honors to entries from Great Britain (three "firsts" in categories D, E and F); West German titles won first prizes in categories A and B; a Swiss film was first in category G and the United States received the first prize trophy in category C. The first four categories A-B-C-D embrace general audience subjects and the latter three cover "special interest" films for internal training, employee indoctrination, safety, etc., generally of lower budget cost.

Jury ballots gave the Festival's coveted Grand Prix awards to the U.S. first prize winner: *Why Man Creates,* sponsored by Kaiser Aluminum & Chemical Corp. and produced by Saul Bass & Associates. This film was the overwhelming favorite of both the juries and the delegates at West Berlin. The Festival's second Grand Prix, from among the E-F-G categories, went to another outstanding audience winner, *The Behaviour Game,* sponsored by Barclays Bank Limited and produced by Lion Pacesetter Productions Ltd., both of London.

Why Man Creates added to its laurels when it received the annual Inforfilm plaque, presented by this international distribution organization as symbolic of "its great potential worldwide audience interest." Inforfilm secretary-general Jan Botermans, of Brussels, presented the plaque to O. H. Coelln, head of the U.S. delegation.

Adding to first place and Grand Prix honors, films from Britain also tallied three second-place trophies and one fourth award to merit top honors at West Berlin. German entries matched that country's two first prizes with three "seconds" and a third prize. Britain and Italy were the only two countries to submit the full total of 15 entries; the German entry list totaled 14.

Small in geographical size, but strong at Berlin, Switzerland carried home four prizes out of its 11 entries, winning a first place, two "thirds" and a fourth. Films from Italy were also multiple award winners with one third and a fourth prize.

The United States submitted only 11 films this year (two of which were "late" entries) but its delegation went home well-

Members of the U.S. delegation included (l. to r.): Jack Gabrielson, McDonnell-Douglas Corp.; Harold Daffer, Honeywell, Inc.; Wm. Walton, IBM Corp.; Michael Ritt, Jr., Combined Insurance Co.; Johna Pepper, Ford Motor Co.; Robert Unrath, Port of New York Authority; Robert O. Beatty, Boise Cascade Corp.; Ott Coelln, head of U.S. delegation; Bruce Thomas, Modern Talking Picture Service; and E. B. (Jack) Hall, Eastman Kodak Co.

pleased as the first prize, Grand Prix and Inforfilm honors given *Why Man Creates* were supplemented by the second prize awarded *Operator* in category F and by the fourth prize trophy given *The Significance of You* in the highly-competitive category C. *Operator* was sponsored by American Telephone & Telegraph Co. and produced by the Festival's sole woman producer, Nell Cox. *The Significance of You*, sponsored by Boise Cascade Corporation, was produced by deMartin, Marona & Associates.

Denmark, with a third prize for *Water to the Islands* (category B) and France, with another "third" for *Nature Morte* (category C) were the only other countries to share prize honors at Berlin.

It is useful to note the criteria which guided members of the Jury: (1) *is the specific objective of the film achieved?* (2) *is the film likely to communicate at the level of the specified audience?* (3) *judge technical and artistic qualities of the film, consider visual quality, sound and tempo.*

Other active participants at Berlin included Japan (12 entries); France (13 titles); the Netherlands (8 titles) and Sweden (7 titles). Denmark submitted five films; Spain, four; Finland, two; Austria, two; and Belgium and Portugal had a single entry apiece. Among these 47 films, representing 10 countries, there were only two third prizes shared by Denmark and France, emphasizing the awards' dominance at West Berlin of the five big winners: Britain, Germany, Italy, Switzerland, and the U.S.A.

Worthy of special note was the high degree of screening excellence achieved by projectionists in the two theaters of the Congress Hall at West Berlin. At some previous CEIF-sponsored Festivals, there was a considerable difference in screen quality between 16mm and 35mm prints. Although the vast majority of entries at Berlin, especially subjects from European lands, were 35mm color prints (84 of 121 entries), there were 38 entries on 16mm print stock and every one of these was shown with exceptional clarity and brilliance. Four Festival winners were on 16mm, including two of the three U.S. award-winners.

Underscoring the dominance of color in today's industrial motion pictures there was only *one* black & white entry among the 121 films competing in Berlin. The French entry, *Ecrire Pour Etre Lu*, produced for office training by Les Analyses Cinematographiques of Paris (a previous Festival winner), really didn't need color for its purpose but suffered audience and jury displeasure from an ill-fated attempt to hand-insert German subtitles in addition to its English subtitles and an original French sound track. It was all very confusing.

Honors for the Festival's funniest film (though it might not have been intended that way) easily went to a Swiss entry, *Tres Chairs et Tendres* which opened the Festival screenings in category A. Turning to "pure" fantasy for its delineation of mechanized poultry production, this abysmally long film (55 minutes) dismayed early Festival viewers with sequences best summarized from these program notes:

"A parrot is teaching the hens to speak. They catch on without difficulty because modern poultry breeding gives them contact and initiative which they didn't have in grandfather's henhouse . . ."

Of more serious import is our sobering analysis of the many aspects of modern industry represented on the screens in West Berlin. Major representation of such basic industries as automotive manufacture; atomic power, air transport, oil, chemical and pharmaceutical products, banking, shipbuilding, steel-making, heavy machinery and construction projects gave delegates real insight into competitive aspects among the 15 countries.

Agricultural interests varied from flower production, tobacco culture and processing and wine-making. Denmark and Italy were especially active in this subject area. Product presentations, with selling overtones through manufacturing demonstrations, showed brick making (Holland); concrete and cement (France, Spain); candles (Sweden) matches (Sweden); chinaware (Japan); salt (Netherlands) and textiles (U.S.A.).

The currently important subject of ocean freight containerization was covered in two competing and similar films from Japan with such major firms as Mitsui and NYK showing these activities. The Japanese entries in '69 included a new car presentation (Colt); two important overseas construction project reports (Mitsui, on an Australian coal field project and Kajima-Tasei with a report on a big dam project in Malaysia); Hitachi showed a film on weather forecasting and a "product" film on stereo sound equipment. Japan's entry in aircraft building was featured in a Shin Meiwa film on its Stol Flying Boat PX-S. The Swiss aircraft maker, Pilatus, also showed performance characteristics of its Pilatus Porter.

Overall, however, the 12 Japanese entries this year were not of the high quality and with the usual design qualities of past successes. Some distraction involving film

One of the world's great meeting places, West Berlin's Congress Hall was the festival site.

Exchanging world film views at Charlottenburg Castle reception (l to r): B. Dugdale, Shell-Mex & BP Ltd., British delegate; Inga Millar, of Norway's Produktivet Institut; U.S. delegate Ott Coelln; and Godfrey Jennison, Films Officer, Shell Mex & BP Ltd., another member of the British delegation.

Pictured at Berlin Senate reception (l. to r.): U.S. delegate Richard Roxas, Meetings & Presentations mgr., Westinghouse Electric Corp. and Mrs. Roxas; Mrs. Jack Gabrielson; British delegate G. C. Hargrove, British-American Tobacco Co. and U.S. delegate Jack Gabrielson, McDonnell-Douglas Corporation.

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assignments for the 1970 Expo at Osaka is suspected.

The air transport industry was represented by two excellent entries by KLM Royal Dutch, two films from Swissair (one prize winner) and an Air France internal training film entry.

Italy's 15 entries were easily dominated by five films sponsored and produced by Olivetti (all on computers and related office products) by four Fiat pictures (two prize winners among them) and two films sponsored by Montecatini Edison. The Montecatini film, *Buon Lavoro Sud* (*Good Work South*) was a most informative report on that company's success in creating new work opportunities in Italy's hard-pressed Southern regions.

Mining safety was the concern of two films, from France (*Tir de Mines*) and England (*Hands, Knees & Boomps-a-Daisy*), both from coal industry sources. The English entry, a brief cartoon sponsored by the National Coal Board, was the second prize winner in films of that special category (G).

But the banking business also held surprises for Festival juries and audiences. Barclays Bank Limited first lead Britain into the winner's circle with a richly-deserved second prize in category A for the Larkins-produced title, *The Curious History of Money*. This animated display of the talents of writer-producer Beryl Stevens was soon followed by the Grand Prix and first prize also given to Barclays for *The Behaviour Game*, a very amusing and effective film on courteous behaviour.

The Midland Bank entry, *Farmers Three* (category C), merited honors for its warm, honest picturization of typical land-owners helped by that bank. And a remarkable French film, sponsored by the Banques Populaires, Paris, was easily the Festival's most complex production, involving very well done historical sequences, excellent casting and sync sound dialogue. Cinema & Publicite deserve special credit for this major production effort in a traditional studio format seldom seen in these shoot-and-run days of the cinema verite.

Electric utility and pipeline construction reports-on-film, some superb delineation by European and Japanese steel makers (notably Italsider and the Japan Steel Works) and the prize-winning aluminum alloys film (*Profiles*) produced by Ronald Riley & Associates for High Duty Alloys Ltd. of Britain round out this "general" background of what the festival films were all about.

There was very little doubt that this year's Jury selections were truly representative of the Festival's best. A switch of a few Jury votes here and there might have altered a second, third or fourth place but few at West Berlin will forget the resounding applause earned by *The Unknown Continent*, Leonaris Films' superb and detailed exposition of biochemistry and biophysical discoveries (the category A winner) or the instant but lasting popularity of *Why Man Creates*, which earned a triple-crown for the U.S.A.

As for the rest of Festival week at Berlin: the reception given by the Berlin Senate at Charlottenburg Castle; the "Evening in Berlin" party hosted by Arnold & Richter and leading West German film laboratories; and the special ballet performance at the Berlin Opera House were typical of the exceptional hospitality accorded the several hundred international delegates and jury members by our hosts in West Berlin.

We have already described the superb meeting hall arrangements of the Congress Hall (Camera Eye: September, 1969); you'll meet members of the U.S. Delegation in pictures on these pages. The 1970 Festival is presently slated for Italy with the site still to be named by next year's hosts: the Italian Confederation of Industry. •

Jury president Will Riesenberg presents first prize trophy for "Why Man Creates to U.S. delegate Michael Ritt of Combined Insurance Co.

John Chittock (left), Financial Times' correspondent visits with U.S. delegate Johna Pepper and Norman Vigars, films officer for Ford Ltd.

The Cassette Videoplayer

Surprisingly good quality TV pictures have been shown in Sony's newly introduced cassette videoplayer system.

A NEW VIDEOTAPE system with considerable significance to the sponsored film industry was unveiled in New York in November by Sony Corporation of America. A cassette videoplayer system, utilizing regular home TV color or b/w sets, or large-screen projection TV, as required, a Sony Color Videoplayer, and a Videocassette tape which can be loaded and unloaded as easily as an audio tape cassette, comprise the basis for the system. Each Videocassette can provide a program up to 90 minutes. In addition, a simple adaptor to the Color Videoplayer will permit color or b/w TV programs to be recorded from the air, or, cassettes to be duplicated from one cassette to another.

The Sony Color Videoplayer can be connected to any standard color TV set, without any modifications to the set, to immediately reproduce a color picture on the screen, with sound. Additionally, because it is fully compatible, it may be used with a b/w TV set.

As seen in the New York demonstration, the quality of the picture on 12-inch Sony and 23-inch Zenith receivers placed about the Cotillion Room of the Pierre Hotel was very, very good — superior, it seemed to some viewers, than color tape reproduction on any helical scan system yet seen.

In order to create a Videocassette library with a wide variety of programs for the Color Videoplayer, Sony intends to make its recording facilities available to the motion picture and TV industries, music recording companies, publishers, educational institutions and sports promoters to transfer their programs to Videocassettes. Sony believes its Color Videoplayer will create, for these industries, new ways of selling programs to the public.

The company expects that the ultimate price of its Videoplayer will be as low as $350 in the United States.

Because the Color Videoplayer utilizes a magnetic tape recording system, a program on a Videocassette can be erased easily and as frequently as on audio tape. The reuse of the Videocassette will reflect substantial savings, the company said. Sony also pointed out that the original cost of the Videocassette will be amortized in direct proportion to the number of programs recorded on the tape. After a customer has played back the Videocassette program, the cassette can be returned to the program's supplier for re-recording another program on the same Videocassette.

The price of a non-recorded, re-usable Videocassette for a 90-minute program is expected to be $20 in the United States.

Since a Videocassette has two sound tracks, a program can have stereophonic sound when the sound is played back through a stereo amplifier and separate speakers are used as well as the TV set for video.

By attaching a simple adaptor, ultimately about $100 in the United States, to the Color Videoplayer, TV programs from the air can be recorded in color or b/w on the Videocassette in the home.

Horizontal resolution of the Sony Videoplayer is 250 lines in color, 300 monochrome. Width of the tape is approximately ¾ inch.

Sony disclosed that it has been working with Philips, of Eindhoven, the Netherlands, in the development of video recording technology to meet worldwide standards. Sony, Philips, and other companies, such as Grundig GmbH of West Germany hope to accomplish this worldwide aim with the Sony system. But it is likely that other manufacturers will soon introduce other systems for worldwide consideration before universal standards are finally achieved.

Akio Morita, executive vice president, and co-founder, of Sony, said that the company's Color Videoplayer, together with an extensive Videocassette library will at first be on the market in Japan in late 1970.

Industrial film sponsors, currently intrigued with the possibilities of the CBS-EVR system introduced early last year, have now another possible program distribution medium to consider. If 90 minutes of good quality color picture can be placed in a *reusable* casette about the size of a pocket book for $20 for 90 minutes (and probably considerably lower for shorter programs), perhaps the day may loom when industrial sponsors will be loaning their programs to a great new mass of TV videoplayer owner who will be able to borrow free programs from distributor exchanges located in hundreds of cities across the country. •

Close-up shows videocassette which carries a program of up to 90 minutes being loaded.

Pre-recorded program is reproduced with the Sony Color Videoplayer on a 19-inch color TV screen.

Multi-image sequence starts with close-up of a face . . .

then in a series of flashes, the rest of the face is filled . . .

then, a segment of the face is shown with three shots of a girl laughing.

Multi-Scree

Things can grow on the screen. Panoramic view of construction site (left) starts with just one screen filled and grows (top to bottom) until the entire picture fills 12 screens.

You can relate a whole object (the car) to one of its parts (the wheel) in a dramatic fashion.

rograms on A Mini-Budget

YOU CAN PRODUCE a multi-screen a/v show as dazzling as anything you've seen at Expo . . . with the same money you'd spend on a standard single frame slide show. And with no more equipment or technical know-how than you need for ordinary slides.

The technique that makes it possible was developed by the audiovisual production groups of Lawrence Wolf (Canada) Ltd., a Toronto-based marketing communications organization, and its U. S. affiliate, Lawrence Wolf Inc., in Buffalo.

The secret is in the slide itself. A special process enables Wolf to modify standard 35mm. slides so that each slide can carry up to six images of varying sizes and shapes, each of which can be projected on a separate screen.

With two ordinary slide projectors, then, you can create up to 12 images simultaneously. And with two Kodak Ektagraphics and a standard Kodak dissolve unit, you can produce animated images.

Wolf's own house presentation is a showcase for the new technique — a technique which can turn ordinary sales meetings into pint-sized Expos, and which is already being used by such clients in the United States and Canada as Eastman Kodak, Westinghouse, and Pharmacraft.

The big advantage of the technique is its flexibility — both in ease of operation, and in the number of different ways it enables you to achieve dramatic effects.

One way is to vary the number and combinations of images you project. In the Wolf show, one segment shows a close-up of an eye, nose and mouth, with the rest of the face not shown. Then, in a series of quick flashes, the rest of the face is added. Then part of the face is shown in combination with three separate shots of a girl laughing, as though the face were watching the girl.

This technique is good for showing relationships or contrasts, or for dramatically emphasizing a point. You could fill three or four screens with a picture of men talking, then a picture of the thing they're talking about could fade in on the screen between them. You can also vary the size of images — a picture of a man might fill three screens; a picture of his son, one.

You can bleed a single image across all the screens, to suggest size; or repeat it in smaller form on each of 12 screens, to give it emphasis.

You can even make things grow on the screen, either by progressively revealing parts of a whole; or by changing the actual image.

For instance, the large panoramic view of a construction site. The full shot occupies all 12 screens. But only one corner of the shot is shown first. Then more screens are filled in stages. Finally, the whole image is revealed. The order in which you fill the screens is completely variable, so the image can grow in any number of ways or geometric patterns.

You can also have the image grow by changing it. A tree might start as a seedling in one screen, and grow vertically to fill successively more screens until it is a fully grown giant in the forest.

Another dramatic technique is to add more images. Start with a single shot of a man's face, filling one screen. Then add faces of other people in other screens until your original image is now just a face in the crowd.

And all this, remember, with two ordinary slide projectors.

The very shape of each image is infinitely variable; in addition to any geometric shape, special or irregular shapes are also possible by using special masks on the slides.

By adding a specially-designed dissolve unit, the slide show almost becomes a movie.

You can achieve extremley rapid motion effects by flashing a series of very similar images in rapid succession, with slight variations in each shot. For example, a traffic light can turn from red to amber to green; a ferris wheel turn around; and a word light up.

You can also incorporate a live speaker into the slide program. In the Wolf show, a live speaker suddenly appears in a spotlight, holding an aerosol can with the firm's "W" symbol emblazoned on it. He presses the button — and the same aerosol can pops onto the screen, beside him.

Unlike movies, you can juxtapose still images to show relationships, make comparisons and contrasts. You can also infinitely vary the sizes and shapes of your images and of your screens.

You get a time flexibility that would be impossible with movies. Since the operation of the technique is so simple, the operator has complete control over the duration of each image. A wide range of complicated effects can be achieved without the need for split-second synchronization of film and live speaker, or without the need for a complex, computer-controlled tape and highly trained technician.

The technique requires a minimum amount of equipment. Most visual effects described can be created with two ordinary Kodak Ektagraphic 900 projectors, and an ordinary Kodak dissolve unit.

An entire show can be packaged in regular Kodak Carousel slide trays. It requires no technical expertise to run the show and the necessary equipment can be set up in a matter of minutes.

The show can adapt itself to any sized facility, turning a meeting room, auditorium or exhibition booth into a small-scale Expo.

Local and regional sales meetings can be as visually impressive as the national sales meeting . . . and the regional sales manager can run the whole show himself in a hotel

The technique can even be used for a sales presentation. Since the show is low-cost and extremely portable, a salesman can literally carry it with him into a client's office.

All this can be done on a budget that's frequently comparable to the cost of a traditional single-screen slide show.

All it takes for a multi-screen mini-spectacular is a couple of slide projectors, a modest budget, an electrical outlet and an audience.

Then, just plug it in and turn them on. •

A live speaker can step into the spotlight to demonstrate a certain product or emphasize a point.

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"The Three-Ten from Texas" History-PR-Information

PIPELINE BUILDING, conservation and a lesson in little-known history of the Southwest are the ingredients successfully combined in the sharp new film, *The Three-Ten from Texas*. This film is a refreshing approach to a subject that can all-too-easily be boring.

More like an exciting chapter from "Death Valley Days" than a pipeline film, *The Three-Ten from Texas* offers some little known history of the Southwest while following the construction trail of a massive pipeline being installed through beautiful, sometimes foreboding terrain by El Paso Natural Gas Co.

Masterfully narrated by the craggy voice of Victor Jory and interspersed with Remington-like paintings by Reynold Brown, the film changes neatly from Brown's scenes of the Old West to the present world of hardy men fighting choking dust and the desert to install a pipeline across parts of four southwestern states.

Producer Jack Williamson, of Jack Williamson Motion Picture Productions, understated. "We had some difficulties."

"The pipeline was well underway," said Williamson, "before the film got a go-ahead, so without waiting for the niceties of a script, we had to plunge headlong into this 700-mile-long construction project before they (construction crews) got it into the ground and covered up. Consequently, we shot 14,000 feet of film to get our 28½ minutes, retracing the route later to tie in our historical yarns."

Williamson said, "The initial concept of the film was sold with a storyboard presentation, Reynold Brown's sketches put on slides, aided by a ¼" mag voice track with head-and-tail music and one or two sound effects.

"In our initial consideration of the script, we recognized immediately that our problem would not be finding enough trail stories along the route, but a matter of selection. We all agreed that we didn't want Billy the Kid, Wyatt Earp and Geronimo; we wanted the people nobody had ever heard of — 'nobodies' like harmonica-playing Dewey, who rides into the prologue and then out again. The only song he knew was 'Where's My Sister Annie?'; it got written into the script that way — and there wasn't any such song. So we wrote it. Sammy Kahn can relax."

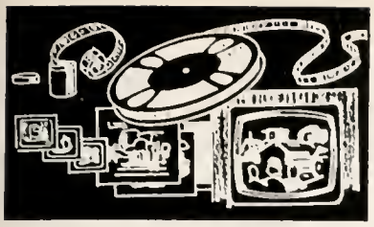
Producer Williamson has cleverly captured the challenge, the drama and the exhilaration of pipeline building, while telling how it is done without lengthy monologues on the mechanical technicalities.

Perhaps most important, the viewer leaves knowing a little more about the history of the area, feeling that the colorful natural beauty of the area has been preserved and aware that some companies (El Paso Natural Gas in this case) are providing important modern conveniences without polluting or impairing the natural environment.

Producer Jack Williamson (right) directs photography for Cameraman Don Flocker and Assistant Cory Williamson.

Bending a natural gas pipe is tricky business — too much and it won't work — too litt.e and it won't lay right.

Through the hills, valleys and desert, "The Three-Ten from Texas," follows a rolling, twisting route.



picture parade

Filmstrips Teach Human Relations Skills

Training and motivating personnel in today's competitive market is a never-ending process. Film A Month is a new, continuing series concept which can be of help to harried personnel and training directors who happen to be involved in the human relations aspects of training.

The *Beattitudes*, a series of monthly filmstrips, covers such subjects as self-esteem awareness, enthusiasm, integrity, sincerity, dependability, loyalty, courtesy, discipline, cooperation, appearance and ambition. The series is based on the belief that if employees haven't the basic human relations skills to support their efforts, they will never be as successful — as profitable — for you, or for themselves, as they could and should be.

For more information, write Film A Month, Suite 716, 505 N. Ervay Bldg., Dallas, Texas 75201.

"Land of the Sea"—A Theatrical Industrial

Alcoa Aluminum's theatrical "feature", *Land of the Sea*, is currently making the rounds of theatres around the country, being booked in as a free "feature" to theatres who want to run it as a supplement to their main program.

Produced by Jerry Fairbanks Productions and distributed by Modern Talking Picture Service, the film is a feature-length look at modern oceanography, exploring and explaining mysteries of the deep.

It presents an all around look at life and the land beneath the seas. Included are scenes of aquanauts living undersea, the dramatic moment when an atomic submarine breaks through the polar iceeap.

The dramatic tenseness of the recovery of a lost H-bomb is revealed as the search is made — and successfully concluded.

Narrated by Lt. Commander Jon Lindbergh, USNR, *Land of the Sea* probes the last frontier on earth.

More significantly, the film represents an emerging potential for a developing type of sponsored film — those specifically prepared for theatrical release and distribution.

Red Cross Film Teaches Teachers Water Safety

A crew of three film makers, all in their early twenties, are doing their best to make the traditional programs of the American Red Cross meaningful in today's world.

Their most recent effort is a film called *Aquatic School*. This

Potential Red Cross water safety instructors observe a demonstration of the tired swimmer carry.

14½ minute color film shows what goes on where water safety is taught to those who will be teaching others when they return to their own communities. The film can be obtained from your local Red Cross chapter.

Film Clarifies Court Rule On Religion in Schools

Keystone for Education—Religion and the Public Schools, a half-hour, color documentary film, was produced for the Educational Communication Association by Interfilm Cinema East for the purpose of clarifying the United States Supreme Court decisions regarding religion in the public schools. The constant growth of available technical knowledge, rapidly growing and more complicated history, transient quality of many of our communities, and ease of travel and communication are all factors necessitating a far different education for today's children than that needed by the students of only a generation ago. But, the film contends, the essential human questions remain the same . . . questions of identity and morality and human relationships.

Ten articulate spokesmen, leaders in education and religion, present their points of view in the film. They expose the curriculum possibilities still legal under the Court rulings, and point out methods and examples now in practice to make this subject an integral part of public school life.

The film stresses that it is desirable and, indeed, necessary for our schools to teach *about* religion. Throughout the ages, religion has played an important role in this history, literature and art of the world. To ignore this role is to withhold a large segment of the student's education and understanding. The key word in such studies is objectivity. The aim must be to educate — not indoctrinate; to encourage understanding — not commitment.

Keystone for Education provides an authoritative springboard for community information and action. It is being distributed by Sterling Movies.

Important Breakthrough in Computer Applications

An important breakthrough in computer applications is described in *Masterminding the Computer*, sponsored by Haskins & Sells for students of accounting and other management sciences. The 14-minute film shows how the Auditape System saves time and money by printing out exactly what is needed.

The film is available to colleges and Universities from Association Films.

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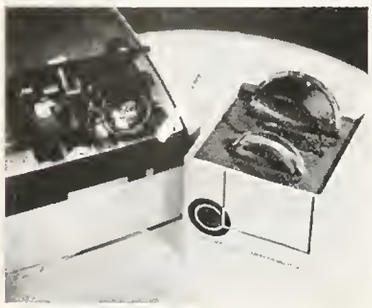
Optical Improvement Lens For Carousel Projectors

The Coil (Condenser Optical Improvement Lens) lens system will provide 40% greater illumination with a normal DEK 500 watt, 120 volt lamp in any standard carousel projector. Improvement of the light factor results from a coating process of both front and rear condenser lenses, coupled with a reformulation of the heat reducer thus eliminating the need for heavy duty blowers or increased power supply.



Coil replaces original condenser lens set for greater brilliance.

For full details, write *Recorded Sales Visual Presentations, Inc., Dept. BSC, 1815 N. Meridian Street, Indianapolis, Indiana* 46202.

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A complete line of film rollers for lab processors features ball-bearing design insuring minimum film pull and smooth processor performance. All rollers are precision molded of durable plastic, including the core itself. The lands in the rollers are angled so that only the outside edges of the film touch and the image never comes in contact with the roller.

Treise film rollers are available in many sizes and types.

In addition to the standard rollers are other models for use with unperforated or multiperforated film or any type of film on tendency drive processors. For complete information, write *Treise Engineering, Inc., Dept. BSC,* 1941 *First Street, San Fernando, Calif.* 91340.

Sound Projector Serves All 8mm Formats

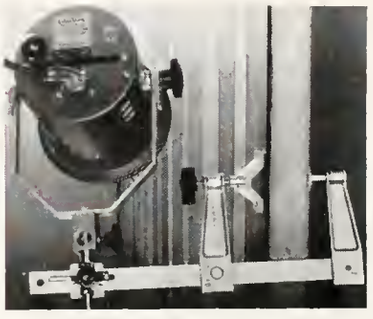
The Bauer T22, a single-system projector, offers sound projection and semi-automatic threading of all three 8mm formats and is completely self-contained. The projector is supplied with a highly corrected Vario Kliptagon f/1.4 zoom lens ranging from 18 to 30mm. A 12-volt, 100-watt quartz iodine projection lamp provides brilliance and constant illumination over a 50-hour life. Continuously variable speeds range from 18 to 24 fps, forward or reverse, with or without light.

This Bauer sound projector combines simplicity of operation with many advanced features.

Two inputs are provided, one for microphone, the other for an additional sound source. Mixing is automatic, as is sound-on-sound recording. For full information, write *Allied Impex Corporation, Dept. BSC,* 168 *Glen Cove Road, Carle Place, N.Y.*

Mitee Grip Earns Title "The Gripper"

The Mitee Grip supports many types of lighting instruments and accessories as well as cameras. It grips any surface securely, is easy to adjust and incorporates quick locking devices. The unit features a unique 4-way bracket consisting of three male studs for the mounting of light fixtures and a ¼"-20 threaded male stud for camera mounting.



The Mitee Grip weighs only one pound.

For complete descriptive data, write *Berkey-ColorTran, Inc., Dept. BSC,* 1015 *Chestnut St., Burbank, California* 91502.

Hervic Distributes Unomat Strobe Line

Hervic Corporation is United States distributor for the Unomat line of strobes. At present three electronic flash models are offered. The model 3000 operates on penlite batteries and models 6000 and 1000 are equipped with built-in rechargeable nickel cadmium batteries and built-in chargers. All Unomat strobes can operate directly on AC mains and are equipped with "hot-shoe" contacts.

Three electronic models of Unomat strobes are available.

For more information, write *Cinema Beaulieu, Dept. BSC,* 14225 *Ventura Blvd., Sherman Oaks, California* 91403.

Kodak Has Super 8 System Available

Eastman Kodak has announced the immediate availability of a professional super 8 cartridge projection system. Designed to use the Kodak Projection Cartridge, the system provides a completely enclosed film path, from supply reel through take-up reel. In use, the cartridge is snapped into position on the Kodak Ektagraphic 120 projector and the thread button is

pressed. The movie begins immediately as a reliable projector mechanism transports the film on a stress-free path.

Automatic rewind returns the film to the cartridge where it can be screened again. Additional controls allow the viewer to stop the film, review selected portions or automatically return the film to the cartridge at any time. The projector weighs less than 15 pounds. For more information, write *Eastman Kodak Company, Dept. BSC, 343 State St., Rochester, N.Y.* 14650.

Filmline Introduces Film Processor

The DC-240 16mm color positive film processor is a professional caliber machine built by Filmline Corporation and designed to meet the industry's exacting requirements for speed, quality and trouble-free operation.

The DC-240 processes color positive emulsions at 240 FPM.

The DC-240 film processor was designed for use by major film labs.

It is constructed of heavy gauge, type 316 stainless steel, and is equipped with demand friction drive. For additional information and details, write *Filmline Corporation, Dept. BSC, Milford, Connecticut.*

Kalart Provides Sound/Slide System

The Kalovox TM sound slide system combines any conventional 2 x 2 slide with a reel-to-reel sound tape. The tape capacity allows up to one minute of recording time per cassette. Mounting the Kalovox in place of the conventional tray on either the Kodak Carousel or Ektagraphic slide projector changes the projector into a sound-slide projector.

The Kalovox is self-contained. To record a message, press the "record" button. If the first try is less than the best, push the "repeat" button and try again.

The Kalovox provides sound slide synchronization in a self-contained unit.

The "cue" button is pushed when the message has been completed. This records an inaudible impulse that will make the Kalovox automatically advance to the next slide cassette. For more information, write *The Kalart Company, Inc., Dept. BSC, Plainville, Conn.* 06062.

Light Table Available in Floor or Table Top Models

The Lucent View Light Table is available in either floor or table top models. The use of washable plastic has made possible the reasonable cost, and the table is rugged enough for darkroom use and still attractive enough to serve as an inspection table in office or laboratory.

For more information, write *Buckingham Graphic, Inc., Dept. BSC* 834 *Custer, Evanston, Ill.* 60202.

TV Film Chain Projector Needs No Modification

A capstan drive and rotating prism assembly make possible a motion picture camera which does not have to be modified for television film chain systems. Bright, clear, steady pictures are assured when picked up by a TV camera for closed-circuit or off-the-air TV viewing. The projector offers the convenience of drop-in magazine loading with a two-hour capacity of sound films in color or black and white and push-button access to any of up to six subjects in a single magazine.

Other features provide remote controls for reverse and slow motion projection, as well as still picture and frame-by-frame viewing. Write *Pancolor, Inc., Dept. BSC*, 345 *Park Ave., New York, N.Y.* 10022 for more information.

High Speed Film for Use Under Low Illumination

Gafpan High Speed Reversal Film Type 2962 has a daylight exposure index of 500 that can be safely pushed to ASA 1000 with special processing. Its high speed makes the film especially suitable for filming indoor sports events and outdoor events under artificial lighting.

More information is available from *GAF Corporation, Dept. BSC*, 140 *West 51st Street, New York, N.Y.* 10020

Many Sizes of Splicing Tape Available

Magnetic splicing tape with dimensions of .140" + 0-.005, on a 1" diameter core, up to linear lengths of at least 160' and also dimensions of .140" + 0-.005, on a 3" diameter core, up to linear lengths of at least 550' is

Continued on page 34

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now available. Zipper Industries is able to produce any core diameter size between 1" and 3" to meet specific requirements and has developed equipment to slit pressure sensitive tapes to widths

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narrow as 1/32" with very high tolerance.

The splicing tape can be used on any magnetic tape. For information, write *Zipper Industries, Inc., Dept. BSC,* 207 *W. Central Ave., Maywood, New Jersey* 07607.

Norelco Introduces The Synchroplayer

The Synchroplayer, an AC-operated cassette slide/filmstrip synchronizer, is designed for flush mount installation in table, bench or wall, or can be carried in a custom case. It can also be used as a component in multimedia systems.

The Synchroplayer provides complete separation between nar-

The Synchroplayer can be used as a portable unit or flush mounted.

ration tracks and projector cue tracks, thus preventing signal bleed and crosstalk. For details, write *North American Philips Corporation, Dept. BSC,* 100 *East 42nd Street, New York, N.Y.* 10017.

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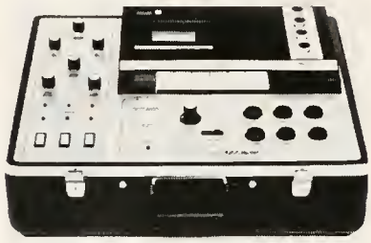
Printer Designed For Filmstrip Industry

The Peterson Film Strip Printer was designed especially for the slide and film strip industry. 35mm motion pictures may also be printed. It is designed around the Peterson additive system and utilizes three manual light valves. Both the negative loop and the rawstock are vacuum cleaned. For more information, write *Peterson Enterprises, Inc.,* 1840 *Pickwick Ave., Glenview, Illinois* 60025.

Controller For Multi-Image Slide Presentations

The Media Master 300 is an easily programmed electronic control unit which simplifies the preparation of three-projector slide presentations. It makes possible lap dissolves, fades, and simulated animation while a self-contained tape recorder adds audio narratives and effects.

Programming and control equipment are contained in a carrying case and the entire unit



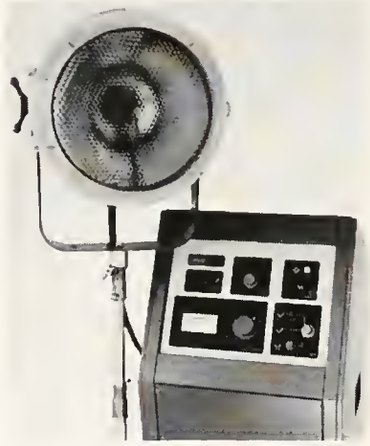
Programming the Media Master 300 is as simple as pushing buttons.

weighs only 25 pounds. For more information, write *Systems Technology Corporation, Dept. BSC,* 5512 *Dyer Street, Dallas, Texas*

Unilux Introduces the System 700

The System 700, large area strobe lighting unit, is for synchronous use with all motion picture cameras and video systems. It stops action and produces sharp images on film and video tape, regardless of the speed of motion of the subject. The System 700 radiates almost no heat onto the subject.

The 700 flashes up to 250 flashes per second (15,000



This Unilux strobe makes possible new effects and added realism.

flashes per minute), with each flash lasting for approximately 50 microseconds. For further information, contact *Unilux, Inc.,* 48-20 70th *Street, Woodside, N.Y.* 11377

Vidicue 5000 Provides Videotape Editing, Control

The Vidicue 5000 line of flexible, automatic videotape editing and control systems has been designed to meet the needs of both the broadcaster and the production facility. The minimum basic unit includes the Vidicue 5100 time code generator and the 5200 control unit. A single generator supplies an amplitude modulated code.

This code is recorded on the cue track or one audio channel while recording or previewing the

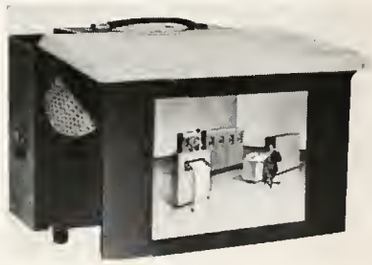
The Vidicue 5000 serves both broadcaster and producer.

tape. Time in hours, minutes and seconds is displayed as a digital readout. For more information, write *Datatron, Inc., Dept. BSC,* 1562 *Reynolds Avenue, Santa Ana, Calif.* 92705.

Sound-Filmstrip Projector Fits Under Airplane Seat

The Mastermatic projector, which employs a single cartridge for both filmstrip and audio tape, can be used for front or rear projection. The projector turns off automatically after completion of the presentation, or can be set for continuous automatic replay or frame-by-frame manual control. Conversion to front projection requires only plugging in a replacement lens.

If the audio program requires



This projector, with its 7 x 10 inch built-in screen, weighs only 18 pounds.

change, the modular sub-cartridge housing the tape can be replaced instantly. More information is available from *Elco Corporation, Optisonics Division, Dept. BSC, Montgomeryville, Pa.* 18936.

"Is This Trip Necessary?" Humble Cuts Executive Travel

SOME EXECUTIVES at Humble Oil & Refining Co. in Houston haxe experimented with giving up intercompany conference trips for watching television.

The reason is the use of videotape recording used with the telephone for intercompany conferences. An example:

A group of men sits around a conference table in New York City watching two TV screens. When the pictures fade, the group begins conferring with four men from Humble's supply department and Humble Pipe Line Co. whom they had just been watching on TV. These men are in *Houston, Texas.*

They are the first in Humble to use the VTR/telephone system introduced by the company by the Telecommunications function of Humble's General Services Dept.

The men in Houston were to make two presentations to a special advisory committee of Humble's parent company, Standard Oil of New Jersey in New York.

Rather than travel to New York, the men spent an hour and 15 minutes rceording the two presentations on videotape at Humble headquarters. This included making the tapes (one was 18 minutes, the other 7) and then reviewing them.

The tapes were sent to New York for playback. The men making the presentation along with some of their associates, assembled in a Houston conference room. Committee members convened in a conference room at Rockefeller Plaza in New York. The two groups were placed in direct and continuous communications through a telephone conference call — —a company tieline hookup which uses table top speakers and microphones to relay conversations.

After watching the tapes, Jersey executives asked questions and discussed the proposed projects with the men in Houston. The conference lasted less than an hour, and both parties were enthusiastic about the effectiveness of the videotape/conference call system.

Humble is finding many new ways to use its videotape recording equipment in training, communications and public relations. The company encourages videotape recording use by all of its companies and divisions.

The man responsible for involving Humble with videotape recording is E. P. Fitzgerald, Humble's corporate network coordinator. Fitzgerald says that one of his responsibilities is to generate new ideas and applications for using videotape equipment within the corporate family. An example of this is in Humble's Exploration School in Houston. Recorders are used to record classes in ESSO Production Research Company's Geophysical Exploration Schools. Geophysical exploration is the scientific search for ore deposits on the Earth's crusts and the mapping of rock structures that may contain oil or natural gas.

"Students can get the expertise of EPRC's Houston lecturers and eliminate travelling and housing expenses," Fitgerald said. "EPRC's students are professional people working in a scientific field getting a refresher course and learning new techniques. EPRC's operations require a state-of-the-art type knowledge of all forms of oil production, exploration and all other fields involved in the petroleum industry. Previously, these professionals have been brought to Houston from all over the world to be updated and learn new techniques. Now we have the capability to record this information on videotape and send the tapes to them."

Classes on geophysical exploration being conducted and simultaneously recorded for viewing by Humb'e employees around the world. them."

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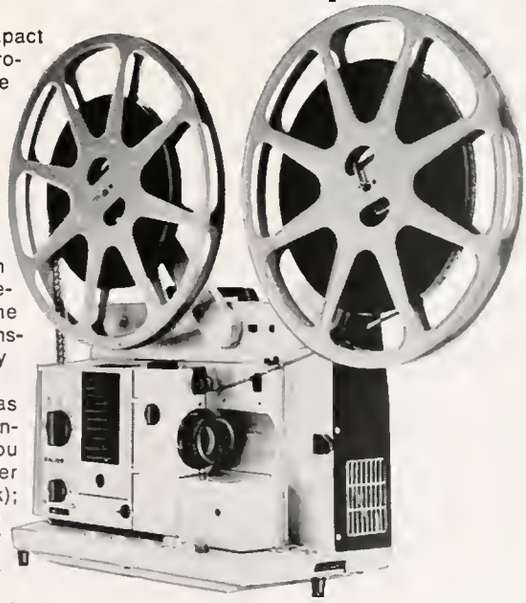
The P6 automatic also has magnetic recording capability (including sound on sound, so you can add your own comments over music you record on the track); mike, record player and tape recorder inputs; built-in 3W speaker; and separate volume, bass and treble controls.

Of course, this "p.a. system" is also a brilliant projector, with optional 4000' capacity and 2-speed film drive, forward or reverse. Bauer also makes the P6 automatic with a Marc-300* metal-arc lamp that puts out more than *four times* the light of conventional projector lamps. *That* you must see to believe.



See your dealer or write to: Allied Impex Corp., 168 Glen Cove Rd., Carle Place, L.I., N.Y. 11514. Chicago; Dallas and Glendale, Calif.

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Cine Communicators, 777 Third Avenue, New York, New York 10017, (212) 682-2780

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060.

Projection Systems, Incorporated, 202 East 44th Street, New York, New York 10036 (212) MU 2-0995

Training Films, Inc., 33 Laurel St., Butler, N.J. 07405

Visual sciences, 599BS Suffern, N.Y. 10901

• PENNSYLVANIA •

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Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs.

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123.

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SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525-9061.

MIDWESTERN STATES

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The Jam Handy Organization. 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 6500 N. Hamlin, Chicago 60645. Phone: (312) IR 8-9820, and Two equipment rental locations: 571 W. Randolph — AN 3-5076. O'Hareland: 6600 Mannheim Rd. at O'Hare Inn—Phone 296-1037.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450.

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111.

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis, Mo. 63103. (314) JE 1-5100.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

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Coast Visual Education Co., 5610 Hollywood Blvd., Hollywood 90028. 466-1651

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321.

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850. .

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

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Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

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Title Services Data

An attractive folder which pictures some of the steps used in title-preparation and quotes prices for hand-set and photo-lettered title production processes, silk screen, and the production of slides for television, advertising and sales presentations—plus imprinting service for brochures, envelope stuffers and catalogs—is available from *Title House, Dept BSC,* 723 *Seward St., Hollywood, Calif.* 90038.

Help in Planning Storage

The "Storage and Work Area Equipment Catalog, Volume 3, No. 1" was planned for executives responsible for storage planning in warehousing, manufacturing, stock room or production areas. Especially helpful for the photography field, the manual is crammed full of ideas on how to layout new storage areas.

The booklet is free to those in the photography field. Just write on your business letterhead to *Bernard Franklin Company, Dept. BSC,* 4424 *Paul Street, Philadelphia, Pa.* 19124. Others may obtain a copy for $1.50.

DeWolfe Music List

The DeWolfe Music Library, Inc. has published a 500 page classified music catalog for motion picture, slidefilm, and videotape producers who want to create their own music scores. The music is available on ¼" tape and LP disks.

Of special interest is a large variety of modern sounding recordings for industrial and documentary films, and TV/Radio commercials. For your copy write *The DeWolfe Music Library, Inc., Dept. BSC,* 25 *West* 45*th Street, New York, N.Y.* 10036.

Elements of Film

A new book, *Elements of Film,* by Lee R. Bobker, president of Vision Associates, New York, is designed to appeal to both the serious student of film who wishes to pursue a career in filmmaking and to the general reader who wishes to learn more about this most dynamic of art forms.

The structure of the book reflects the filmmaking process itself. Early chapters follow the order in which a film is made: script, image (camera, lighting, composition), sound and editing, with special attention to the roles of scriptwriters, cameramen, film editors, actors and directors and their relationships to one another. Emphasis throughout is on the interconnection between the techniques of filmmaking (the *how* to do it) and their creative application (the *why* to do it).

A separate chapter is included on the work of 13 major directors of theatrical film (Bergman, Kurosawa, Antonioni, etc.) — the complete filmmakers — who have shaped every element of their films from acting techniques and optical effects to the final editing.

While Mr. Bobker goes to great lengths to explore the philosophies and working methods of these directors, he does not, surprisingly enough from one of the outstanding modern directors of the documentary and public information film, have much to say about his own methods and techniques, or those of his contemporaries in this important division of the cinema art.

Elements of Film, 303 pages, is published by Harcourt, Brace & World. ($4.95).

Books on Cinema

Indiana University Press has available several books on the cinema which will be of interest to movie makers. "Literature and Film" by Robert Richardson, Chairman of the Department of English at the University of Denver, begins with the simple but possibly crucial observation that, in general, literature and film are storytelling arts, and that, therefore, they are not the entirely different, antithetical disciplines that they are widely held to be. He shows the relationship of the two, pointing our differences as well as similarities, and demonstrating how each form and its associated criticism is able to illuminate and enliven the other.

"The International Film Industry" by Thomas H. Guback, Research Assistant Professor in the Institute of Communications Research and Assistant Professor in the College of Communications at the University of Illinois, documents a study showing that film making in America and Western Europe is rapidly moving toward international coproduction. The massive increase of American investment in European film companies and the continuing search for wider and more lucrative markets are creating a dehumanized, slick style of film that eliminates domestic cultural characteristics and blurs the expression of individual national perceptions. Mr. Guback also discusses postwar quota and tariff restrictions established to protect European film industries, the use of the boycott to force a foreign market for American films, the increasing acceptance of European films in the United States, our government's backing of the industry, and its use of film for propaganda purposes.

"Film Makers on Film Making" was edited with an introduction by Harry M. Geduld, Associate Professor of English and Comparative Literature at Indiana University. In this book, thirty distinguished film makers, ranging chronologically from Louis Lumiere to Kenneth Anger, present their views of the art and craft of the film.

Information on any of these books is available from the *Indiana University Press, Dept. BSC, 10th & Morton St., Bloomington, Indiana* 47401.

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A Wrong Impression About NAC 8mm Films

An item in our "Industry News" column in November carried information about the U.S. Government's new National Audiovisual Center that gave some of our readers the wrong impression.

The misimpression was created by reference to Technicolor Corp. as the "sole" supplier of optical sound film cartridges for the NAC.

The issue was further confused by reference to 5,000 titles in the NAC catalog when there is actually less than that number.

Insofar as we have been able to determine, Technicolor is the *only* major cartridge film supplier to package *optical* sound film, thus Technicolor and their lab licensees are likely the only optical sound film suppliers, though they have no official contract with the NAC.

Our disservice in coverage was a failure to comment on the many suppliers of *magnetic* sound film cartridges for the NAC.

To set and keep the record straight, we checked with Jim Gibson, director of the National Audiovisual Center, who told us:

"Our new film sales catalog contains approximately 3,500 titles of U.S. Government films and filmstrips. Price tags carry only 16mm prices. However, all motion pictures listed, are also available in standard 8mm and Super 8.

"NAC will provide purchasers of standard 8mm prints with magnetic sound or silent track as ordered. It will also supply purchasers of Super 8 prints with *magnetic* sound, *optical* sound, or silent track *as ordered*. Both standard 8mm and Super 8 prints can be ordered delivered on reel or loaded *in any make* cartridge desired, as appropriate."

Gibson added that a free copy of the catalog is available by writing National Audiovisual Center, General Services Administration, Washington, D.C. 20408.

VTR Consulting Firm Opens in Boston

Formation of Video/One, Inc. as a VTR (video tape recording) consulting and production company especially qualified to serve the marketing, sales training, sales promotion and related communication needs of business and industry, has been announced by John S. Spofford, founder and president.

Equipped to produce color as well as black and white video tapes and in possession of the latest type of helical scan recording equipment, Video/One is located at 52 Chestnut Street in the Beacon Hill section of Boston, Mass.

Forum III—New Editing Approach in New York

Forum III Films, Inc., a new editing house "geared to the needs of the film world of the 70's," has opened at 120 West 44th Street, New York City. Forum III Films was organized by Hy Goldman, Sam Ornstein and Cal Schultz, all veteran editors.

The company hopes to carve out new ground for itself in the complex mix of film production. Although the basic aim of Forum III will be to serve advertising agency clients, the company expects to take over the editing and completion functions for film production companies as well.

Science Management Corp. Acquires Motion Associates

Science Management, an international management consulting firm, has acquired Motion Associates East, Incorporated, and affiliated companies, whose primary business is film production.

Terms of the acquisition, not previously announced, provide for both an immediate payout of Science Management shares and an additional payout to be earned by Motion Associates.

Motion Associates, founded in 1967, is a producer of television commercials for major advertisers and is engaged in other phases of film production, editing, marketing and distribution.

Monitor Film Distrbutors Formed in Philadelphia

Walter M. Erickson, vice president of Radio & Television at Gray & Rogers, Inc., Philadelphia, has left the agency to form Monitor Film Distributors with James A. Love. Love is also head of James A. Love Productions, New York, producers of television commercials and industrial films.

Monitor Film Distributors is headquartered at 1411 Walnut Street, Philadelphia and will specialize in the Sales, Service, and Rental of Audio-Visual Equipment in addition to the distribution of non-theatrical films for business and industry.

Technology Inc. to Acquire Houston Fearless Corp.

Technology Incorporated, Dayton, Ohio, has reached an agreement with the Houston Fearless Corporation to acquire substantially all of the assets of their Westwood Division, Los Angeles, California. The amount of the agreement was pegged to be in excess of $3,000,000.00. Technology will operate the business through a wholly-owned subsidiary.

The sale, which has been approved by the boards of directors of both corporations, is subject to approval by Houston Fearless shareholders. Mrs. James E. Remmer, vice president of Houston Fearless and general manager of the Westwood division, will become president and general manager of Technology's new subsidiary.

Point & Period

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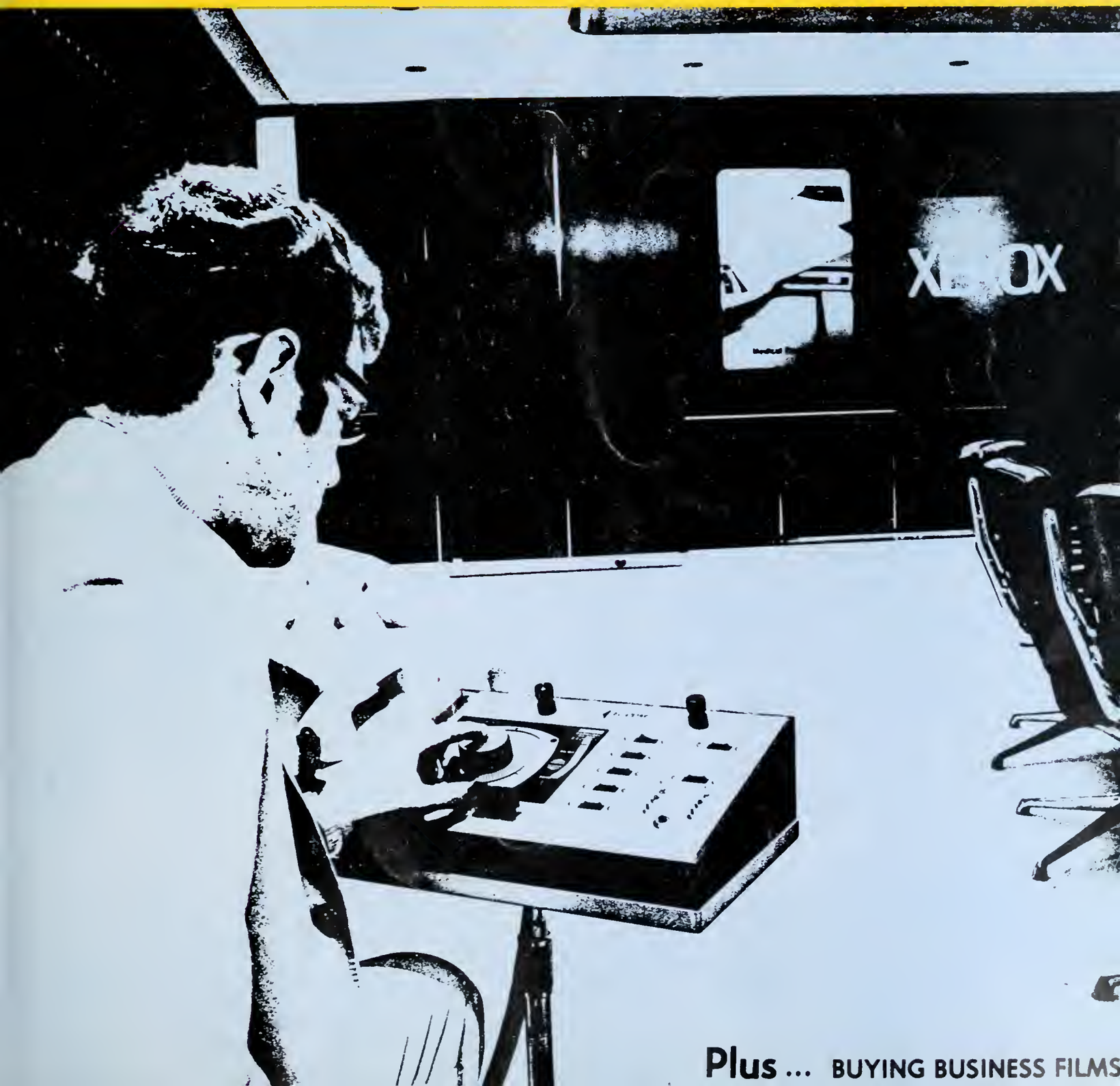

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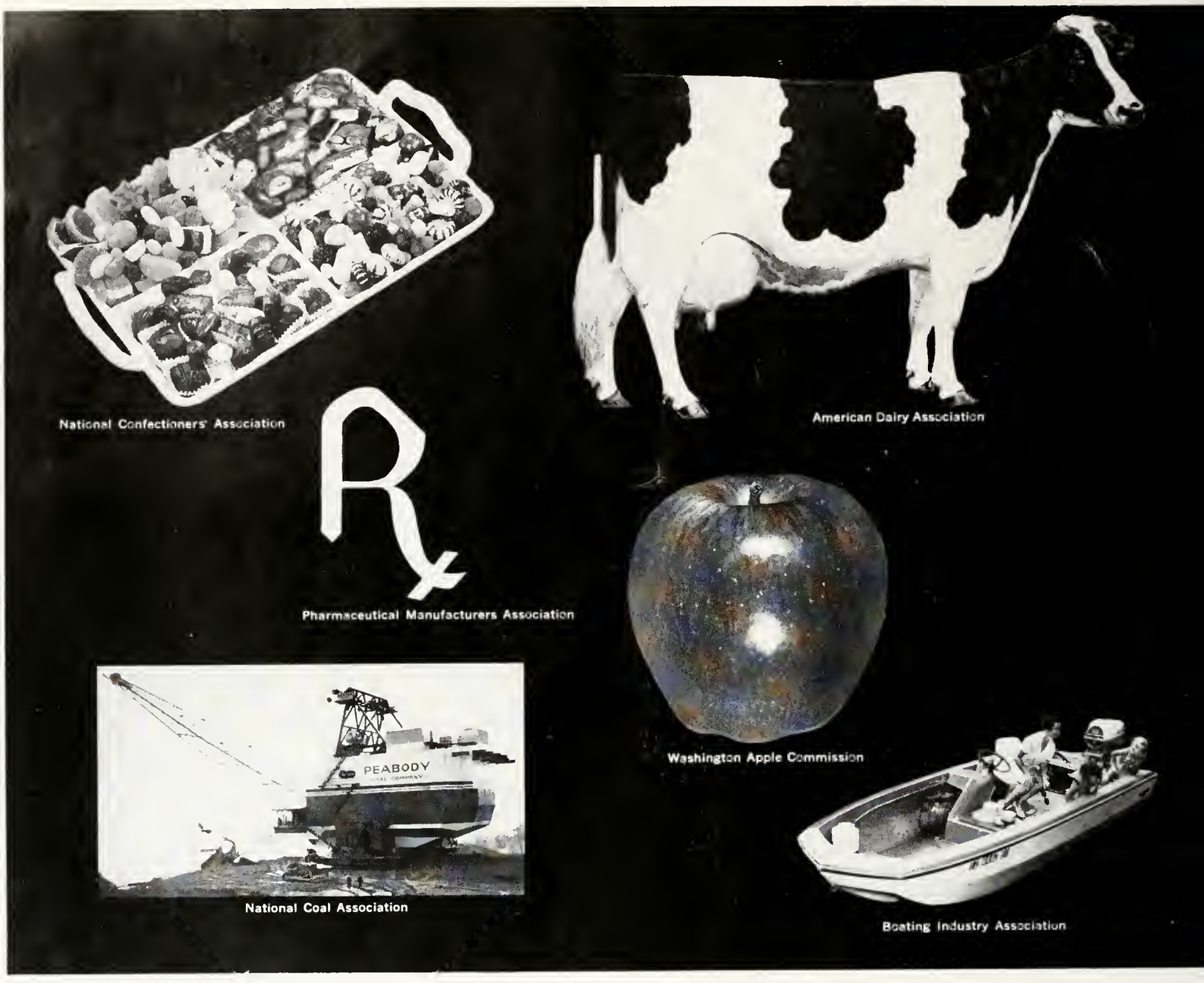

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FEBRUARY, 1970 • VOLUME 31 • NUMBER 2

The Magazine of Audio and Visual Tools and Techniques of Communication

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ABP

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a pat on the back for "Byron on Film"

1 December 1969

Mr. Byron Roudabush, President
Byron Motion Pictures, Inc.
65 K St. N. E.
Washington, D. C. 20002

Dear Byron:

I want to thank you for the exceptionally lucid and valuable compendium of articles ("Byron on Film") which you sent us recently.

It is difficult for a producer to know some things he should know. You of course are in a splendid position to discover important knowledge much earlier than others. Your thoughtfulness in making this knowledge available is very much appreciated in this quarter (and, I suspect, everywhere else).

Your examination and conclusions on the 8mm market were especially pertinent to us. We had suspected that it was not the great utopia so many people had been saying it was. One can make bad mistakes by following the wrong leaders . . .

We are pretty glad we have been a Byron customer for the past 17 years.

Sincerely,

Louis R. Huber, President,
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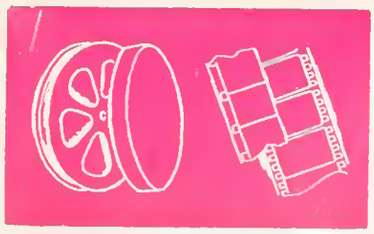

right off the newsreel

CINE Extends Entry Deadline to Feb. 15

The Council on International Nontheatrical Events (CINE) has extended its 1970 deadline to February 15 to accommodate films released after January 1.

Applications for all films will be accepted up to February 15, according to Mrs. Anita S. Price, managing director of CINE.

Byron Adds Extensive Facilities to Lab

As part of an extensive expansion program, Byron Motion pictures, the Washington-based film-processing firm, now has the added capacity of producing magnetic Super 8mm color prints by reduction from standard 16mm color inter-negative and 16mm magnetic sound film.

Byron has also added all of the 35mm color services including film strip and slide production.

In addition, the lab has installed America's finest video tape transfer equipment, including the most complete Ampex VR 2000 2" recorder, Ampex VR 7800-16 1" helical tape recorder and the Palmer 16mm color kine recorder. With this equipment, video tapes can be dubbed or transferred to film.

Byron Motion Pictures has also purchased additional land adjacent to its present plant for building a complete video tape facility. Production facilities for both motion picture and video tape will be featured, as well as several sound stages and one large Hollywood-type sound stage. When completed, these extensive facilities will be rented to producers for making tape or film programs at the Byron Motion Pictures location.

A price list, including all the features stated here, is now available on request from Byron Motion Pictures, 65 K Street, Northeast, Washington, D.C. 20002.

New Address for Chicago Int'l Flm Festival

The Chicago International Film Festival has moved to new offices at 12 E. Grand Ave., Chicago, Ill. 60611.

Festival Director Michael Kutza reports that all inquiries and festival entries should be directed to the new address.

TravelCinema Extended to Television Commercials

Association films is offering TV advertisers additional mileage from their existing commercials through use of its TravelCinema service in airports. The service normally provides airline passengers with free motion picture entertainment and has become a popular medium for sponsored films.

According to Robert Finehout, vice-president of marketing for Association Films, television commercials can be shown as part of the regular TravelCinema programming. "It is not necessary to produce special spots for TravelCinema," Finehout stated. "The large screen and bright image, actually enhance the impression. It's an effective way to extend the audience 'reach' of spot advertising."

"The TravelCinema medium should be of special interest to auto manufacturers, credit card companies, breweries, airlines, bottlers, brokerage firms, local telephone companies and car rental services, to name a few," he said.

As an additional free service, TravelCinema offers advertisers rack space for brochures and

Continued on page 8

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The show was to present, to a total audience of 3300 people, interviews with the insurance company's most successful salesman—each interview being linked together by a "jet plane" ride from one salesman's home town to the next. This meant, of course, that Chapman/Spittler had to do the actual traveling.

And what an itinerary! In less than two months, the 3-man production crew had to set-up and film in no less than 24 cities across the U.S. and in Puerto Rico. They covered 25,000 miles—more than the equivalent of going around-the-world—filming in almost every setting imaginable: at airports, at Notre Dame Stadium, at the Indianapolis 500, in a locker room; high atop mountains, way out on beaches, in and on automobiles, aboard boats, golf carts, and even walking along hand-held.

Under so many circumstances, in so many places on such a tight schedule, camera reliability was essential. Arriflexes were chosen.

Loaded into Chapman/Spittler's own aircraft, 16S and 16BL Arriflexes became part of an overall film unit uniquely designed for filmmaking on a continental scale. With so much travel in so short a time, the crew could rarely stop to screen rushes, to reassure themselves that the rigors of travel at this high-pitched pace, and the many changes of climate, had not affected camera operation.

The proof of the pudding came with the two performances put on by Mutual of Omaha in Caesar's Palace. Interspersed with 35mm slides, the Arriflex-shot footage had to fill nine 10x14 ft. screens—as much a challenge to resolution, sharpness and registration as ever there was. As reported in the July '69 Business Screen, the show was an outstanding success.

Gambling may be commonplace in Las Vegas, but Chapman/Spittler, like every production company, cannot gamble with their assignments. It was with this understanding that each of the Arriflex models was engineered. From the sensible, versatile design that adapts an Arriflex to every kind of project, to the sturdy, enduring construction that keeps it going in the face of constant use and abuse, Arriflex has continually proved how well it can stack the odds in its users' favor.

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continued

other point-of-display material. Display racks are located adjacent to TravelCinema installations.

A booklet, *"The Go Medium for Americans on the Go!"* is available at no charge from TravelCinema Division, Association Films, 600 Madison Avenue, N.Y. 10022.

Monitor Editorial Services Begins New York Work

Monitor Editorial Services, has been formed to meet the demand for experienced and recognized creative film editors, to work in close association with advertising agency producers and independent film producers.

Julian Bergman, well known in the industry for his editorial achievements in film and videotape, will supervise and direct Monitor Editorial Services.

The print procurement facilities of Monitor Film Distributors can also be utilized to meet broadcast dates. Both Monitor companies are located at 151 East 50th Street, New York 10022.

Mark Anderson Films Opens in Champaign, Ill.

A new motion picture production firm, Mark Anderson Films, has opened offices and studio facilities in The Manor Building at 311 West University Avenue in Champaign, Illinois.

Owner-producer is Mark A. Anderson, 29, formerly a partner in Gliessman Studio of Champaign.

Mark Anderson Films will produce educational, agricultural, industrial and business films, animation, television commercials, and mixed-media presentations. The firm will provide any or all phases of film production from creative planning and scriptwriting through filming and final production.

ACL Seeks Freeze on Government Lab Additions

The Association of Cinema Laboratories has requested President Nixon to impose an immediate freeze on all equipment acquisition and personnel additions for governmental motion picture laboratories.

In addition to the equipment purchase and personnel addi- purchase and personnel additions freeze, ACL also requested "an orderly transfer of governmental motion picture laboratory facilities back to existing commercial laboratories."

Referring to the President's "diligently seeking means of reducing government expenses," ACL called attention to the government investment of "about $100,000,000 in motion picture laboratories facilities to supply laboratory services to various governmental agencies."

The letter adds that "Annual governmental equipment purchases and salaries represent another increasingly high figure in the millions of dollars."

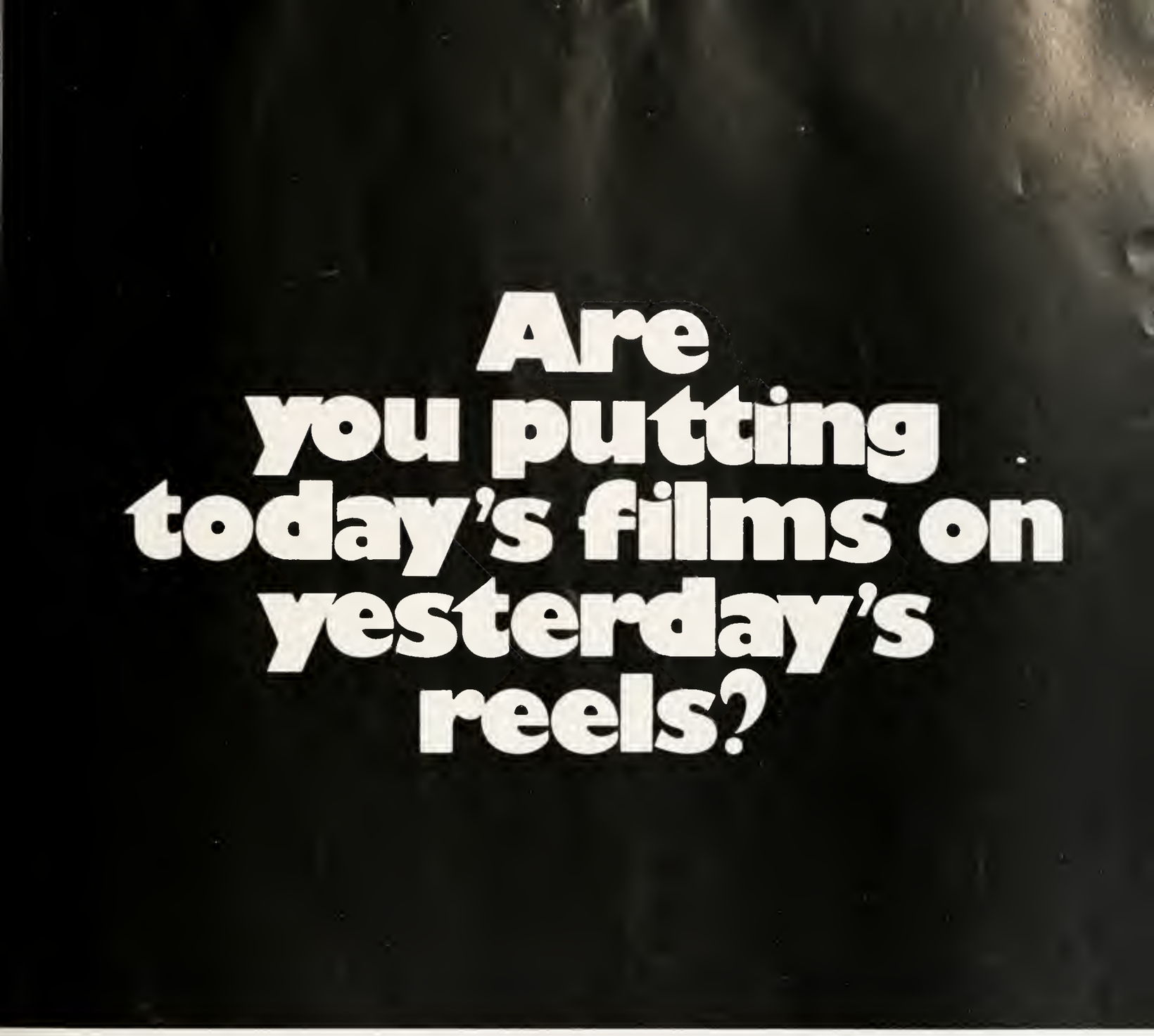
"Our Association can show" the letter asserts, "that private industry has adequate facilities to provide these same services. We can also show that where they exist, film laboratory contracts between industry and government are below the internal costs of government operated laboratories."

According to ACL "adequate commercial facilities are available at realistic prices "which can now accomplish economically the needs of the agencies of government."

Jack Pill and Associates

Jack Pill has changed his company name from Jack Pill's Camera Equipment to Jack Pill and Associates. Pill stated the name change was in keeping with the reorganization of his company as the result of the recent additions of Ed Engel former director of sales at F & B/Ceco and Roy R. Low former vice president, marketing of Alan Gordon Enterprises Inc.

Engel and Low along with Frank Kelly who has been sales manager for Jack Pill's Camera Equipment for the past 2½ years and Bob Lovelace, manager of the rental department have been named associates. Jack Pill and Associates have introduced a number of new products and have embarked on a program of further product and market development. •



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THE A-V CALENDAR

MARCH

Florida Motion Picture and Television Producers Association, Industry Recognition Banquet, March 2, Plaza Hotel, Miami Beach.

American Society for Training and Development, Sales Training Institute, March 9-13, Holiday Inn, Chicago.

APRIL

Fifth Midwest Regional Meeting of the Biological Photographic Association, April 24-26, Knickerbocker Hotel, Chicago.

Society of Motion Picture and Television Engineers, 107th Technical Conference and Equipment Exhibit, April 26-May 1, Drake Hotel, Chicago.

Department of Audiovisual Instruction, National Convention and Exhibit, April 27-May 1, Sheraton Cadillac Hotel, Detroit.

U. S. Industrial Film Festival, Awards Presentation, April 30, Palmer House Hotel, Chicago.

MAY

Film Seminar of the Northwest, May 8-9, Seattle, Washington.

American Society for Training and Development, National Conference, May 10-15, Anaheim Convention Center, Anaheim, Calif.

American Film Festival, Blue Ribbon Awards and film screenings, May 12-16, New York.

Illuminating Engineering Society, 6th Theatre, Television and Film Lighting Symposium, May 24-26, Hollywood-Roosevelt Hotel, Hollywood.

JULY

National Audio-Visual Association Annual Convention, July 18-21, Sheraton-Park Hotel, Washington, D.C.

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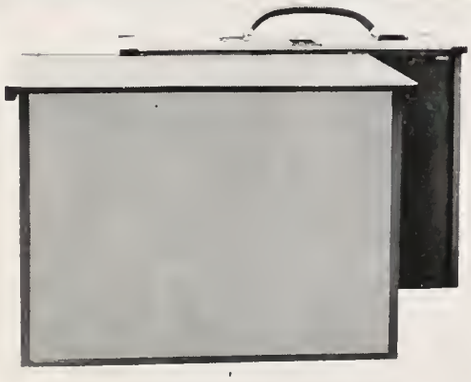

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the screen executive

Marcos is Vice President, Marketing at Jayark

Jayark Instruments Corp. has named Edward J. Marcos vice president educational marketing.

A former sales representative for Harcourt, Brace & World, Inc., Marcos is responsible for the development of marketing plans for the educational division, and will implement sales programs for all Jayark Educational Programs.

Three Promotions Made At Calvin Productions, Inc.

Peter V. DeMitri has been appointed president of Calvin Productions of Pennsylvania, Eastern subsidiary of Calvin Communications, Inc. DeMitri had been executive producer at the production division in Kansas City and served previously in a wide variety of a capacities including director, cinematographer, editor and services manager.

Also promoted at Calvin/Pennsylvania was Russell K. Spear, to vice president for sales and marketing, and Robert M. Carroll was elevated to controller, having served the Philadelphia firm previously as office manager.

All appointments were effective November 21, 1969.

GAF Elects Williams Exec Vice President

Edward J. Williams has been elected executive vice president and member of the board of directors of GAF Corporation.

Williams will be responsible for corporate administrative services at GAF.

Stover Joins Superscope's Record Tape Products

Richard L. Stover has been named director of Business and Administration-Recorded Taped Products for Superscope, Inc.'s tape and tape duplicating divisions.

Stover will be responsible for coordinating and directing the business activities of the two new divisions.

Shanks to Bell & Howell Marketing Director Post

Lloyd L. Shanks has been appointed director of marketing for Bell & Howell's professional equipment division.

Shanks, who has sixteen years of experience in sales, marketing and general administration, will be responsible for all marketing functions. He will be headquartered in the Chicago office.

SHANKS

CHRISTIE

Christie Electric Corp. Names Christie President

The Board of Directors of Christie Electric Corporation has appointed Tom E. Christie president and chief executive officer of the company. Christie was previously executive vice president and general manager.

S. L. Christie will continue as chairman of the board.

International Video Corp. Adds Three to Mktg. Staff

Carl H. Rosekrans has been named southern regional manager of International Video and will be headquartered at IVC's Atlanta office.

Herbert J. Van Driel has been appointed midwest regional manager and will work from IVC's Desplaines, Illinois office.

Also promoted at IVC was

Continued on page 14

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screen executive . . .

continued

Less Knight, who is now district sales manager, industrial and educational products. Knight's headquarters will be in Los Angeles.

Kirt Films International Names Mansfield Co-Head

Robert B. Mansfield has been appointed second in command of all projects for Kirt Films.

Mansfield, who comes to Kirt Films from WABC-TV, will act as producer, director, writer and sales manager.

Solomon Is Director of Finance at Superscope

Alan B. Solomon has been appointed director of finance of Superscope, Inc. Solomon will direct Superscope's financial and corporate activities.

Prior to joining Superscope, Solomon served as treasurer of United Recording Corporation and its affiliates from 1965 to the present.

Sahlein Is Senior VP at Alan Gordon Enterprises

Don Sahlein has been named senior vice president of Alan Gordon Enterprises, Inc., California.

Prior to entering the photographic field, Sahlein was a publicist with Glenn Rose & Associates.

Visionetics Names Richard Vice President, Marketing

Frederick D. Richard has been appointed vice president, marketing for Visionetics, Inc.

Richard will have overall responsibility for new product development and for expanding the Visionetics line of educational and commercial products. In addition, Richard will help direct the company's entry into new markets.

Robson Is General Manager, Marketing, Eastman Kodak

Wylie S. Robson, whose career spans 31 years with Eastman Kodak Company, has been named general manager of marketing and a member of the Operations Committee.

Robson will assume responsibility for the marketing of all varieties of Kodak photographic products in seven regions, stretching from New York to Honolulu.

Loucks To Head Sales Div. At Alan Gordon Enterprises

Grant Loucks, senior vice president in charge of rentals for Alan Gordon Enterprises, Inc., has been named to head the company's motion picture equipment sales division, which is now headquartered in Hollywood, Calif.

Loucks will continue to head up the AGE Inc. rental division, also located in Hollywood.

Todd Delegate To General Assembly

The Atlantic Treaty Association and the North Atlantic Treaty Organization have appointed J. Hunter Todd a delegate to the 15th General Assembly. A special international group of 55 young men from the NATO countries were selected for this honor.

Salzburg Appointed VP at Niles Communications, N.Y.

Fred A. Niles Communications Centers, Inc., New York, has appointed Joseph S. Salzburg vice president-sales.

Salzburg, a 30-year veteran of the motion picture industry, joined Niles as an account supervisor in 1966.

Pollan Is Director of IE&T's Research and Development

David Pollan has been named director of research and development for International Education & Training, Inc. The appointment is part of a "major expansion of the company's product research and development activities."

Take Ten Names Leonard Vice President

Take Ten, Incorporated, Chicago based producer of motion pictures, slide films, radio-TV commercials, industrial shows and communication materials has appointed Frank B. Leonard vice president, administration and finance.

Prior to joining Take Ten, Leonard served as director of the W. E. Long Advertising Agency and as vice president of the W. E. Long Independent Bakers Co-operative.

Around The Industry

Among promotions in the West Coast staff of DeLuxe General are *Stanley F. Judell* to vice president, business affairs and *Ray Gaul* to superintendent of both West Coast laboratories . . . *Robert J. Belton* has joined the Creative Film Group of Denver, Colorado as manager of production and cinematography . . . Sony Corporation of America has appointed *Leroy Wright* district manager, video products, for Alabama, Mississippi and eastern Tennessee . . . Tel Ra Productions Inc, has added *John Heidenreich* to its staff as producer/director . . . Two men named to key sales division positions at Lyon Metal Products, Inc. of Aurora, Illinois are *T. L. Davis,* who was made manager of the office furniture department, and *Wayne S. Buchanan* who is now sales manager, northeast region . . . *Philip J. Wingate* has been named general manager of the Du Pont Company's photo products department . . . *Alan Fishburn,* owner of Alan M. Fishburn Productions, has been elected president of Chicago Unlimited, Inc. for the year 1970 . . . Three recent promotions at the Ampex Corporation include *William G. Shute,* who has been named manager of the Chicago branch in its educational and industrial products division, *John G. Campbell,* who is the new northeast area sales manager in the same division, and *Bruce F. Bond,* who has been appointed national sales manager, also in the educational and industrial products division . . . Imagination, Inc., San Francisco, has also made recent staff promotions; *Chris Ford* has been made production manager, while *Gerry Slick* and *Danny Benson* have been named to the Board of Directors . . . *Jeanne Lindsay* has been promoted to vice president of Ken Snyder Enterprises . . . *D. M. Rockwell* has joined Filmfair Communications as vice president and director of educational services.
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the camera eye

By O. H. Coelln

Lessons for Factual Filmmakers in Changing World of Hollywood Studios

DORMANT STAGES and red-inked ledgers highlight the current news from Hollywood's once-great major entertainment film companies. "Who Killed Hollywood?" asks the banner line over a national newspaper series on that phase of film business.

Business conglomerate firms are deeply involved: Warner Bros.-Seven Arts Ltd. is part of the New York-based Kinney National Service; Paramount answers to Gulf & Western headquarters, also in Manhattan; United Artists is owned by Transamerica Corp., a San Francisco conglomerate; and Universal Pictures is part of MCA, Inc.

In this changing world of the glamour film the "star" system has given way to a new generation of youthful, unpredictable film makers. Appealing to the under-30 audience, they're ringing the cash registers with films like *Goodbye, Columbus; Easy Rider, Midnight Cowboy*. Columbia Pictures appears to be the sole remaining independent film maker (with Disney) to have scored financial success and *Easy Rider's* half-million budget, matched with early grosses of over $6 million have helped build on the success of *Funny Girl* and *Oliver* for a strong rebound on the "plus" side for 1969.

Both George Seaton and Alfred Hitchcock, top directors with many "hits" to their credit have some useful comment to offer. Staff writer Leonard Weiner, who authored the recent business series, gleaned some valuable notes in his visit with Seaton:

"I met a kid of 14 the other day who has made 32 films. Some 5 minutes, some 10. Unfortunately, amateurism in some of their minds has become professionalism. They see somebody else's bad film and they praise it because it looks so much like what they are turning out."

And listen to Hitchcock, whose thinking can well apply to the making of good factual, business-sponsored films. Complaining that the new movie makers (speaking of "adult" producers) don't have their theory mastered before they rush out into the streets with their handheld cameras.

"These creators do not know the roots of the business. Therefore you get a lot of pictures, very successful, but made by accident. And mostly what you do see is photographs of people talking. That's not cinema. *That's not the creation of pure film, putting it together to make ideas.* And that's the basis of our business."

Think about it. And apply his logic to your own product.

When Equipment Dictates Content, Could Be "Garbage In, Garbage Out"

And while we're on the subject of quality, in both format and content two fleeting thoughts also bear on today's tendency to think of lightweight convenient portable projection equipment (whether in Super-8 film or portable videotape reproducers) as the BIG answer to the medium's needs in the 70's.

The adage *"garbage in garbage out"*, must apply. Unless the ideas, the techniques and the content material written for the screen or TV are very, very good before they're shown, results won't be worthy of showing. Why produce with Super-8 cameras? Why try to impress thousands of salesmen who hold vital keys to dwindling corporate profits with dull-as-dishwater "talk" from management on badly-lighted little screens?

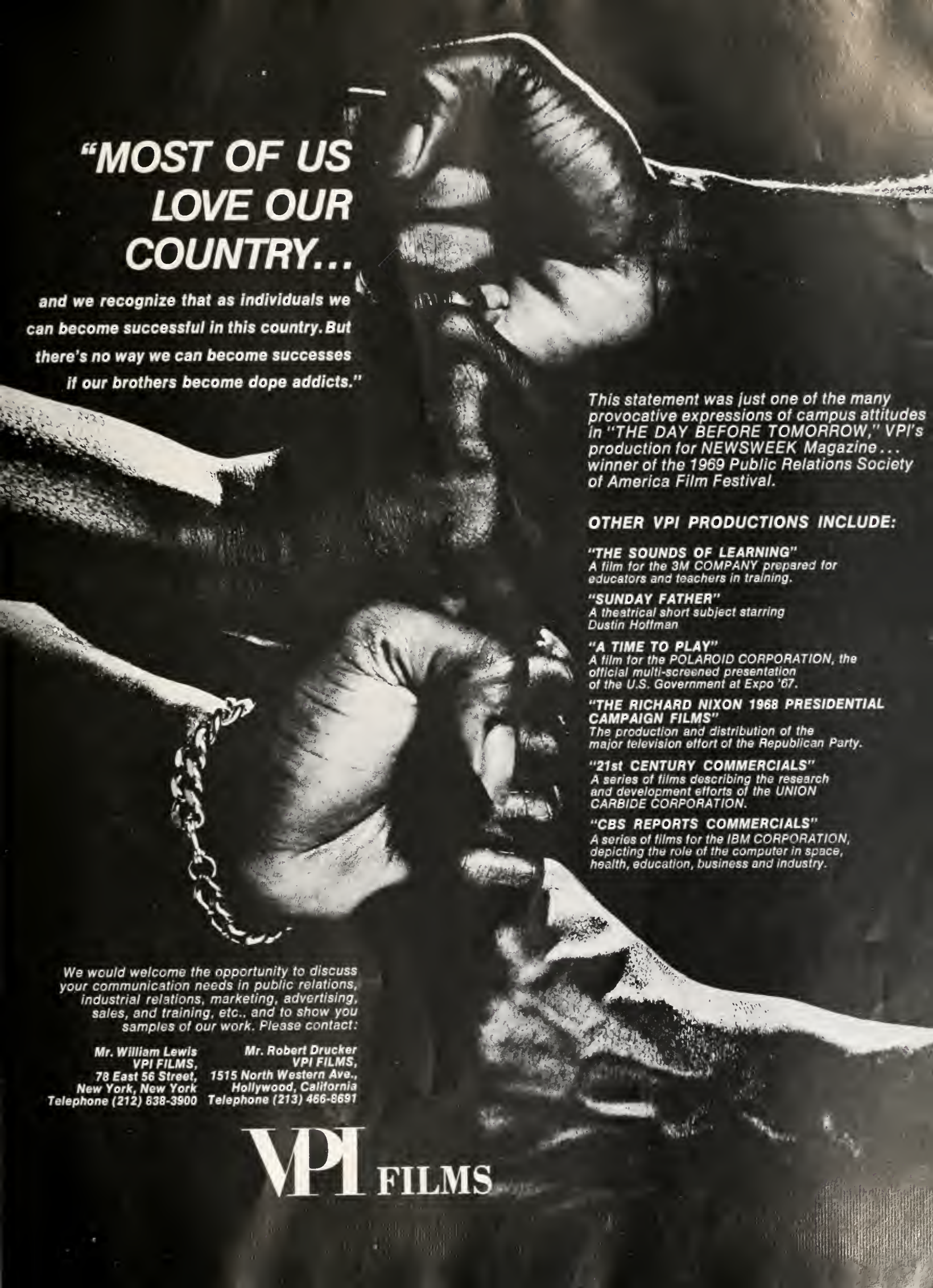
Make no mistake about it. It's easier today to get to the people you must reach: on retail counters, in garages, dealer salesrooms, exhibit displays, etc. But the product shown to these specific viewers must motivate them to act favorably. Otherwise write off the cost of the entire effort as a waste of time.

A Salute to the People

Following our last month's salute to the "most honored films of 1969, we would add a note of honor to those who direct the affairs of groups serving A-V progress. Decades of service to business and education, to hundreds of specializing audiovisual equipment dealers and their companies, merit a "First A-V Citizen" salute to Don White, executive director of the National Audio-Visual Association, shared by his hard-working staff at Fairfax, Va. And we accord that honor to Reid Ray, former SMPTE president who now heads the Council on International Nontheatrical Events, clearing house for U.S. films which represent this nation at overseas festivals.

Veteran Calvin Communications' execu-

Continued on page 18



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A film for the 3M COMPANY prepared for educators and teachers in training.

"SUNDAY FATHER"
A theatrical short subject starring Dustin Hoffman

"A TIME TO PLAY"
A film for the POLAROID CORPORATION, the official multi-screened presentation of the U.S. Government at Expo '67.

"THE RICHARD NIXON 1968 PRESIDENTIAL CAMPAIGN FILMS"
The production and distribution of the major television effort of the Republican Party.

"21st CENTURY COMMERCIALS"
A series of films describing the research and development efforts of the UNION CARBIDE CORPORATION.

"CBS REPORTS COMMERCIALS"
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camera eye . . .
continued

tive Bill Hedden, who now presides over the Association of Cinema Laboratories, has given countless hours to the affairs of SMPTE and helped inform the many thousands who attend his company's annual Workshops. Byron Roudabush is remembered for his pioneer role in ACL activities, his years of aid to the SMPTE.

DuPont's Deane White, current SMPTE president, is helping guide that key group into the 70's and a leader of the "new generation" who really shares his know-how and enthusiasm throughout the Midwest is Chicago's Jack Behrend. Salute Kodak's Tom Hope for tireless efforts in giving the a-v industry its broadest statistical base through those annual SMPTE Surveys!

Health and medicine are vital fields of national concern. The men to remember certainly include Dr. James Lieberman, director of the U.S. Public Health Service's National Medical Audiovisual Center in Atlanta.

Ralph Creer's years of service in medical motion pictures in the American Medical Association are all too well known; this year he also heads the Audiovisual Conference of Medical and Allied Sciences. Our awareness of the relation of air and water pollution to the nation's health rates a special salute to the man who has specialized in making countless motion pictures on those subjects: Stuart Finley, of Falls Church, Va.

The growth of such national distribution companies as Modern, Association Films, Sterling and United World, plus their inestimable value in delivering our sight/sound media to audiences, is a salute of itself to the men who guide these organizations: Modern's Carl Lenz; Association's Bob Mitchell and Bob Finehout; Sterling's Roger Cahaney and United's John Desmond. World audience horizons have been extended by Inforfilm, headed by Jan Botermans, its chief in Brussels. Let us not forget world-minded Albert Amateau, whose West Coast Foreign Language Service Co. is responsible for multi-lingual translation of so many international factual motion pictures.

In that area of important overseas film use, credit Bruce Herschensohn, director of Motion Picture & Television Service for our U. S. Information Agency with upholding the highest standards of excellence in USIA films; Wilbert Pearson, Chief, Int'l Communications Media Staff at USIA is the man we all depend on to clear important films for overseas use.

And where would we be without continuing equipment design progress, plus today's great audiovisual facilities within education and business? Representative of those who have strived to give us *new*, flexible types of projectors is producer-counsellor-inspiration-giver Charles "Cap" Palmer. Leading the audiovisual facility designers and architect-consultants is Manhattan's Hubert Wilke, often cited in these pages. •

Now the trumpet summons us again—not as a call
to bear arms, though arms we need—not as a call to battle,
though embattled we are—but a call to bear the burden
of a long twilight struggle... against the common enemies
of man: tryanny, poverty, disease and war itself.
Will you join in that historic effort?
My fellow citizens of the world: ask not what America
will do for you, but what together we can do for
the freedom of man.

John F. Kennedy
President of the United States
1960-1963

Vision Associates, Inc., 680 Fifth Avenue, New York City

The Negro in America

A new series of films from the New York Times' Arno Press traces the history of the black man in America and adds an important new perspective to American history.

THE NEW YORK TIMES and its book publishing subsidiary, Arno Press, have introduced a new series of films on black Americans for use in schools — from upper elementary classes through college level.

The Times and Arno Press are particularly well qualified to sponsor the series. Arno's 110-volume collection, *The American Negro, His History and Literature,* documenting the accomplishments of black people in America, has filled a great need in a field which has recently drawn a great deal of shoddy, hastily put-together works. The collection has had very good comments from the Saturday Review as well as from a number of leading educational journals for its scholarly excellence.

The Times believes that the series of films will be a natural and important adjunct to *The American Negro* volumes, particularly in reaching the visually oriented new generation.

Serving as an overview film for this series on the role of the Negro in American history is *Slavery and Slave Resistance* which seeks to break down stereotypes and documents how the black man resisted his servitude both actively and passively.

"Rewarding" experience

In recent tests before audiences of 7th and 10th grade students in New York City and nearby suburbs the film generated a remarkable response from both white and black students and teachers who found the experience "rewarding," "startling," "instructive," and "adds a new perspective to American history."

The film shows how the black man of the early 17th century in America fell victim to labor shortage. His earlier rights — to work his way out of bondage, buy land, testify in court, and vote — were squashed in a frenzied rush for "black gold." Suddenly he was a commodity to be bought and sold at auctions, willed to relatives, rented out, lost at cards and won in raffles. For slaves, learning was made a crime, while *teaching* the black man was in some states punishable by death.

Following the American and French revolutions, the slave's lot seemed destined for improvement. Men began to speak out for civil rights—foremost among them the Quakers. Then two events jolted black hopes. Eli Whitney's new cotton gin lowered cotton prices and world demand soared. And, Jefferson purchased the Louisiana Territory, sending cotton growers streaming across the Mississippi. The price of slaves rocketed to as high as $2000 each, and America's slave population quadrupled to four million.

Myths explained

Slave masters sought to justify forced labor by creating myths of the "natural docility" of the slave and that bondage was his "natural condition." Actually, as the film points out, slaves resisted again and again at the risk of their lives. They plotted and staged rebellions. They ruined crops, wrecked tools, set fires. Many fled to the woods, to the cities, to the North — to freedom.

Some of these runaway slaves became famous. Phyllis Wheatley, kidnapped from Africa at nine, wrote the second volume of poetry published by a woman in America. William Wells Brown became America's first Negro novelist and playwright. Frederick Douglass became a leading anti-slavery orator and editor. Achievements of these and other black Americans helped close the chapter on slavery in America.

Complete lesson plan

Slavery and Slave Resistance, which won a gold medal at the recent International Film Festival at New York, was produced for The New York Times/Arno Press by Dynamic Films, Inc. Nathan Zucker was executive producer; Maurice Rapf, director; and William A. Katz, consultant on American Negro history to the New York State Education Department, served as educational consultant. On screen narration is delivered by an impressive young black actor, Cleavon Little.

Slavery and Slave Resistance, 26 minutes, in color and sound is available from the New York Times/Arno Press, 229 West 43rd Street, New York 10036, for $325. A comprehensive teacher's manual with a step-by-step lesson plan accompanies each print. •

The Negro as a slave is illustrated with drawings and reproductions of auction posters like this.

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MULATTO GIRL, "SARAH,"

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Built-in hum-rejection system reduces magnetic hum susceptibility by as much as 20 db compared to other units! Makes it far more usable in distant pickup applications and in areas with extremely high magnetic fields.

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8. FIELD SERVICEABILITY
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SHURE BROTHERS INC., 222 Hartrey Avenue, Evanston, Illinois 60204

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IF YOU CAN'T SELL IT, SIT ON IT

By DAN HESS and CYRUS EPSTEIN

Dan Hess Productions

Spec treatments vs. creative fees . . . "You would not consult a doctor and tell him you'll pay him only if his treatment works" . . . veteran film producer Dan Hess says he has done his last spec treatment and tells why.

A MAN HAS A COLD. It's tax time. A design for a house is needed. Your tooth hurts. A group of men are to start a corporation. A major corporation wants a film made.

Each of these situations requires the talents, services, help, advice and time of a professional. In each case a great deal is at stake. You'll try to find the best professional you can. You'll expect to pay the professional you choose for the service he renders, won't you? And well too!

Now, there are free clinics — both medical and dental. The legal aid society provides lawyers to all without a fee. The IRS will help you with your taxes free. And there are many architectural students who will willingly design houses for the experience — with no fee attached.

And for film?

That's what this article is all about. I've been meaning to write it for five years, ever since I wrote my first speculative treatment.

Let's start at the point where a company wants to make a film. It needs a producer. What are the alternatives open to the sponsor?

It can select a producer, tell him what the budget is, ask him if he wants to do the picture, work out a contract and let him begin work on research and treatment.

It can talk to several producers and ask one or all of them to submit speculative treatments and competitive bids for the film.

It can review producers who have worked for the company and screen the work of new producers. Based on this and interviews with the filmmakers, a creative fee for research and treatment is awarded to one filmmaker.

At this point we should define what we mean by speculative treatment and what we mean by creative fee. A speculative or spec treatment is when a producer submits ideas, a story line, a full treatment including synopsis, dialog indications, locations, character definition, and theme WITHOUT COMPENSATION from the sponsoring company.

When a company awards a creative fee it says to a filmmaker: We want you to make a film for us. We have reviewed your work and background along with others and feel that you are the filmmaker we want. We will pay you fairly to research, plan and write a treatment for us prior to a finished shooting script. We will expect a budget recommendation along with the treatment.

What are the advantages and disadvantages of the various options to producers and sponsors? It's a question that should be asked by many people in business films, asked and thought about in a very serious manner.

Are there advantages to speculative treatments?

For the sponsor, and more particularly for the man directly responsible for films at the company, spec treatments give the opportunity of looking at a lot of ideas prior to

Continued on next page

Hess Epstein

If you can't sell it . . .

continued

any commitment. It lets him see treatments and direction free. It enables him to get his bosses approval before any money is spent by submitting several of his spec treatments for approval. It helps him to crystalize his own ideas. It makes him appear to some people in his company as though he's saving the company money. It even, in some cases, justifys his job.

Does the spec treatment method of soliciting film contracts offer anything to the producer?

Well perhaps to young filmmakers anxious to break into the business film world. Occasionally, after many false starts, you may win a contract on a spec treatment. But, better to make a personal statement film of your own. It can be low budget, it can be on any subject. Make it well. Conceive it, direct it, shoot it, cut it as though your life depended on it, because it might. And when its finished show it at film festivals and show it to business people. Sooner or later someone will give you a chance.

What about film houses who need to keep several sound stages, a coterie of directors, a few crews and eleven movieolas busy. Well, spec treatments may serve the purpose of keeping their plant in production, but one wonders if the money, time and effort that goes into spec work might not be spent on productions already in the house.

But for the creative filmmaker with firm ethics and a strong portfolio of films speculative treatments have little appeal. John Peckham, Peckham Productions, an excellent filmmaker of 20 years standing, said although he's done spec work in the past, he has not done any in the last two years and will not do any in the future. He feels that "spec work is the biggest injustice in the business world" and that clients have more respect for his company because he turns down requests for spec treatments.

Requests for spec treatments take different forms. How many times we've heard the words, "Now we're not looking for something for nothing." "We don't want you to do a script or anything like that . . . we'd just like some of your ideas." Sometimes its put differently: "Maybe you'd like to give it some thought. Then we can talk if you wish." Or: "Since you've never done anything in our field we'd like to see how you'd approach it."

In other words: open a can of peas, if I like the taste I'll buy the can; give one scoop of ice cream before we buy the gallon; please fill this one tooth and if the tooth doesn't hurt next week, of course, I'll pay you.

How can good ideas be given away? They can't be and nobody does. What the client gets are quick ideas or old ideas. When the client gets these ideas they must be gone over first with the producer who is submitting them, then with other associates at the sponsoring company. This process is repeated over and over with each producer who has been asked to submit speculative treatments, or proposals as they are sometimes called.

Speculative treatments cost business a great amount of money. Various personnel at the client waste hundreds of hours in this type of useless work. We know of one situation where this has been going on for eight months. The company has talked to 15 or 20 producers and still have not found an idea that appeals to them. One producer we know admitted to submitting five different scripts on this particular project. Hundreds of producer and sponsor man hours uselessly expended; thousands of dollars thrown out the window.

If this client had the courage at the beginning to assign the job to one filmmaker he had faith in, even two if he wanted to have a comparison, open up the doors for him to get into the problem, he probably would have a finished film by now, would have beat out a competitor doing a similar public service film, and saved his company thousands of dollars.

The situation is somewhat similar in advertising. But twenty years ago Doyle, Dane Bernbach began creating a kind of brilliant advertising that has changed the nature of that business.

When Bill Bernbach, the creative genius at Doyle Dane, is asked for a presentation by a potential client he shows work the agency has done, gives client references and says whether or not his agency would like the business. He knows that you can't give away good ideas, that good ideas cost money. He also knows that in our world only those things that are paid for have value, are appreciated.

Bernbach's influence has permeated a whole generation of advertising talent, so that today none of the creative agencies will give speculative presentations. Jerry Della Famina, president of his own agency that has grown to twenty million in three years, says: "We don't do any spec presentations — no matter what the size of the account. If we give our work away why should anyone want to pay. We have clients who are paying for our times, why take away from them. We had a chance to pitch for the TWA business last year — you remember a dozen agencies, one million in spec work. What if I went to TWA and suggested they fly me free to the coast, and if I liked their service and flight arrangements I might book my return and other business with them. But if I wasn't satisfied I could shake hands and we'd still be friends."

The point is that creative energy is a commodity, that the creators of ideas should have the same attitude towards their output that other professionals have.

Speculative treatments are bad business — bad business for sponsors and producers as well. They're bad business for several reasons. First of all, its not the way the best films are made. Secondly, its the most expensive way of making films we know. Third, its damaging to the prestige and self respect of both parties.

One of the most promising young filmmakers in New York several years ago decided that the way to build a business was to do spec treatments. He's developed a business making several films a year, a good sales manager who sells on spec, and he makes a lot of money, but he hasn't made a great film in five years.

Some companies are well aware of this. Donald Ackerson, Union Carbide Corporation, said he doesn't like to have anyone do speculative work for him. Mr. Ackerson doesn't want to feel under an obligation to the producer who is willing to do speculative work on a project.

Carbide, Mr. Ackerson says, will pay for initial treatment or research that is necessary to get a new project underway. While this work is going on he works very closely with the filmmaker to insure that the work does not get off the track. This is necessary, he said, because Carbide is a complex structure and people from the outside will need a guide. His knowledge of the company is useful in setting the research and creative fee appropriate for each project. He said there is no rule of thumb that can be applied for creative fees and research assignments.

Now what happens if a filmmaker goes the spec treatment route?

Sometimes, if his file system is extensive he'll dig into drawer 6B and pull out a spec treatment done for another company in the same field and rejected 16 months ago. He'll turn the old treatment over to his secretary, dust it, and give it over to a new production assistant who does a little writing.

The treatment will get a new typing job, have one new shot put in, three scenes deleted, the music indicated will be changed from an upbeat progressive jazz theme to a rock score and three extras of other than white races put in a crowd scene.

Along with the treatment they must submit a bid to the prospective client. A year and a half ago when they had bid the treatment they bid $38,500, when the budget had been set at $40,000. Now with the budget specified at around $50,000, they wondered how much the market would take and what bid would be best.

Another producer may spend a half day coming up with a spec idea that can be quickly molded into a treatment. He then roughs out a bid and submits.

What kind of bids can be formulated in this manner? Obviously, not accurate ones. How could they be when there is nothing specific to base a bid on? The producer has the choice when making bids this way of either lying to himself or lying to his prospective client.

Either way production values suffer and the film suffers.

While beginning to research and script

he finds the whole approach he has taken is not the best possible one. It's too late to change so he must continue to develop the ideas as formulated in that hastily written spec treatment.

As he begins drafting his shooting script he finds that to make a certain sequence will require an extra 2 days of filming and to adequately cover he should have a second camera as well. Budget prohibits. So instead of shooting it the right way, modifications are made. Five times in the course of scripting similar problems come up.

By the time the shooting script is finished a weak idea has been severely weakened by writing to budget. When the picture is finished its another run of the mill industrial with canned 1961 music, stem to stern narration, and safe visual images shot in minimum time either in broad daylight or with flat studio lighting, and action that moves stilted in preblocked patterns from one place, carefully to the next.

What then is the way to go?

Don't do spec treatments. Don't help bastardize a good business. Don't submit to the pressure when they say "Well if you'll give us a few ideas".

What else have you got but ideas. If you give them away what have you got to sell? Airlines don't give away flights. Computers don't give away time. Banks don't give away money. A&P doesn't give away food.

And you shouldn't give away ideas. I say this both from an ethical point of view and from a pragmatic point of view. It stands to reason. You can't give away your best ideas because you don't have the time to develop them. So you give away old ideas or second rate ideas that come quickly. And you make movies based on these ideas.

The American Telephone and Telegraph Company, one of the country's biggest business film sponsors, and a tough client to make films for, knows this and accepts no speculative work. They screen the work of many filmmakers. When a project comes up they choose the filmmaker they feel can best do the job. They give him either a basic treatment fee or a creative fee to carry him all the way through script. They have a suggested budget.

At the end of the first stage a rough budget is worked out. When script is finished a tight exact budget must be submitted. A better more honest way of working would be hard to find.

Johna Pepper, head of motion picture production for the Ford Motor Company, works in a similar way. No speculative work. He begins with assigning a problem with a fee attached. Then goes into script and then production. Paying fairly, and demanding top work, all the way.

As Bob Dylan said a few years ago: "The times they are a changin" and "you'd better take note or you'll sink like a stone, for the times they are a changin". And they sure are. Business wants and must have better more exciting films. Films with greater reality, more intrinsic drama. Films that communicate more vividly to the various audiences we address. The old tableau film is gone. The pontificating narrator from his ivory tower will talk down no more.

How will we find the way to create new dimensions in film for our clients? By having the time to think. By exploring our thoughts and those of others. By researching and reading. By screening lots of films, by having the time to outline, write and develop ideas. By interviewing. By talking. By thinking.

And how will we be compensated for this? Business and filmmaker should agree at the start of a project. We've a basic formula.

If the client has an idea or firm budget committed for the project take ten percent of that for your creative fee. Sometimes a problem can be looked at and judged accordingly. It's going to be a film on a new computer system, to be shot in 16, with a month of research and writing involved in treatment development, the film will be for inplant showing and sales use, about 12-15 minutes. It's obviously not a $100,000 project, nor is it a $20,000 project. Should be in the $40-50,000 range.

Take ten percent of the $40,000 as creative fee.

I've never seen a case when management and producer agreed on the basic principle of a creative fee where the numbers could not be easily worked out.

The advantages of working this way are many. First of all, it allows a relationship, an understanding to grow between filmmaker and the people at the sponsor company. It allows that feeling of trust and good will to flow from which so much follows. It gives the men on both sides the freedom to explore, and exploration is the basis of all good work.

Ideas have a way of building and as a working relationship develops in a project ideas will grow. One thing will trigger another and yet another. A depth of purpose and a new appreciation of people, problems and materials grows in a way that is impossible on the tentative, tenuous basis of a spec treatment.

Planning, too, can be carried on in a much more serious manner. For example, in trying to figure out the best approach to take for a sales film you may wish to understand the thinking from the top down and the bottom up. We have gotten to talk to presidents of companies in the course of working out a creative assignment. In one case the whole approach to a film came from a point of view developed at such a meeting. You never know when this will happen.

John Wanamaker once said "50 percent of all my advertising money is wasted — but I never know which 50 percent." I find the same thing true with research on a film. Where will the spark come from? What piece of material, what fact will provide the basis for your treatment?

Digging, trying various approaches, talking to a multitude of people is what makes a film great, great from the point of view of the job it can do for its sponsors.

Often there are simple ways to shoot a film that only become apparent after you've gained a thorough knowledge of the subject. You might, for example, find one location where three different things can be shown. You'd work out ways to shoot there, saving time and money and travel to additional locations. Only with adequate research can this be ascertained.

That money is eventually saved by paying creative fees is evident to all who have worked this way. One very dramatic example of this comes to mind. A company wanted to do one film on two new, but very different tires. The filmmaker, working on a creative fee, suggested in early talks that the two tires were so different that they would not be compatible in the same film. He suggested making one film on each tire, each film to tell a different story and in a different style. In final testing, after both films had been shot, one tire was withdrawn from the market. The decision to make two films saved the client $35,000 and enabled him to release one film.

Filmmakers should be treated in the same way as other professionals. Their creative work is a professional service and they should be compensated accordingly.

"Filmmakers should be treated in the same way as other professionals. Their creative work is a professional service and they should be compensated accordingly."

No company would engage an attorney and ask him to submit advice on a legal matter and say that payment would be contingent on the use of that advice. Nor would you consult a doctor and then tell him you'll pay him if his treatment cures.

But such are the ground rules that often prevail in the sponsored film arena. There are companies who misuse their buying power in the creative market, who tap the creative intelligence of filmmakers with no compensation.

If you can't sell it, sit on it. Chippie Hill, one of the great blues singers, sang this advice to the ladies of ill repute in New Orleans. And like Chippie Hill, I'm offering the same advice to filmmakers.

I've done my last spec treatment — it was fourteen pages long, took 103 hours of research, thinking and writing. It's a good treatment, but my last spec treatment. From now one, if I can't sell it, I'll sit on it.

If other filmmakers would join John Peckham and myself in this resolve we'll have a craft worth pursuing and developing. And if sponsors would respect creative effort and time of filmmakers as they do their lawyers and accountants we'll have an honest, respectable business that we can all be proud to be in. •

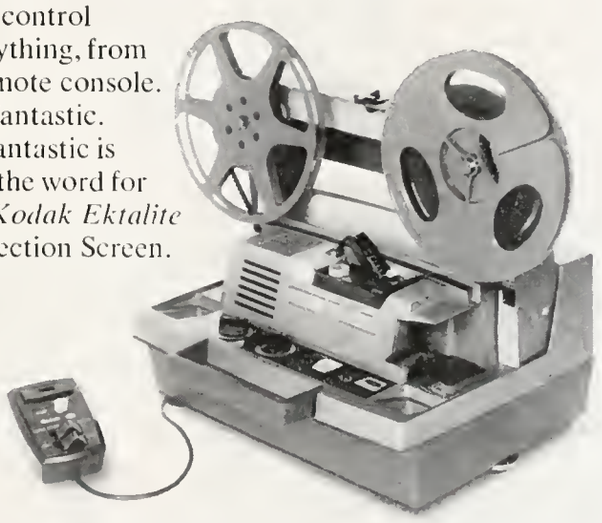
THE KODAK BIG-TIME PRODUCER'S KIT.

Here's a tidy little super 8 package that offers you a lot of big advantages in your movie-making and movie-showing operations. It starts with a brand-new color film in super 8 cartridges. That's high speed *Kodak Ektachrome* EF Film S0-105. This long-awaited film will come in handy for a lot of your available-light assembly-line shooting, including close-ups.

Naturally, you'll want to put this great new film in the most flexible super 8 camera, and that's the *Kodak Instamatic*® M9 Movie Camera. Take your pick of four shooting speeds; put the five-to-one zoom lens to work; use the single-frame capability; count on the CdS exposure system. It's handy and really compact.

And speaking of single-frame capability, here's the end result, the *Kodak Ektagraphic* MFS-8 Projector. This amazing new machine lets you combine the still-frame advantages of filmstrips with the motion advantages of movies. It's all done automatically with special cues on the film, which you can put there yourself, to stop the projector on any desired frame. So now, titles and other still pictures need only one frame while things that move, move! You control everything, from a remote console. It's fantastic.

Fantastic is also the word for the *Kodak Ektalite* Projection Screen.



It's brought movie projecting out of the dark ages. With this screen you can project your images in broad daylight, with more brightness and clarity than you ever had in the dark.

See your dealer who handles Kodak audiovisual equipment or contact one of the offices listed below and get your Big-Time Producer's Kit. It's the most versatile movie-making package you can buy. And, who knows—it might even get your name on the door.

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Kodak

Working Audiovisuals

By WILLIAM SZABO
President
Will Szabo Associates Ltd.

Careful planning and design of the audiovisual facilities at Xerox Corporation's new headquarters in Rochester has provided the company a daily working tool and flexibility for additional A-V expansion and sophistication as needed.

TECHNICAL SOLUTIONS for the design of audiovisual communications facilities have become well established in the past five years as designers have obtained more experience. Innovation in the form of increasingly complex systems, multiplicity of equipment and increasing cost have characterized contemporary design sometimes with questionable utility.

"Facilities planning for audiovisual communications should begin with an analysis of the client's communication needs and end with the specification of hardware, not the other way around" says Will Szabo president of Will Szabo Associates Ltd. "A system which is solely equipment oriented and does not take into account the client's ability to produce the software for the system is very likely to fall short of it's potential as a communications tool and worse, for those organizations which are beginning to use AV in the display of business informations or, in their training programs, unneeded complexity can give rise to frustration and eventual disappointment. For this reason we try to keep the first generation AV facility as simple as possible while making provision for future sophistication as the operational requirements grow."

"The audiovisual facilities we designed for the Xerox Corporation's headquarters, Xerox Square, Rochester, New York reflects this philosophy even though the clients' in-house capabilities for producing motion pictures, slides and video tapes is considerable.

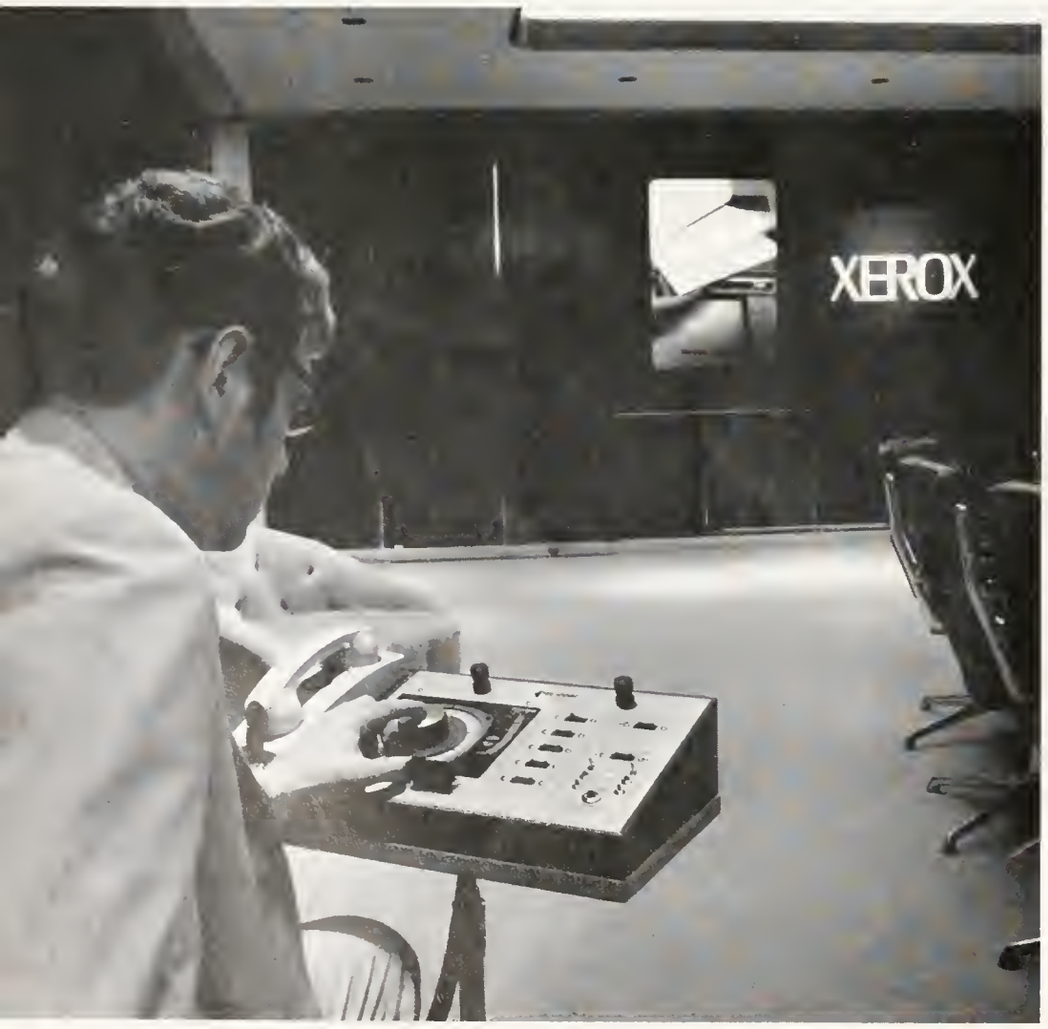
"Stimulated, as we were, by the high level of professionalism in the client's establishment we were able to achieve some elegant solutions, which in addition to serving the client gave us a sense of pride in accomplishment.

"However, no designs can be any better than the people who manufacture and install the equipment so that as much care should go into the selection of audiovisual contractors as is put into the design of the facility. In turn, we recognized the significant contribution each of the contractors made toward the success of this project."

Audiovisual facilities at Xerox Square include:

- Slide presentation with random access, 16 mm motion pictures, sound reproduction, conference recording and speech reinforcement for the Board Room.
- 16 motion picture and slide presentation, sound reproduction and conference recording for the executive conference rooms.
- Sound reproduction and speech re-

Using the remote control consolette from chairside is C. D. "Pete" Peterson, manager, audiovisual and photography at Xerox.



t Xerox

inforcement for a 750 seat auditorium.

- 16mm motion picture and slide presentation for a 750 seat auditorium.

At Xerox the conventional seating around a board table is supplemented by a flexible arrangement of seating which includes castered "work tables" and swivel chairs as well as a setee and lounge chairs for guests. Along one rosewood veneered wall decorative wood strips conceal stainless steel pins which support charts while the front of the room provides rear projection screen, chalk board, tack board, pull-down front projection screen; all handsomely concealed behind floor to ceiling rosewood doors.

Current programs for the display of management information employ 2x2 slides side-by-side with control of the display from either the projection room or the board room. To accommodate the flexible seating arrangement the remote control consolette was mounted on a stand whose height can be adjusted to the various chair heights and for use beside a lectern.

Although the presentations in the Xerox board room require sequential operation of each of two slide projectors random access to any of the slides was desirable. A unique circuit was designed employing two Kodak RA950 random access slide projectors which permits sequential operation of the two projectors and random access to either from a single RA950 controller.

The sequencer also serves as a memory so that depressing the SEQ button after random retreival restores the projectors to the proper slide in the sequential program. In the RA mode a Hold button retains the retreived information while the controller is used to address the companion slide projector. The system is also compatible with punch tape control of the two projectors. For future training applications the same system will be controllable from dual frequency pulses on cassette wound tapes.

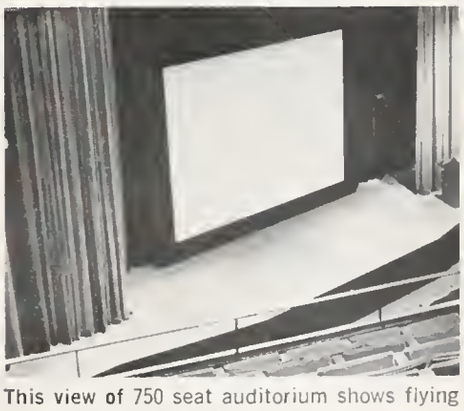
Although conference recording was not required in the board room microphone receptacles are provided in the baseboard for those occasions when recording a special presentation may be desirable. Four track $\frac{1}{4}$" reel-to-reel magnetic tape is available for recording and stereo playback as well as control of slides from taped programs.

The board room is also provided with a 16mm motion picture projector and provision for single-image-with-dissolve slide projection using either the RA950's or two Kodak Ektagraphic projectors is also available. Speech reinforcement was not normally indicated in the board room because of the acoustical environment achieved architecturally. A novel solution affords support for the occasional feeble voiced person. Employing a screw-in type tranducer located in the wood facia surrounding the lighting cove sufficient sound energy is

Peterson shows how control console in projection room is used with script for programmed presentation.

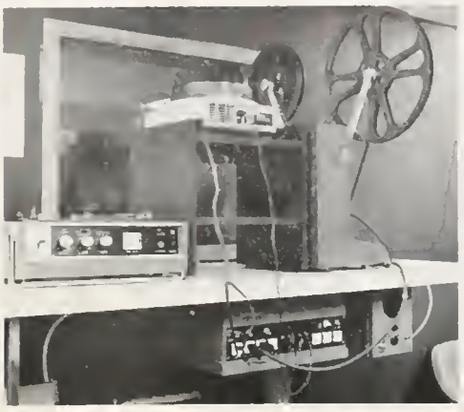
This is a general view of the board room. Remote control consolette may be used at chairside, table or lectern height.

One of two executive conference rooms. Motorized screen is controlled from consolette or projection room.

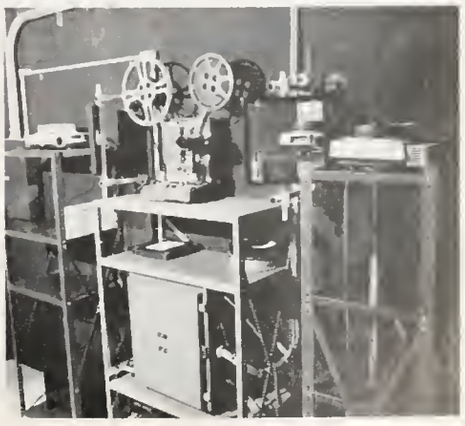


This view of 750 seat auditorium shows flying screen in lowered position.

Uncluttered work space is achieved by mounting control boxes under shelves.



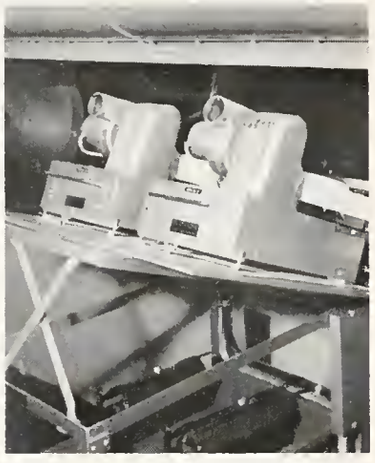
Projection equipment is fixed in place along the rear wall of projection room on heavy guage steel shelving.

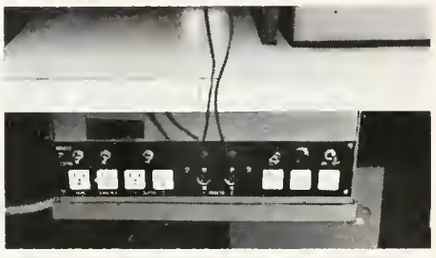


William "Will" Szabo is a registered professional engineer with degrees in Economics and Communications from City College of New York. Since 1965, he has been president of this firm and president of Theater Technology in Quebec. He is a member of the Audio Engineering Society, Institute of Electrical and Electronic Engineers, SMPTE, DAVI, Tau Beta Pi and Eta Kappa Nu.

Close-up of audio equipment shows tape control relay, audio control box and mike junction box mounted on wall with speech reenforcement amplifier and tape recorder below.

Slide projectors have 450 watt Xenon lamps with indexing mounts for quick conversion to single-image—with dissolve or side-by-side formats.





Remote control and audio control boxes are clearly labeled for this self-service A-V center.

Small size of control consolette permits it to be used anywhere. Lectern contains Teleprompter reading unit.

added to the room from a lavalier microphone for the faintest speech to be heard distinctly.

Executive Conference Rooms

Simplicity of operation and uncluttered design of control equipment was the primary requirement for two conference rooms employing a centrally located projection room.

Although the audiovisual section, under the direction of C. D. Peterson, is ready to furnish the services of a technician whenever required, experience showed many of the personnel using these conference rooms often preferred to operate the equipment themselves. Thus for this location the control equipment was mounted under the shelves where it was readily accessible and the receptacles and switches were clearly marked. The result: an efficient self-service AV center. The remote control consolette was designed to be small enough to be placed on a lectern and conveniently portable for table or chair side use. It also includes a built-in intercom station. Because the simple design also proved economical the projection room is equipped with duplicate controls and each conference room has its own remote control consolette. Note that for increased flexibility at chairside or close to the scene a Kodak handpiece may be plugged into the consolette to control a slide presentation. The conference rooms facilities provide for two 2x2 slide projectors either side-by-side or single image with dissolver, 16 mm motion picture, and 4 track ¼" tape for recording, playback and control of slides.

Auditorium Sound and Projection

The Xerox Corporation is not only an essential part of Rochester's economy it plays a leading role in the community cultural programs as well. Thus the Xerox Auditorium serves the corporation's needs for large assemblies (750 seats) and provides Rochester with an ideal space for meetings of many kinds. The stage is equipped with four light bars, a 16 foot flying motion picture screen and seven microphone receptacles. A lighting console affords control over 52 lighting circuits and the stereo sound system accepts up to ten input channels.

To eliminate the unnatural sound which is often encountered in auditorium sound systems which are used both for speech reinforcement and sound reproduction an unusual loudspeaker system was conceived by C. Robert Fine, president of Fine Recording Studios. An array of 76 eight inch loudspeakers built up from nineteen 4-speaker units was installed at the junction of the ceiling and front wall of the theater. Automatic switching of the sound system outputs provides monaural or three-channel stereo with the center channel derived. The results are a naturalness of sound for both speech reinforcement and sound reproduction. Motion pictures are projected from professional 16mm equipment using a 1600 watt Xenon

light source and two 2x2 slide projectors are likewise Xenon illuminated. The slide projectors are also equipped with mechanical dissolvers.

A departure from the more conventional design of audio consoles was necessitated by the requirement that one person operate the lighting console, the audio console and the projection equipment. Since the location of the lighting console was set the audio and projection controls were integrated with the lighting console by designing the audio console to fit on the wall above and the projection controls on the wall at the side of the lighting console. The audio rack was hung on the nearest available wall space and the power and tape record-playback functions made remotely controllable.

Analysis of the requirements revealed that some rehearsals and some presentations would be made without a technician in the projection room so that some stage lighting and audio capability was provided backstage. A key switch on a five channel mixer remotely turns on the audio rack and bypasses the booth sound console, so that control of speech reinforcement or sound reproduction, using auxiliary reproducing equipment, can be done from the stage. A remote control consolette similar to those in the 13th floor conference rooms provides control over all projection functions from a lectern, table top or from backstage.

Peterson says "At Xerox we now have a well integrated system for audiovisual presentation which satisfies all our current needs and some we will work up to as we develop still greater skills. We had conduit for CCTV installed when the building was erected so we will have no difficulty adding to our capability in that area when we move to the next generation of AV facilities. ■

Owners Representatives

Paul Van Wert, AIA, Director of Facilities Planning, Xerox Corp.

C. D. "Pete" Peterson, Manager Audiovisual and photography

Special Consultant

C. Robert Fine, President, Fine Recording Inc., New York, N.Y.

Audiovisual Engineer and Project Coordinator

Will Szabo, President, Will Szabo Associates Ltd. New Rochelle, N.Y.

Contractors

Auditorium Sound System: Rochester Radio Supply Co. Inc., Rochester, N.Y.

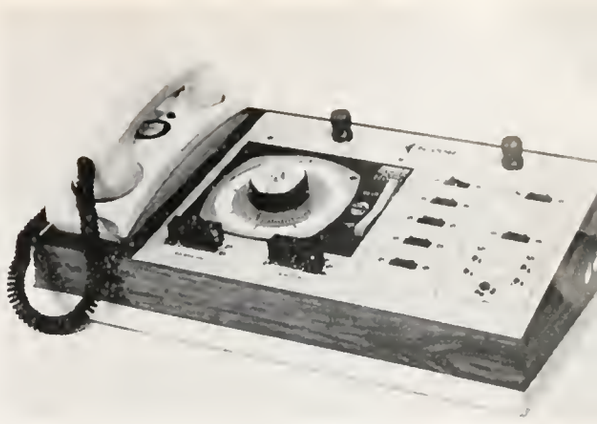
Auditorium Loudspeaker Array: Temple Loudspeaker Corp., Bronx, N.Y.

Auditorium Projection: Atlantic Films Ltd., Montreal, Canada

Auditorium Stage Lighting, Curtains and Flying Screen: Hoffand & Company, Rochester, N.Y.

13th Floor Conference Rooms: Tel-Com Television Company Inc., Rochester, N.Y.

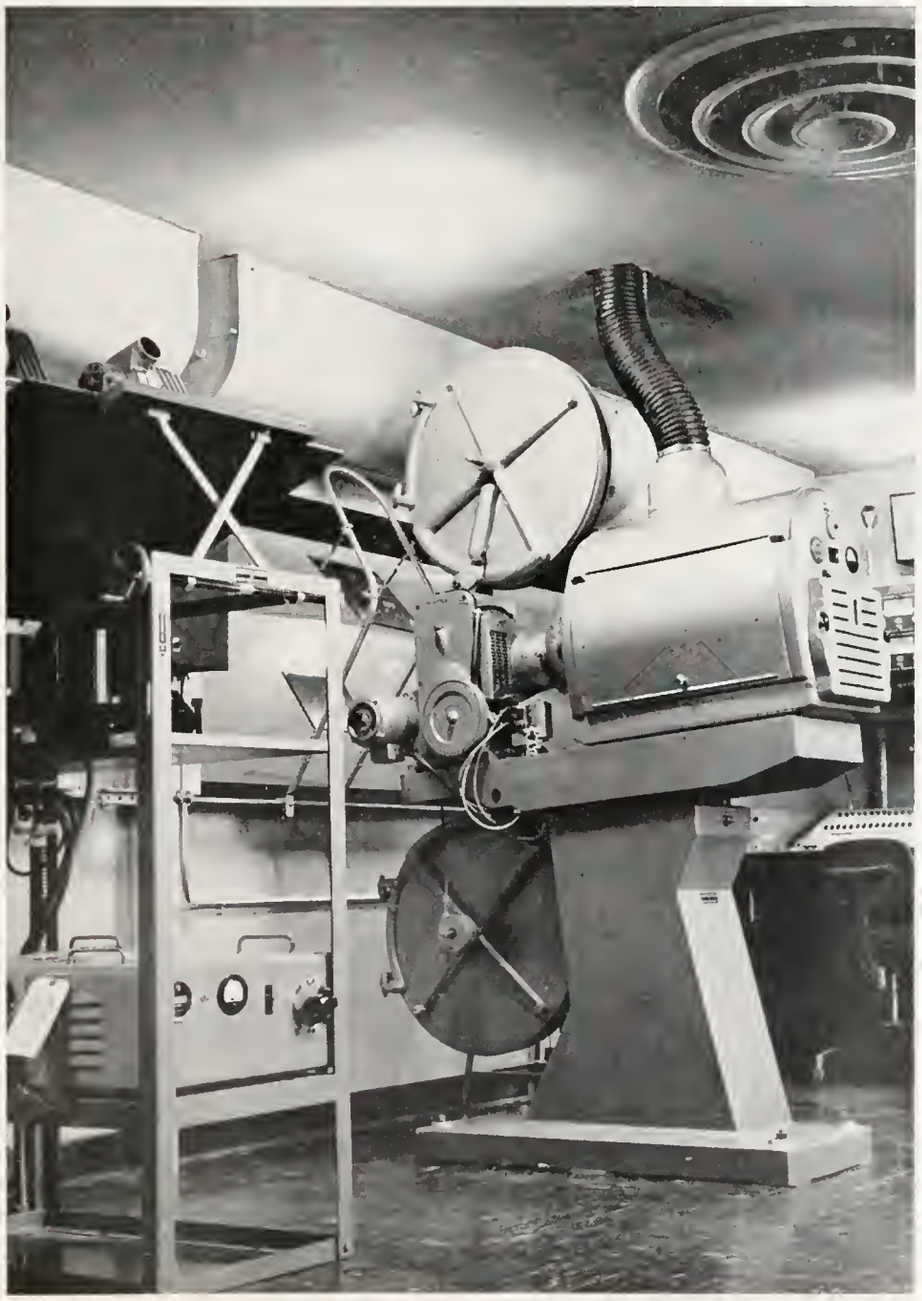
29th Floor Strategy Room (Board Room): Tel-Com Television Company Inc. Rochester, N.Y.



Sequencer circuit in consolette permits random access slide projectors to be used sequentially and has a "memory" to restore sequential program after random retrieval.

Portable control consolette incorporates intercom. Kodak handpiece plugs into panel for added flexibility.

This view of projection booth shows location of various projectors, lighting console, aulio console and the cue speaker and audio rack.



BUYING BUSINESS FILMS

Though there is no standard or "pat" way to buy or contract for a sponsored film, here are some fundamentals that can help guide the first time or occasional sponsor.

MOVIES MOVE PEOPLE. Eastman Kodak's clever slogan is almost universally accepted and agreed upon as very true. But, for the new or infrequent sponsor, getting that finished movie is often a fearsome, frustrating experience . . . somewhat akin to taking your home TV set to a repairman you have not dealt with before.

The experience need not be that bad. Careful planning and selection of key elements can result in an excellent finished film that does its job . . . even within a limited budget. However, there are some basic guidelines and procedures that should be kept in mind.

Objectives & Audience

The first step in making any business film is establishing the objectives of the film as firmly as possible. Even though there may be some changes in objectives as work progresses, there is no substitute for establishing some hard and fast objectives within the sponsoring organization. It is hardly reasonable to blame a producer later for a poor script when the sponsor's very basic thinking has not been done.

Oviously, if the film is being made to solve a particular problem or situation, establishing objectives becomes a little easier than for a more complex undertaking.

Perhaps most important is to limit the objectives of any film. Too many goals in one film often results in no solid achievement. Later, some of the objectives may be dropped, redefined or others added, but some ground rules have to be laid at the outset. Later, after a producer has been selected, he can offer professional experience on the wisdom of the objectives from the standpoint of subject matter, treatment and methods of distribution.

Hand-in-hand with establishing a film's objectives is carefully defining the audience(s) and the distribution methods to be employed in reaching them. And, please, "general public" is so vague and overused that it is almost trite today. Be specific about the intended audience. If you consider TV distribution at the outset, be sure the planned film allows for the necessary releases and clearances.

Motion pictures cost money. It is better not to make a motion picture than make a bad one. The amount of the budget should be determined by the importance of the problem it solves or message it conveys. It is better to plan on spending more than you anticipate because making a motion picture invariably costs a lot more than most people think.

Of primary importance in determining the budget is the consideration of the number of final release prints needed, and the method of distribution . . . and (often overlooked) the costs of supplemental promotional or educational retention materials used in conjunction with the film.

A good producer can help analyze and budget for these costs, and offer useful guidance from past experience. Quite often these costs run as much or more than actual production cost.

Generally speaking, a producer offers to make the film within a given range, the exact costs being determined at the time of the script approval.

The actual costs of a complete sponsored film can run from as little as $15,000 to $20,000 to upwards of $250,000.00.

Selecting A Producer

Selecting a producer is perhaps *the key* step in making a corporate film. The method (competitive bidding vs. creative fee) is covered in another article in this issue. But here are some important guidelines useful in either method.

First off, contact five or six (or more, if you have the desire and time) producers that you have heard of or read about and you feel could do a good job for you. At this point, it isn't too important that you know them personally . . . you can even select names from directories. Give them some idea (it *should be* rough at this point) of the type of film you are planning and the subject matter and the intended purpose. Those who are interested will tell you. Now, ask them to send you two or more of their recent complete films along with the objectives and audiences of each (along with the budget if you like).

Screen each film in its entirety at your leisure, carefully checking such things as:

1. Does the film achieve its stated goals and objectives?
2. Is it appropriate for the audience described (as best you know it)?
3. Is the film tastefully done and technically well put together?
4. Is there evidence of creativity, either in content, concept or use of the medium? Is there an attempt to add interest or impact to the subject?
5. Did you find the film interesting or informative? This is a good yardstick because a truly good film on any subject should hold the attention and interest of anyone watching it.

Now, check the references and credentials of each producer you still believe could do your job. Watch for such things as *recent* successful work. If you know of a company he has done recent work for, check with them.

Incidentally, do not let the mere size of a production firm be too much of an influence on your thinking. The truly outstanding industrial films each year are just as often made by a very small production company. It is far more important that you be convinced of the producer's talents and capabilities than impressed with the size of his staff or studio.

These preliminary measures are more important for your own self-assurance and confidence in the producer than as a real check on his integrity. Most all film producers are honest and more interested in doing a good job than making a fortune on your one film. Remember, his image and reputation ride along on the same screen with the film he does for your company.

Now, you're ready to talk to the producers who have survived your preliminary studies. Discuss the proposed project with each one as deeply as he wants to go during the first meeting. Try to determine his grasp of the subject, his interest and his ideas about it, though at this point they should be sketchier than yours. Bear in mind the subject matter is new to him and he really shouldn't be up on all of the inside "common knowledge" of your company. However, he should show signs of having given *a little* thought and research to the matter by this point.

In making the final choice, the standard

Continued on page 34

W.C. Fields
and Mae West
in their famous
comedy classic
"My Little Chickadee"

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Revivals of early movie classics are doing big box office business today. In fact, major stars like Mae West and W. C. Fields are actually reaching larger audiences now than when their movies first appeared. And along with these classic films, guess what else today's audiences are seeing? Right. A PR film which has been booked to help reinforce the program.

Not just *any* PR film of course. But it is true that huge, measurable audiences are available to you if your film is right for theatrical distribution.

A lot of people in PR film distribution are now talking about this new medium, and we're delighted to have them join us. We've been talking about motion picture theater distribution for years. As part of the Universal-MCA family, it wasn't hard for us to spot this trend when it *first* happened, and to take advantage of it for our clients. There are still a few tricks up our sleeve that your distribution house probably hasn't caught on to yet.

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buying business films . . .

continued

items should also be checked as a matter of business routine. That is, you should look for these general standards in a producer:

1. Business integrity.
2. Experience in making sponsored films.
3. Financial stability.
4. Length of time in business.

And, always remember, the producer you choose *must be* a man you trust and feel confident will work well with others in your company involved in the project. He should show an avid interest and enthusiasm for the subject.

Contracts & Scripts

Film production contracts vary considerably. However, the producer-sponsor agreement should be as tightly written and specific as possible to avoid later misunderstandings.

Key elements that should be clearly agreed upon and spelled out include:

1. Script procurement. Most producers prefer to contract for the complete job which includes script and production. Larger producers will have staff writers or prefer to do it themselves. Others will utilize free-lance professional script writers. Generally speaking, the producer is usually better qualified to make the writer selection because of his past experience and knowledge.

The actual cost of a script can vary considerably. It may run from 7% to 30% of total production costs or even higher if the budget is small or extensive travel or research is needed.

2. Ownership rights to the outline and script or both should be *clearly defined* early.

3. Completion date Filmmaking has a very bad habit of taking longer than anticipated. A mutually agreeable completion date should be spelled out firmly in the contract.

4. The costs of the production. An obvious must, but do not overlook explicit agreement on the method and timing of payment.

In essence, the contract should be written just as specifically as possible and neither party should sign a contract without *fully understanding* the meaning, intent and interpretation of each part of it. There is no such thing as a "standard" motion picture contract. Each one is separate and distinct as it should be.

In preparing the script, the writer should be given as great access as possible to the sponsor's operations, facilities and procedures so that he may arrive at the best possible script.

The sponsor should be ready to provide security clearances where needed, along with access to research material, pertinent personnel, and all other related data necessary to preparing a knowledgable script. A technical advisor may be appointed to review any technical data in the script. The producer and writer are bound to hold all information in confidence.

After research, study and planning the basic film concept is presented by the producer in the form of an outline or synopsis. Though there is a great temptation to the opposite, it is important to leave the story line, photo planning and the like to the producer.

When there is a need for a more firm outline, a film "treatment" is completed by the producer, and should provide a good, non-technical idea of what the film will look like.

From here on (before if possible) it becomes apparent that the project will move far more swiftly if the sponsor representative(s) have the necessary authority to make decisions. Waiting for approval from "above" on small points can be costly from here on.

Once mutual agreement has been reached on the outline or treatment, a shooting script is evolved. Storyboards are often used by producers to convey the proper understanding of the final script. The liaison representative should help in interpreting the script to those in authority. Final changes should be made *now*.

The final approved script should represent what the sponsor expects in pictures and sound in the finished film. Minor changes are unavoidable, but should be kept to a minimum. From here on they become costly.

Once a shooting script has been accepted, a partial payment is usually made by the sponsor when the script and production are part of one contract.

The actual contract should be checked by a legal advisor to be sure that everything expected is adequately covered. As noted earlier, contracts vary considerably and can be very loose, or very explicitly written. A more explicit contract is advisable in that it allows less room for misunderstandings and misinterpretations.

Other items that can be covered in the contract include:

1. Schedule of progress payments.
2. Liaison arrangements, i.e., having a sponsor representative on the set or on location ready to make decisions at all times.
3. Arrangements for technical or policy advice.
4. Provision for photographic use of company products or facilities, and/or employees.
5. Arrangements for photography on the sponsor's premises.
6. A definitive understanding of production responsibilities.

Other items that can be covered in the contract include agreement on disposition of preprint material and "out-take" material. Generally speaking, it is wiser to let the producer handle laboratory arrangements.

Copyrighting and ownership rights should also be carefully covered in the contract. Normally, the sponsor takes title to all material and the film is copyrighted in his name. If the film is copyrighted in the producer's name, the sponsor should have the right of subsequent transfer of ownership.

Approval Screenings

As filming progresses, the sponsor may wish to review each days shooting to check various technical aspects of the film, although it is increasingly more common and expeditious to review progress showings at predetermined intervals. These are usually (1) rough cut, (2) interlock, and (3) final showings.

As few people as possible should screen the rough cut stage because the film at this point is just that, very rough. At the interlock point, several members of the sponsoring organization may want to take a look at the film.

By having these designated screenings, considerable expense can often be avoided when a change or correction is necessary.

Incidentally, a sponsor should be prepared to pay for any changes, corrections or additions that are requested that were not previously specified; or to cover costs attributable to errors or delays for which he alone was responsible.

The final showing or "answer print" is the last place to check the total quality of the production. Once accepted, the producer should be paid as specified in the contract.

Prints & Distribution

Release prints may be secured in several ways. The sponsor may contract to buy prints through the producer, usually involving a mark-up over the laboratory price, but this procedure makes the producer responsible for print quality and inspection.

Prints may also be ordered directly from the lab, but the sponsor then assumes inspection responsibility, as well as the job of supplying reels, cans and shipping containers.

If the project has been properly planned and budgeted, distribution at this point is just a matter of getting prints ready along with whatever supplemental or promotional material is required.

The negative of the finished film should be insured by the sponsor and or a duplicating master print safely stored.

Now the film is ready to move people. Buying a sponsored film is just as simple as following the basic procedures outlined here. Each step can be handled several different ways. Those presented here are the most common, but not necessarily the best for every production or producer-sponsor relationship.

It is far more important that the producer and sponsor establish a solid relationship and complete understanding and agreement on each facet at the outset, than to rigidly adhere to some "standard" that may not be the best for the situation. •

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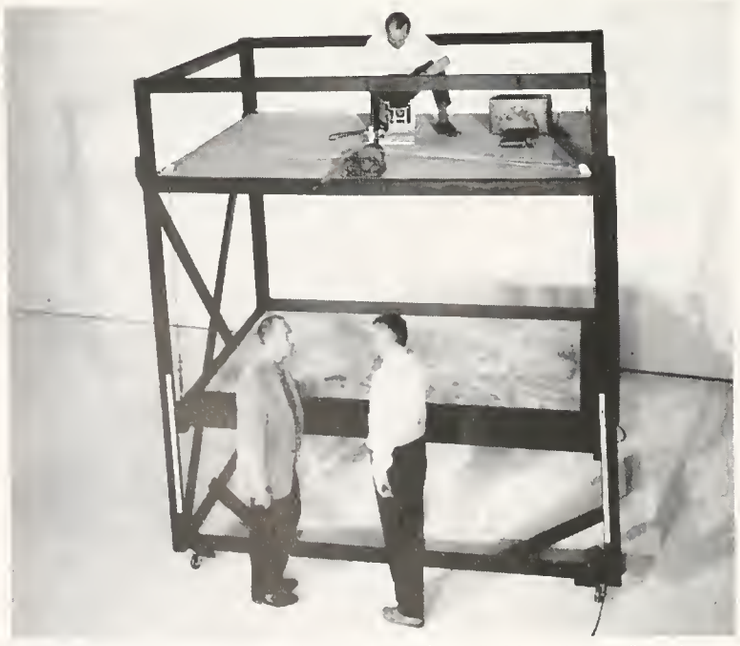
Giant Copystand Provides Vital Maps

By **HAROLD E. WINEY**
Development Planning & Fund-Raising Consultant

To take advantage of low cost color separations, a giant copystand was constructed to provide the necessary color transparencies from large maps.

Roy Grandey (left), receives map in tube from Harold Winey.



Giant copystand is checked by Harold Winey (left) and Roy Grandey as George Bokland (on stand, adjusts camera.

WHEN THE Salvation Army began making long-range community plans for the next 20 years, it didn't know what it was getting into.

Its needs were obvious. Long associated with the inner-city where many of the problems are, it was losing its buildings by condemnation for redevelopment, urban renewal and freeways. It was also witnessing an increasingly affluent society and the ever-present danger of duplication of its traditional services by governmental and other agencies.

Its Advisory Boards and Long-Range Planning Committees were helpful with needed community decisions, city and regional planning departments, welfare councils and united funds, all gave encouragement to The Salvation Army's long-range planning efforts and generally provided helpful reports and data as well.

Technical help was available at all phases of making community studies. Printed interim and final reports were prepared showing the data, population and service projections for the future, but the maps were inadequate.

Then came the breakthrough in the preparation of color separations and the establishment of color scanning centers where previously costly separations could now be obtained for less than $100 for a 10″ x 12″ final size, from original color transparencies. Color key proofs were available for the same size at $14.

How could this process now be applied to the reproduction of the detailed 5-foot by eight-foot mosaics of U. S. Geological Survey maps, with as many as six mylar overlays in color needing to be photographed as one composite map?

Roy Grandey, of Roy Grandey Productions, producer of many national and regional motion pictures and filmstrips for The Salvation Army, agreed to help find a way of making this new process applicable to the new color separation technique.

The result was that Roy built an open-sided, seven-foot by ten-foot adjustable flatbed copystand (ten feet tall) in the Grandey studios in nearby Burlingame.

The stand is equipped with industrial casters, a winch for raising and lowering copy, camera stanchion and aperture on top of the stand, and a clamp for rigid attachment for photography. The stand and the attachment area around it were painted flat black and lights were placed alongside at an angle of 45 degrees to prevent reflection and flare on the mylar overlays. This permits the basic map and detailed overlays to be photographed in their natural flat position.

The serendipity of this seemingly simple adaptation to a new process makes possible the preparation and distribution of interim reports to all who may be interested in the demographic data shown on the maps or in the recommendations which are under consideration. A 17″ by 22″ map in full color can now be produced on one side of the interim report, with supporting and identifying information and recommendations in summary form in four 8½″ by 11″ panels on the opposite side, all folded to a letter-size or number 10 envelope size for mailing.

Extra copies of the interim report can be placed inside of the final report, when issued, and 35mm or larger slides can be prepared from the 4 by 5 Ektochrome transparencies for showing to large groups.

In community planning, we frequently ask the question, "how do you unscramble an egg," meaning: what do you do when there are so many alternatives before you that action is stymied. The answer? Feed it back to the hen, who is an egg expert. The moral is clear: when you have an audio-visual problem, feed it back to the audio-visual expert—and expect some serendipity too.

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- ☐ Testing tv commercials

(Score 20 points for each box checked)

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- ☐ Our salesmen don't want to lug around anything that they can't cram under an airplane seat.
- ☐ Our recruiting director doesn't like either threading projectors or hunting for screens
- ☐ Our training director wants to use videotape to cut production costs.
- ☐ Our retail outlets have very little spare counter or display space.
- ☐ It just isn't in this year's budget.

(Deduct 20 points for each box checked Add 20 points if you checked none)

The person responsible for audio-visual development in my company is _____.

(Add 20 points to your total if you know his name Deduct 20 if you don't)

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IFPA JOURNAL

INFORMATION FILM PRODUCERS OF AMERICA, INC.

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New Officers Installed, Board Holds First, Full Meeting

At the 1970 national board of directors meeting and installation January 8-9, new President Robert Montague set the theme for the meeting and his policy for the year: "In all matters, we must be as unemotional as practical and to the point. Leave out conjecture — be objective. Be patient and hear out the other. Listen well! Maintain attitudes of open mindedness and vision. Remember why we are here — not for personal gain, but to build and keep IFPA united in purpose." Then Montague read from the selected portions of the Bylaws, Rules and Regulations pertaining to the duties of the President. He asked for an interpretation which would give him power to appoint committee chairmen to implement many new and some of the regular services to members. He called for acceptance of the basic 1970 annual calendar of events which included — Quarterly National Board Meetings in four different cities, the 11th Annual Conference; symposia in the East, South, and Northwest. Conference co-sponsorship with several other societies was also listed. National goals for 1970 were established: (1) Ease of operation and administration, efficient but *not* short sighted (2) Double the membership and the number of Chapters. (3) Triple the membership services.

A discussion of "Job Descriptions" followed and each new officer stated his personal job related goals:

Michael Rye-Executive Vice President: "I feel the key to the Executive Vice-President's job is remaining in continuing and close contact with the President by phone, by letter and by special meetings in order to thoroughly familiarize himself with the President's scope of duties, in addition, with the President's intent and direction of thinking in all areas. Next the Executive Vice-President should function as a source of ideas for the advancement and development of IFPA's goals as of course all Board Members will to a certain extent".

Jack Meakin-Financial Vice President and Treasurer: "There has to be one master control for complete membership data for all chapters. I think the National Financial VP should keep this data up to date and at a finger-tip control. My goal will be limited to three very basic and important operations: (1) Simplify the whole financial structure for ease of operation, dues collections; and realistic indication of financial status. In this area I plan to set up a simplified bookkeeping system". (2) Drastically reduce expenses and balance the budget. (3) Develop additional sources of income".

Charles (Chuck) MacCrone-Editorial Vice President: "I consider the bi-monthly publication of the IFPA Newsletter to be the single most important item during my term of office. It will be my goal to publish six issues of the Newsletter on a profit making basis. The content of the Newsletter will be altered considerably from that of the past, to include more information of IFPA

Continued on page 40

Board of Directors, Officers for 1970: Front row, L to R — Michael Rye, exec vice president; Ray Hollingsworth, membership and chapter vice president West; Jack Meakin, financial vice president; Dan McGovern, public relations vice president. Back Row: Chuck MacCrone, editorial vice president, Mitch Rose, past president, Bob Montague, national president, and Jackie Stillwell, recording secretary. Membership & Chapters VP-East, Art Rescher, was missing at time of photo.

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IFPA Journal . . .

continued

First, quarterly, all day, shirt sleeve, work session of National Board was held at the Town & Country Hotel Esquire Room, chaired by Bob Montague and attended by all the National Board Officers.

people and for IFPA people. I will support public relations vice president with material pertinent to the activities of IFPA. Develop plans, perhaps rekindle the old ones, for the production of a co-operatively made IFPA story, would be an effective sales tool for members in their campaigns for additional film business. Assist the public relations vice-president in creating a public awareness of IFPA, through the use of the above mentioned film and other selected member made films".

Daniel A. McGovern—Public Relations Vice-President: "As PR-VP my first task will be to concentrate on IFPA activities for the IFPA Journal in BUSINESS SCREEN magazine. Secondly I hall concern myself with stories and news items of IFPA for other trade magazines, and finally the hometown release of news items of IFPA activities; members, local media and trade papers."

Arthur Rescher—Membership and Chapters Vice President, East: "My goal is to promote the following objectives:

(1) Establish new chapters in the east.
(2) Recruit new members within the present chapters.
(3) Keep in close contact with the Vice President of Chapters and Membership-West for an exchange of recruitment plans and interests.
(4) Promote talks and presentations between eastern chapters".

Ray Hollingsworth—Membership and Chapters Vice President-West: "Work closely with the Chapter officers in areas of membership and programs, not only by communication, but in person. Travel throughout the west, both north, south and central to assist in new chapter formations."

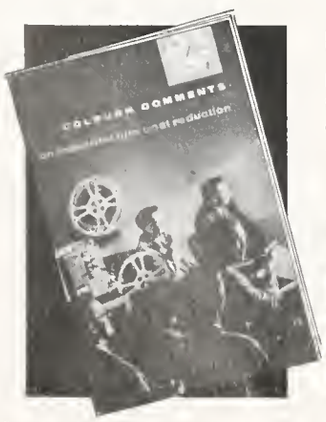
Bob Montague (l) new IFPA Prexy, accepts certificate of appreciation along with best wishes for a good year, from Mitch Rose, past president.

Mitchell Rose—Immediate Past President: "Traditionally the Past President presides over the Nominating Committee for the next term. This I will do, plus be available for council and whatever I can do to support the present board".

Jackie Stilwell will continue this year to be the Recording Secretary of the National Board, assemble and send out agenda minutes, and meeting notices. She also will serve as advisor to Marilynn Leben who is our office manager. Her hours are 12:30 p.m. to 5:30 p.m., Monday through Friday — she's also the very pleasant voice of IFPA.

New Appointment Ratified

Filling the vacancy recently created by the resignation of William Nash, Daniel A. McGovern, a runner up in the recent elections, has accepted the offer to be our new Vice President, Public Relations. He was installed in January, and this IFPA Journal reflects his first official and primary responsibility. •



Cost Cutting Comments
Many producers have asked us how they can cut costs. We have put all our suggestions into one helpful booklet, "Colburn Comments On Industrial Film Cost Reduction." This useful information will help you anticipate and avoid the many mistakes that lead to costly problems.
Send for your free copy now.
GEO. W. COLBURN LABORATORY, INC.
164 N. Wacker Drive • Chicago, Ill. 60606
Telephone (area code 312) 332-6286

Why the NPR's magazine change takes only five seconds.

Snap off the old magazine, check the aperture, snap on the new magazine. That's all. No threading; no loop to form; no blimp to climb in and out of. You don't need to touch the film at all. The film is threaded and the loop is formed inside the magazine when you load it, before shooting starts. The spring-loaded rear film pressure plate is on the magazine; the film channel and aperture are on the camera body. When you snap off the magazine, the aperture, registration pin and claw are right before your eyes, visible and accessible for fast inspection. Loading the 400 foot magazine is fast and easy, too; and most of it, including forming the loop, can be done in daylight.

With unscripted action that won't wait, you can leave the tape recorder running when you run out of film, and cover the lost five seconds with a cutaway, later. The NPR's built-in clapper will automatically re-establish sync. Or with Crystal Control, you can tap the microphone to tail slate the scene. In the studio with a script, the five-second magazine change can prevent everyone on set from going off to make a phone call when the magazine runs out of film. With the NPR it's just a new take. Immediately.

For an NPR brochure, write to Eclair at 7262 Melrose Avenue L.A., Calif. 90046

eclair

picture parade

The Whole Family Enjoys This Growing Sport

A rapidly increasing sound in sport is booming out all over in America. It's the sound of clay targets breaking as each year thousands of new shooters join the millions already calling for claybirds.

In recognition of growing acceptance of the shotgun sports the Winchester-Western Division of Olin Corporation has produced a 10-minute, 16mm color motion picture entitled *The Call of the Claybird*, filmed at locations throughout the U.S. by Francis Carter Wood Productions of New Canaan, Conn.

The Call of the Claybird offers proof that this shooting sport means recreation anywhere, everywhere, by anyone. The film shows over ten variations of claybird shooting, ranging from the use of a handtrap at a relaxed family outing to the highly competitive Grand American that annually draws over 3,000 shooters to the tournament.

The stars of Winchester's fast-paced film are youngsters, parents and grandparents who share a common interest in wanting to join a sport that guarantees fun for all. Age is no barrier, and it doesn't take muscle to be among those heeding *The Call of the Claybird*.

Prints may be obtained free of charge from Modern Talking Picture Service, Inc.

Quality-Bilt
Film Shipping Cases

- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Sizes from 400' to 2000'

OTHER "QUALITY-BILT" ITEMS:
Salon Print Shipping Cases
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Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

Write direct to manufacturer for catalog

WM. SCHUESSLER
Div. of Ludwig Industries
361 W. Superior St., Chicago 10, Ill.
Phone: 312-SU 7-6869

Businessman Hunts for Perfect Secretary

Help Wanted: Secretary is a tongue-in-cheek commentary on the requisites of a good secretary. A businessman has lost, through marriage, the "perfect" secretary he inherited from his predecessor. Traumatic experiences with her three far-less-than perfect successors lead him to the psychiatrist's couch where he emotionally relates his problems. Humor is laced with one strong point — that being a good secretary requires more than basic secretary skills.

A series of negative examples shows how to be a good secretary.

The film stresses that a "secretarial state of mind" is a requisite for the outstanding secretary who possesses initiative, loyalty, common sense and business sense, appearance and tact. Further information can be obtained from General Electric Educational Films, 60 Washington Ave., Schnectady, N.Y. 12305.

McCall's Uses Film to Reach Travel Advertisers

McCall's Magazine is using an attractive new film, *Portrait, A Lady in Motion*, made in the Fotomation process, to interest travel advertisers.

The film points out that in today's travel market women play a crucial role in the family's holiday planning. 53 per cent of all passports are now issued to women. 85 per cent of all travel agent's business comes from women. More than half of all travelers are women. And where to reach the woman traveler? McCall's, of course.

Portrait: A Lady in Motion, 13 minutes, color, was produced by Animated Productions, New York. Hundreds of stills from many kinds of art — travel folders, pages from McCall's, etc. — were combined with live action using exciting new computer animation techniques. One split screen shot has a zoom on one side and a pan on the other, all photographed on one negative. This sort of treatment provides not only an effective use of otherwise static materials but a considerable saving over other systems of achieving the same results.

"The Name of the Game is . . . Basketball"

Fourteen of the country's most famous basketball pros star in *The Name of the Game Is . . . Basketball*, a public service film just released by the Prudential Life Insurance Company to promote physical fitness. The 28-minute color film was produced in cooperation with the National Basketball Association and the President's Council on Physical Fitness.

The top players, representing 13 teams of the NBA, display the skills that earned stardom for them, as well as demonstrate the exercises they use to sharpen those skills. Game action is also featured.

Elvin Hayes of the San Diego Rockets and Wes Unseld of the Baltimore Bullets leap high at a tap-off.

The film is available for free loan from local Prudential agents.

Canada Explored From Vancouver to Montreal

The Canadian National Railway is offering organizations in the United States five films that show various scenic attractions and vacation areas in Canada. The 16mm color films, available through Association Films on a free-loan basis, are:

Alaska—Cruise Style, a thousand-mile, eight-day scenic cruise from Vancouver, with its British ambiance, to Skagway and gold-rush country. 14 mins.

Columbia Icefields/Maligne, a film that takes the viewer back to the Ice Age with fantastic green crystal ice caves to the Jewel-like blueness of Maligne Lake. 13 mins.

Jasper Holiday, a visit to world-famous Jasper Park Lodge from which visitors explore, via snowmobile, cable car and horseback, towering mountains, tumultuous falls and a chasm

carved out of solid rock. 14 mins.

Traveliving, a relaxed, transcontinental tour across Canada on a luxury train, with all the comforts of a first class hotel from which one looks out on an ever-changing panorama of spectacular scenery. 28 mins.

"Montreal — Ville Marie", a journey to a cosmopolitan center that captures the gallic flavor of Paris and its recently restored French habitant environs. 16½ mins.

Designing Buildings to Meet A-V Needs

A 16-minute, color, sound filmstrip, designed to assist in the planning of business and educational facilities which are adapted to modern audio-visual communications capabilities, has been produced by the Industry and Business Council of the National Audio-Visual Association.

Space is Not Enough: Planning Facilities for Media combines a series of dramatic photographs and simple diagrams with a deft narrative to underscore the fact that architectural design of educational and meeting facilities should support the effective and efficient use of audio-visual media.

The filmstrip is meant for architects, school planning counselors, businessmen, churchmen and anyone else responsible for planning educational space or meeting facilities in office buildings, industrial plants, hotels, churches and other structures where A-V media may be used. For further information write NAVA, 3150 Spring Street, Fairfax, Virginia 22030.

Film Explores Road to Self-Development

Motivation, self-appraisal, and goal setting are just a few of the issues examined in depth by *Getting Ahead — The Road to Self-Development.* Made in cooperation with well-known business and industrial organizations, it features interviews with their employees, from secretaries to top executives. As they reveal their personal struggles for self-improvement, these people discuss the essential elements of growth and development which are equally applicable to any kind of endeavor. The concepts emphasized are pertinent to every level of industry — from unskilled minority-group members to those who have remained on lower promotional levels, as well as people on their way up in management.

The film examines the importance of goals and planning, ways of evaluating one's strengths and weaknesses, the continuation of education and development through activities both on and off the job, coping with failures and mistakes and many other basic issues.

For further information write Rountable Films, Inc., 321 S. Beverly Drive, Beverly Hills, Calif. 90212.

Young Campers Featured In Two New Visual Aids

All Out For Troop Camping, a 14 minute color motion picture, and *Let's Go Troop Camping,* a 65 frame color filmstrip, were produced for the Girl Scouts of America by Cinemakers, Inc. Both programs are aimed at stimulating interest in and support for out-of-doors and away-from-home activity for girls of all ages and all racial and economic backgrounds.

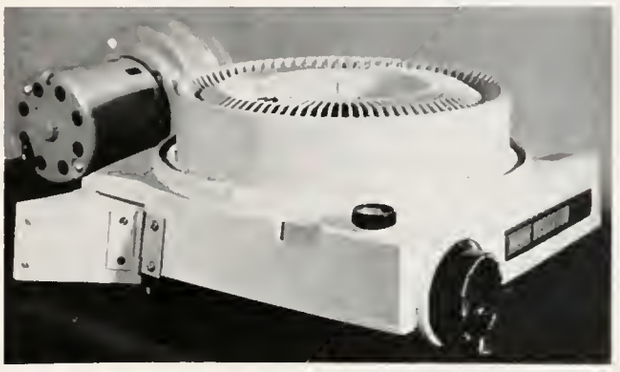
The motion picture, photographed on location in two National Parks in the Great Smokies, on the southernmost coast of Florida, and in the rolling hills near Buffalo, N.Y., shows actual Girl Scouts from nine to seventeen enjoying a wide variety of activities.

Teen-age girls rappel down a mountain side in a scene from "All Out For Troop Camping".

The filmstrip, also using actual Scouts, was created to stimulate the interest of inexperienced campers in outdoor adventure.

For information write Cinemakers, Inc., 162 West 56th Street, New York, N.Y. 10019.

TWICE THE LIGHT



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USES 1200 WATT BULB AND GLASS MOUNTED SLIDES.

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• Forward & Reverse	with zoom lens
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OVER 1,000 UNITS SOLD

(We must be doing something right.)

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A. V. E. CORPORATION

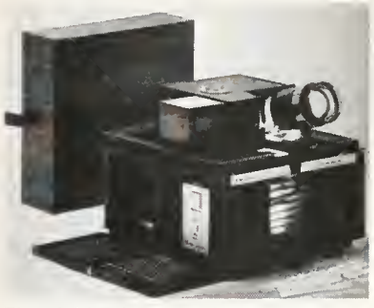
250 West 54th Street • New York, N.Y. 10019
Cable: "AVEMANSA" (212) PL 7-0552

new products review

Bell & Howell Introduces Compact Slide Storage

A new concept for the showing and storing of 2″ x 2″ color slides has been introduced by Bell & Howell. Key to the innovation is the use of Slide Cubes instead of trays. Each Slide Cube holds up to 40 slides and is so compact that 16 cubes containing 640 slides can be stored in the area taken up by one 80-slide round tray.

Slides are gravity fed from the Cube to a circular handling system which takes each individual slide past a preview/edit station,



The Slide Cube projector lens can be elevated a full 20 degrees.

then moves it on to the projection station, and on back to a slide collection chamber. The user returns the slides to the empty Cube by lifting the lever in the slide-collection chamber.

The projector allows previewing of slides and incorporates a scan/search feature. Models are available in prices ranging from $112.50 to $184.50. For more information write *Bell & Howell, Photo Products Group, Dept. BSC, 7100 N. McCormick Road, Chicago, Ill.* 60645.

Super 8 Film Allows Use of Available Light

Newsfilm Laboratory's Super 8 Kodak Ektachrome EF hi-speed ASA-125 film permits indoor-outdoor color Super 8 shots under available light. An important breakthrough for amateurs and professionals alike, this is the same kind of film used by TV news and sports cameramen for fast-action color photography under less than perfect studio conditions.

For more information, write *Newsfilm Laboratory, Inc., Dept. BSC, 516 N. Larchmont Blvd., Hollywood, Calif.* 90004.

3M Introduces Line of Wollensak Recorders

A system of rugged Wollensak cassette recorders offers a wide selection of audio-visual performance capabilities ranging from playback only to slide-narration synchronization. The basic unit of the system is the Wollensak Model 2520 AV cassette recorder which was designed for heavy-duty, reliable performance in the classroom or media and training center.

The series consists of playback-only and record-playback decks or portables, and three specialized performance models: au-

This slide synchronization model is one of Wollensak's new cassette recorders.

dio active, remote controlled with three types of control accessories, and slide synchronization. All models incorporate the same basic mechanism, which includes a full-size heavy-duty flywheel, a large-diameter capstan, and long-life AC motor.

Identical controls on all models are easy to operate and are safety interlocked to prevent accidental damage to controls or tapes. Basic performance specifications are also identical. They include a frequency response of 50 to 8,000 Hz, wow of flutter of less than 0.25 percent, signal to noise ratio of more than 46 db, and a 10-watt (EIA) amplifier. For more information write *Public Relations Department, 3M Company, Dept. BSC 3M Center, St. Paul, Minn.* 55101.

Lamphouse Converts Mazda Projectors to Xenon

The Kneisley Electric Company has designed portable equipment to convert Mazda 16 millimeter film projectors and Kodak Carousel slide projectors to Xenon. These conversions provide 4 to 6 times the light of 1,000 watts of Mazda.

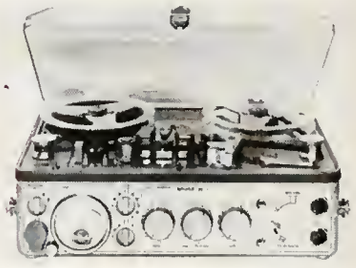
The L-100-2 Lamphouse is designed around General Electric's 500 watt ellipsoidal, horizontally mounted, Xenon lamp having a dichroic coated reflector. The lamp is ozone free, cool operating with a low explosion hazard. The lamphouse is equipped with a 20 K.V. igniter, an elapsed time meter, D.C. Ammeter, and is fan cooled. An interlocking switch on the lamphouse precludes operation when the door is open.

The companion R2180-1 Selenium Power Supply is fan cooled, has a high reactance transformer, two filter chokes, and a cascaded filter network. A rotary tap switch provides voltage and current adjustment. For more details, write *The Kneisley* Electric Company, Dept. BSC, 2501-9 *LaGrange St., Toledo, Ohio* 43608.

Lamphouse modifies projectors, at low cost, without destroying original Mazda optics or circuitry.

Nagra IV Recorders Offer New Features

Several models, each designed to serve a specific need, make up the Nagra IV line of synchronous sound recorders. The Nagra IV line succeeds the Nagra III and models range from single speed



Nagra IV motion picture recorders succeed the Nagra III line.

non-synchronous units to the deluxe three speed synchronous unit.

The line offers the features of the Nagra III and incorporates 47 new features, among them, two microphone inputs and automatic overload protection. The units are fully transistorized, of plug-in modular construction and are operated by self-contained battery power consisting of 12 flashlight D cells.

For a brochure, write *Nagra Magnetic Recorders, Inc., Dept. BSC, 1147 N. Vine St., Hollywood, Calif.* 90038.

Record Color or B/W On ½ Inch Tape

The Panasonic compact ½ inch color VTR permits recording in black and white or color. This innovation allows for the simplification of color recording while measurably diminishing the weight and size of VTR equipment.

A newly developed automatic phase control circuit in the com-

pact color VTR assures higher stability of color image by compensating automatically for deviations in phase and in frequency of color signal. The compact color VTR will be marketed in 1970. More information is available from *Matsushita Electric Corp. of America, Dept BSC, Pan-Am Building, 200 Park Avenue, New York, N.Y. 10017.*

The Panasonic VTR makes it possible to record color on ½" tape.

Computerized Animation Shown Around Country

A new form of computerized animation being demonstrated around the country offers producers and sponsors of industrial films a unique method of animating titles and other effects quickly and inexpensively. Besides having cost advantages, the new system is capable of producing animation impossible with any other method.

Two systems are demonstrated by Computer Image Corp., of Denver, which has developed them over the past ten years. One, called Animac, generates its own images on a TV monitor to be photographed by film or tape cameras. The other, Scanimate, a smaller, simplified version of Animac, requires original artwork as a take-off point, but then goes on to explode, plasticize, grow, shrink, revolve, twist, squeeze, undulate and pull the image into something never seen on the screen before. The original drawing, emblem or print goes through a startling progression of combinations, juxtapositions and transformations all produced by the computer operator tweeking his knobs in real time. With the more complex Animac system Computer Image hopes to be able to do a full length color cartoon motion picture in traditional "Snow White" style within two years.

According to Bruce L. Birchard, president of Computer Image, animation costs can now be cut to approximately half that of conventional systems within the limits of the computerized system's capabilities. He gives a reference point of $2500 per minute with Scanimate and $3500 per minute with Animac. Output can be in color or b/w, and on either film or videotape.

"Right now we are producing television commercials, industrial films, logotypes, movie and program titles in our Denver facility," explained Birchard. "Soon we will be able to provide our unique service in key cities, including New York and Los Angeles. And by spring, we will have manufactured enough Scanimate units that we will be able to begin leasing and franchising them to interested organizations."

Shure Microphones For Equalized Sound Systems

The ES-50 and ES-51 microphones were designed with uniform feedback thresholds for use in acoustically equalized sound systems. They have undergone tests which showed that in the 110 Hz. to 5,000 Hz. range, feedback will occur at the same amplifier gain level for every half-octave step. In the critical feedback area above 5,000 Hz. the response of both microphones has been smoothly tailored without peaks to increase feedback rejection.

The Model ES-50 is hand-held low impedance unit with a stand adapter and is shock-mounted for quiet operation. The Model ES-51 is a stand-mounted, dual low impedance unit with microphone body and cartridge separately shock-mounted for isolation from mechanical vibration noises. For more information write, *Shure Brothers, Inc., Dept. BSC, 222 Hartrey Ave., Evanston, Ill. 60202.*

The ES-50 hand-held microphone with stand adaptor.

(For 300 people, you need a bigger woodchuck.)

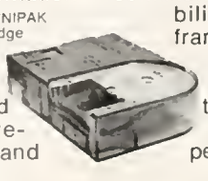
Or a bigger sales presentation, welding demonstration, or econometrics graph, for that matter.

Presenting exactly the same audio-visual woodchuck to different audiences doesn't always make sense. That's why we built two-way versatility—audio and visual—into our Mastermatic 35 mm sound-filmstrip projector.

First, Mastermatic gives you a *choice* of woodchucks, dependent on the size of your audience. You can have built-in rear screen projection for individual or small-group presentations, or reposition the projector and switch lenses for conventional front screen projection for larger groups.

Second, it's just as easy to change the audio portion of your presentation for specific audience needs. Our patented UNIPAK cartridge houses both the 35 mm filmstrip and the separate magnetic sound tape in one compact unit; replace the tape sub-cartridge, and you can alter the language, educational level, or the entire emphasis of your audio-visual presentation at will.

The UNIPAK Cartridge



With the Mastermatic projector, there's no elaborate set-up, no loss of synchronization (even if you interrupt the show), and no rewinding of film or tape. You can set it for continuous run and automatic shut-off, or for manual operation; 15 or 30 minute program capability, up to 210 frames.

Not everyone responds to the same woodchuck. It depends on how you look at it. And hear it. Make sure your presentation has the versatility of a Mastermatic projector.

ELCO Corporation, Dept. B.S.
Montgomeryville, Pa. 18936. (215) 368-0111

ELCO Optisonics Division

☐ Send me your illustrated brochure.
☐ Call me to arrange a demonstration.

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Company_____
Title_____
Street_____
City_____ State_____ Zip_____

Listing supplement to the . . .

20th Production Review

Additional producer listings submitted since production of the December edition.

NEW YORK

CINEMA 65, INC.

209 E. 56th St., New York 10022

Phone: (212) 758-2510

Date of incorporation: 1966

Al Pearson, *President*
Sheldon S. Diamond, *Secretary/Treasurer*

SERVICES: Production of 16 & 35 mm motion pictures, TV spots, educational and training films (live and animated), filmstrips, slides, multi-media presentations and related graphic materials.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIP: *Sights, Sounds & Scents of Monsanto* (Monsanto Company); COMMERCIALS: (3) CustomPAK Commercials (animated) (Aetna Life); MULTIMEDIA: *Trevira Fashion Show* (Beaumont-Bennett); *Hadassah Annual Convention Treasurer's Report* (Hadassah); SLIDE SHOW: *The Essential Ingredient* (Schering Pharmaceutical).

CINEMAKERS, INC.

162 West 56th Street, New York, N.Y. 10019

Phone: (212) 765-1168

Date of Incorporated: 1965

Ed Schulz, *Producer/Director*
William Doherty, *Producer/Cinematographer*
Carol Hale, *Producer/Writer*

SERVICES: Producers of motion pictures, TV commercials, filmstrips, slide shows; special editing services, print ordering and distribution on request. FACILITIES: Screening, editing, conference rooms, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Now for Tommorow, All Out for Troop Camping, A Visit with Lady Baden-Powell* (Girl Scouts of the U.S.A.); three films on the Humanities in production for McGraw-Hill Text Films. TV COMMERCIALS: *Planned Parenthood* (Community Service Socity); SLIDEFILMS: *The Age of Discovery, A View of Review, All Out for Troop Camping* (Girl Scouts of the U.S.A.); VISTA-SELL: Two sound-picture exhibit presentation, for American Girl Magazine.

MOTION ASSOCIATES EAST, INC.

525 Madison Avenue, New York, N.Y. 10022

Phone: (212) 752-7400

Peter Griffith, *President*
Paul Minor, *Executive Vice President*
Paul Rosen, *Vice President, Sales*
Cliff Bole, *Vice President, California*
Kirk Beauregard, *Vice President, Chicago*

SERVICES: Films; Audio/Visual; Educational; Industrial. FACILITIES: Stages in Chicago; Affiliates in Tokyo and London.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 50 Motion Pictures for various agencies.

SKYLINE FILMS, INC.

501 Fifth Ave., New York, N.Y. 10017

Phone: (212) 986-1737

Date of Organization: 1963

Joseph F. McDonough, *President*
David Saperstein, *Vice-President*

SERVICES: Writing and producing motion pictures for business, industry, television, education, television commercials, multimedia, collateral material, slidefilms. FACILITIES: Executive production offices, screening editing.

RECENT PRODUCTIONS AND SPONSORS

FILMS: *The Today Sound of Steel, Paper "Making It" Today* (IBM); *Bacardi Party* (Bacardi Corporation); *The Student Audience* (American Shakespeare Festival Theatre); *Simmons Second Century* (Young & Rubicam and Simmons Corporation); *Twin Buttes, Anaconda* (Hewitt-Robins Division of Litton Industries); 410, *Burning Bar* (Mosler); *Innovations in Sweden* (Westinghouse International — Systems Division). FILMSTRIPS: *Safe Loading and Unloading Procedures* (Texaco); SALES MEETING AND MULTIMEDIA: *Raytheon* (PHP); *Collateral*: National Newark & Essex Bank: Recruitment Brochure, TV COMMERCIALS: *Prudential* (Reach McClinton); Air Conditioner (Westinghouse International); *Virginia Dare* (Helfgott & Partners); *Sucrets* (Needham, Harper & Steers); *Ginger Ale* (Pure Spring); *Kava Coffee* (Ross Roy).

TELETRONICS INTERNATIONAL, INC.

220 E. 51st Street, New York, N.Y. 10022

Phone: (212) PL 8-1750

George K. Gould, *President*
Dave Byrnes, Alfred Markim, John Meiklejohn, Lou Selener, *Vice Presidents*
Henry Monasch, *Scheduling Manager*
Jerry Cantwell, *Post-production Sales*

SERVICES: Custom Video tape facilities and services. New Hand-held, portable tape equipment. Specializing in location production in U.S.A. and abroad. Advanced editing and film transfer services. Commercials, programs, industrials.

SOUTH

PRICE-WEBER ASSOCIATES, INC.

P.O. Box 21393, Louisville, Ky. 40221

Phone: (502) 459-9960

E. A. "Jack" Price, *President*
John T. Weber, *Executive Vice President*
George Weinmann, *Director of Photography*
Elise Meyer, *Creative Director*

SERVICES: Complete production of motion pictures, stripfilms, TV commercials, slide presentation and sales meetings. FACILITIES: Shooting stage, screening and editing rooms, plus distribution facility.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The* 903, *Trial By Speed,* 300,000 *Mile Teardown, Cummins Means Power* (Cummins Engine Company); *Countdown On Competition, Lexan, Smells, The Inside Story, Comfomatic, Fire Brigade, A Tale of Two Ovens, Sizzle!* (General Electric Company); *At Your Service, Over-Engineering for your Safety, The Race to Excel,* (Mercedes-Benz of North America); SLIDEFILMS: *The Dirty Dish Story, Versatronic Range* (General Electric Company); TV COMMERCIALS: *Range, Room Air Cond'tioner and Home Laundry Departments of General Electric* (General Electric); *Renault, Inc.* (Gilbert Advertising); SALES MEETINGS: Renault National Dealer Meeting.

JOHN HUTCHINSON FILM PRODUCTIONS

P.O. Box 29431, New Orleans, Louisiana 70129

Phone: (504) 241-3803

John Hutchinson, *Producer*
Jean Hutchinson, *Office Manager*

SERVICES: 16mm motion pictures; 35mm slide films and filmstrips; for business, industry, documentaries, sales, training, education, TV commercials. Scripting, editing, sound recording, storyboards, titling. Location photography, sync sound, in-house editing.

MIDWEST

COMMUNICO

11735 Administration Drive, St. Louis, Mo. 63141

Phone: (314) 532-5100

Date of Organization: April 1, 1969

B. E. Senseman, *President*
D. D. Christensen, *Vice President, Sales Mgr.*
R. W. Pasek, *Vice President, Motion Pictures*
J. B. Wills, *Vice President, Sales & Business Meetings*
J. J. Camie, *Educational Motion Pictures*
J. O. Eubanks, *Art Director*

SERVICES: Commercial, industrial educational training motion pictures, sales and business meeting planning and production, slides, strip film and original art. FACILITIES: Three stages, one insert stage, lab facilities, 60 foot limbo cyclorama, 16mm and 35mm editing facilities, complete sound and dubbing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mission: Possible, "Tender Vittles" Cat Food,* (Ralston-Purina); *Stan Musial: The Man* (KSD-TV, St. Louis); *Guess Who's Coming to Dinner* (Velsicol Corp.); MULTI-MEDIA: *Cash In On The Seventies* (Standard Oil of Calif.).

HAROLD DASH ASSOCIATES, INC.

333 North Michigan Avenue, Chicago, Ill. 60601

Phone: (312) 782-3722

Harold Dash, *President*
Douglas Sylvan, *Executive Vice President/ Executive Producer*
Frank Warrington, *Vice President, Sales*
Dr. William Lundin, *Consulting Industrial Psychologist*
Henry Behrens, *Manager - Production*

SERVICES: Producers and Communication Consultants for Marketing: Total Communications Consultants for Marketing Programs; complete writing, creative planning and photography for 16mm and 35mm motion pictures; total creative planning, design and visualization of Live Business Trade Theatre, Sales & Distributor Meetings; Training Programs: Manpower development programs; workshops and seminars; Public Employee Relations Programs; Computerized Communications; Sound Slide Films; Arts and Graphics; Related Materials; Staff to totally coordinate, create, administer and follow up.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Profits for You, New Dimensions* (Rowe International); *Time For Action* (Illinois Catholic Conference) (Motivational & Educational MP); MULTIMEDIA: *New Dimensions* 1970 (Rowe International); SLIDEFILM: *International Benefits* (Marsh-McLennan); *Sales Training* (Boise-Cascade) (Research & Planning); BROCHURE: *International Benefits.*

MOTION ASSOCIATES

919 North Michigan Avenue, Chicago, Illinois 60611

Phone: (312) 787-3323

Kirk Beauregard, *Vice President*
(See complete listing under New York)

PRODUCTION THIRTEEN

Grand Rapids, Michigan 49501

Phone: (616) 459-3533, ext. 63

Date of Organization: January, 1967

John L. Bailey, *Production Supervisor-Sales*

William Prins, *Editorial Supervisor*
Werner Schneider, *Director, Cinematography & Lab*
James Finney, *Art Director*

SERVICES: 16mm color films for industry, documentary, and TV commercials; color slides; 16mm color processing (ME-4); 16mm color printing; creative editing for picture and sound; conforming original to workprint; layout, art services. FACILITIES: Arriflex; 2 Auricon SOF for single or double system sound; Bolex; Color Tran lights; MagnaSync; Ampex; mixing console; Double 16 Siemens interlock projector; Bell & Howell Model J printer with fader modification; Houston Fearless ME04 ME-4 color processor.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Plane That Refused to Die, Calder—A Man and His Art* (Union Bank); *That Soap Company in Ada* (Amway Corporation); *Brunswick Tear Gas* (Studio Five Adv); *Community at the Crossroads* (WZZM-TV); *Of Eagles and Explorers* (Grand Valley Boy Scout Council); TV COMMERCIALS: *Hallmark Chili & Beans, Meijer Stores* (Johns Dean Adv.); *Spartan Stores* (Norman, Navan, Moore & Baird Adv.).

WEST

JENKYNS, SHEAN & ELLIOTT INC.

8718 Sunset Boulevard, Los Angeles, Calif. 90069

Phone: (213) OL 5-9340

Date of Organization & Incorporation: 1962

Chris Jenkyns, *President*
Richard Elliott, *Secretary-Treasurer*
Jack L. Silver, *Vice President*
George Woolery, *Public Relations*
Barbara Baldwin, *Production Supervisor*
Dorothy Irwin, *Casting Director*

SERVICES: Creating and producing TV Commercials; educational and institutional films; motion pictures; and television shows, in 35mm or 16mm film or tape. FACILITIES: Complete production offices, editorial and screening facilities, animation and graphic department and small insert stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1969-70 *Promotion Managers Film* (ABC-TV Network); *Las Posadas* (J.S.E. Inc.;) TV PROGRAM TITLES: *NCAA Sports* (ABC-TV Network); *3-M Company Specials* (B.B.D. & O. Minneapolis); *Super-Saturday* (ABC-TV Network); TV PROGRAM PROMOS: *Big News* (KNXT-TV, B.B.D. & O., Los Angeles); *Feliz Navidad* (KMEX-TV, Spanish International Network); ABC-TV Network Promotion Department, (promo films for following TV shows): *Judd For The Defense, The Dick Cavett Show, Music Scene, Super Saturday, Love, American Style, Jimmy Durante and the Lennon Sisters, NCAA Football, The Pat Paulsen Show.* TV COMMERCIALS: *Thomas Organ* (Sachs, Finley & Kaye, Inc.); *Ralphs Turkeys* (Ayer/Jorgensen/MacDonald); *Richfield Oil Company Credit Card* (Ayer/Jorgensen/MacDonald); *Rose Hills Memorial Park* (Bob Leeper & Associates); *Robinson's Fashion Valley* (Margo Kramer); *Lainie Kazan/Sahara Hotel* (Geyer/Oswald Inc.); *Kellogg's Pop Tarts* (Leo Burnett Co., Chicago); *Six "Brain Drain" spots,* (Mattell Toys — Carson/Roberts Inc.); *"Hot Wheels"* (Mattell Toys Carson Roberts Inc.); *So. California First National Bank* (Chapman/Michetti); *Simple Simon — Johnstons Pies* (Eisaman, Johns & Laws); *A & W Root Beer* (Eisaman, Johns & Laws); *Hawaiian First National Bank* (Milici Advertising).

MOTION ASSOCIATES WEST, INC.

9120 Sunset Boulevard, Los Angeles, Calif. 90069

Phone: (213) 278-4161

Cliff Bole, *Vice President*
(See complete listing under New York)

CANADA

WESTMINSTER FILMS LIMITED

259 Gerrard Street East, Toronto 225, Ontario

Phone: (416) 929-3166

Date of Incorporation: August 30, 161

Don Haldane, *President & Executive Director*
Miss Lee Gordon, *Vice President & Executive Producer*
Margaret Beadle, *Production Co-ordinator*
Keith Harley, *Art & Animation Director*
Svend Blangsted, *Director Research & Sales Promotion*

SERVICES: Motion picture and multi-screen slide productions, color & B&W, 36-16-8mm, for industry, education, sports, travel, promotion, public relations and television. Research, writing, photography, editing, art work, and all other facilities for complete production, including fully equipped animation studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Take the Credit* and *Your Money Matters* (Canadian Consumer Loan Association & Federated Council of Finance Companies); *Public Service TV Spots* (N.S. Fish Packers' Association & Canadian Mental Health Association); *To Market* (Abitibi Paper Co. Ltd.); *In These Times* (Ontario Secondary School Trustees' Association); *One Tuesday* (The Hospital for Sick Children); *The Flower* (Canadian Cancer Society) — Currently in production: Animated TV Commercials (Noranda Mines); *Study of Educational Facilities* (Merto Toronto School Board); Films for Ontario Hydro; Canadian Pulp and Paper Association; Texas Gulf Sulphur Company and Foreign Language Versions of both recent and current films.

WESTMINSTER FILMS LIMITED

1414 Crescent Street, Montreal 25, Quebec

Phone: (514) 849-3006

Stuart Richardson, *Vice President*
(See complete listing under Toronto, Canada)

ENGLAND

CINEMA ASSIGNMENTS, INC.

875B Fulham Road, London S W 6, England

Phone: (01) 731-1278 Cable: Cinesign London SW6 Telex: 27806 Cinesign

Lewis W. Bushnell, *President*
Stuart A. Day, *Vice President*

SERVICES: A European motion picture production service offering a direct concourse between American production interests, and European facilities and locations. Concepts, designs, and illustrated scripts for theatrical properties, exposition and festival documentaries, 'corporate identity' industrials, and other special productions. Cinematography by assignment for all media, incl. television, educational, scientific, and commercial. FACILITIES: Low rate studio space, and a complete network of trade contracts and communications throughout the European industry.

HALAS & BATCHELOR ANIMATION LTD.

3 7 Kean Street, London W C 2, England

Phone: 01-240 3143 Cable: Hahafilm London WC2

Date of Organization: 1941

Associate: D L Taffner Ltd. 39 West 55th Street, New York, N.Y. 10019. Phone: Plaza 755-6357 Don Taffner, *Chief Executive*

James R. Nurse, *Chief Executive*
J. A. Jelly, *Chairman*
E. A. Levine, *Deputy Chairman*
J. P. Graham, D. Karr, *Directors*
Joan Halas, Joy Batchelor, *Creative Directors*
Maurice Pooley, *Studio Manager*
Alan Burke, *Head of Education*
Jack King, *Head of Commercials*
Harold Whitaker, *Head of Animation*
Ken Lees, *Head of Cameras*

SERVICES: Staff of 50 for animated and special effect film productions, for advertising, entertainment, public relations, educational and television films. FACILITIES: Studios for celluloid and special effects animation, also for 3-dimensional puppet/model animation and table top photography. Six animation cameras including two Oxberrys, one with aerial image facilities. Editorial and projection equipment for 35mm and 16mm, and sound recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Children and Cars* (British Petroleum Company); *Sputum* (Boehringer Ingelheim Ltd.); *What is a Computer* (Argo Record Company); *The Five* (British Medical Association); a series of films on Meteorology (Longman Group Ltd. and University of Southampton), *Linca Programming and Topology* (H&B Mathematics series. TV AND CINEMA COMMERCIALS: for Castrol, Coca-Cola and Flora (American, English and German agencies), a series for Caltex gasoline (Benton & Bowels).

KINOCRAT FILMS LIMITED

85 Cromwell Road, London S.W. 7

Phone: 01-370-2242

Date of Organization: 1937

Gerald Cookson, *Managing Director*
Brian D. Gibson, *Technical Director*
Ron Hyde, *Manager*

SERVICES: Production of 16mm and 35mm technical, industrial, sales, TV and all other films for specialized purposes. Audio-visual division covers filmstrip and sound slide production; closed-circuit TV; Script to screen production service; service facilities and studio for outside production units. FACILITIES: Sound stge; 16mm and 35mm editing; sound recording; dubbing; titling; scripting; animation; location services; permanent technical crews and staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design For Success* (Dunlop Tyre Company); *The 1,000 Series* (Masson Scott Engineering); *Turning Towards Tomorrow* (Stone Manganese Marine); *Schrader Sells Safety* (A. Schrader's Son); *The Burning Question* (Mather & Platt Ltd.); Plus TV fillers for Government; newsreels for West Africa, etc.

LION PACESETTER PRODUCTIONS LTD.

Shepperton Studios, Shepperton, Middlesex

Phone: Chertsey 2611

London Office: Broadwick House, Broadwick Street, London W.1. Phone: GERard 8676

Date of Incorpartion: 1961

U.S. Representatives: Lion Pacesetter Productions Ltd. John W. Conlin, Suite 709, 667 Madison Avenue, New York, N.Y. N.Y. 10021. Phone: (421 3371/2. Cable: Lionfilm via R.C.A.

Adrian Worker, *Chairman*
Ronald Spencer, *Managing Director*
John Boulting, *Director*
Robert Angell, *Producer*
Erica Masters, *Production Manager*

SERVICES: Specialized film production division of British Lion Group; Producers of feature, documentaries, sponsored and advertising films, T.V. and cinema commercials. FACILITIES: All the facilities of Shepperton Studios: 40 cutting rooms, 13 sound stages, scoring theatre, post synch theatre, 3 viewing theatres, 2 dubbing theatres.

industry news

Visual Electronics Adds Raytheon Learning Systems

Visual Electronics Corporation has completed the acquisition of the Raytheon Learning Systems Company. The transaction avails Visual Electronics Corporation of 5.5 million dollars additional working capital and increases the company's net worth by 2.5 million dollars.

The company has been named Visual Educom Company and will function as a subsidiary under the management of Kenneth Anderson, president. The company is based in Michigan City, Indiana and manufactures language and learning laboratories, broadcast, CATV and closed circuit television systems, student response systems and driver education systems. The full product line will be marketed through existing distributor organizations.

Harvest Films in Larger New York City Offices

Harvest Films, Inc. has moved to new and larger offices at 309 Fifth Avenue, New York, N.Y. 10016.

The new space is a reflection of Harvest Films' growth and diversity in film production, according to Leo Trachtenberg, president and executive producer, who says, "Our new quarters and additional equipment will enable us to enhance our services to our many clients in business, government, and social services. We extend a cordial invitation to visitors and friends to stop in and see us at our new quarters."

Kerr, Data Charts Forms Slidegraphics in NY

Maximilian Kerr Assoc. Inc. and Data Charts Inc., associated suppliers for several years, have consolidated to form Slidegraphics Inc.

The merger will make available a complete preparation and slide photography service for slide presentations. The firm's services will include design concept, art, charting, type composition and studio and location photography. The firm will again offer straight shooting services and custom quality slide duplication.

The new executive lineup for Slidegrapics Inc. is Saul Shuster, president, Maximilian Kerr, vice president and creative director, Ed Rivera, vice president and general manager and Rita Kerr, vice president and creative coordinator. The firm's studios are located at 331 Park Avenue South, New York, N.Y. 10010.

Streeterville Sound Studios Are Opened in Chicago

A new recording facility, Streeterville Sound Studios, Inc. at 161 E. Grand Avenue in Chicago, is nearing final completion stages. Occupying the entire fourth floor of this "film center" structure, the Streeterville operation was designed especially to serve producers and sponsors of films and commercials.

Featuring a 16-track mixing console (with 20 inputs), the new facility already has one large (full orchestra size) studio, flanked by control booths and a smaller "special" recording room; there are also additional studios, dressing rooms and a projection room.

James Dolan is president of Streeterville; Marty Rubenstein is v.p. and music director and Preston Wakeland is studio manager. Janie Frew is in charge of booking arrangements.

Streeterville Sound Studios, Chicago's newest recording facility features this mixing console with 20 inputs; high, medium and low frequency equalization; echo send and cue on each input. For film music and voice recording, the audio installation was designed by Behrend's, Inc., engineered to specifications by Studio Manager Preston Wakeland.

U.S. Industrial Festival Names Board of Advisors

In preparation for its third annual awards competition, the U. S. Industrial Film Festival has named it's 1970 board of advisors according to chairman, J. W. Anderson. "Our board was carefully selected to give us a cross section of individuals with knowledge and experience in the industrial film field, and through their guidance, this will be our largest and most successful event," Anderson stated.

New board members include G. Roger Cahaney, president, Sterling Movies, Inc.; Robert M. Finehout, vice president, Association Films Incorporated; Jack Lusk and Ed Swanson, Modern Talking Picture Service, Inc.; Scott Craig, National Broadcasting Company; R. Peter Rigg, Combined Insurance Company of America and Richard C. Fowkes, Bell & Howell Company. Strengthening the government, university and in-plant photography areas are Carl Degen, National Park Service; Hazen J. Schumacher, Jr., University of Michigan and Harry E. Paney, Arthur Andersen & Company.

Advisors continuing from previous appointments are Peter D. Crane, WED Enterprises, Inc.; Ira Eaker and Allen Zwerdling, Back Stage Publications; Marv Gold, Film Design; Lon B. Gregory, BUSINESS SCREEN MAGAZINE; John P. Grember, United Air Lines; Frank J. Havlicek, Motorola, Inc.; Gordon Hempel, Sterling Movies, Inc.; W. Ray Hyde, Barton Distrilling Company; Robert B. Konikow, Abelson-Frankel, Inc. and W. R. Terrell, Empire Photosound, Inc.

Color Center Renamed VPI Color Center

VPI Color Center is the new name for The Color Center, Inc., according to Sheldon Satin, president of VPI, a division of Electrographic Corporation. Previously, The Color Center had been a separate subsidiary of Electrographic Corporation. The consolidation lines up all of the VPI equipment and services under one roof on one floor, supervised by one group of technical specialists and one customer service department.

Bringing the Color Center under the VPI "umbrella" is part of the company's overall restructuring in which six separate commercials post-production services in three cities were consolidated a few months ago, forming VPI Services. Both VPI Color Center, which serves the industrial/educational markets and VPI Services, meeting all needs of the TV commercials industry, are located in the same building at 410 East 62nd Street.

Bernie Barnett continues as president of VPI Color Center and is responsible for all marketing and sales activities for the company. •

reference shelf

Facts About Filmstrips

A 42-page booklet from Frank Holmes Laboratories contains fresh ideas and valuable tips on making a filmstrip. The booklet includes information on how to make filmstrips, how much they cost, when they should be used, what production methods are best for various programs, data about laboratory procedures, etc. It also offers the recommendations of outstanding experts and summarizes the results of recent training studies.

Included are helpful inserts, such as special fold-out pages with standard specifications, filmstrip sequence chart, transparency cropping guide, artwork field chart, and a bibliography. A limited supply of this booklet is available free of charge. Just write on your company letterhead to *Frank Holmes Laboratories, Inc., Dept. BSC,* 1947 *First St., San Fernando, Calif.* 91340.

Audiovisuals Available from Kodak

Nineteen new programs have been added to the audiovisual catalog "Your Programs from Kodak, 1969-70" bringing to 78 the number of 16 mm films, slidetape programs and individual print sets currently available without charge for group showings. Instructions on how to borrow, present and return the films are included in the catalog, along with descriptions of each of the films.

Free copies are available from *Dept.* 841, *Eastman Kodak Company,* 343 *State St., Rochester, N.Y.* 14650.

Federal Government Films For Sale

More than 3,000 Federal Government motion pictures and filmstrips, including films of the Mercury, Gemini, and Apollo missions, are offered for sale in the first catalog issued by the National Audiovisual Center. The films are listed under subject headings ranging from "Addiction" to "Wood Preservation".

Inquiries should be directed to: *Jim Gibson, Director, National Audiovisual Center, National Archives and Records Service, Dept. BSC, Washington, D.C.* 20408.

Film Loop Directories Available

A new edition of Technicolor's Sound Film Loop Source Directory, listing some 1300 super 8 optical sound film titles available from 67 different film producers, has just been published by its Commercial and Educational Division.

The films, ranging up to 29 minutes in length, are all packaged in instant-loading cartridges for use in Technicolor movie projectors. This directory and one listing silent film loop sources (over 6600 titles) are available from *Technicolor, Inc., Commercial and Educational Division, Dept. BSC,* 1300 *Frawley Drive, Costa Mesa, California.*

Student Film Library

To help meet the current, national interest in student films, Northwestern University has established a library of 24 of their most noteworthy films from the last ten years. For a folder describin the collection, write *Northwestern University Film Library, Dept. BSC,* 828 *Custer Avenue, Evanston, Illinois* 60202.

Continued on page 50

Projector base, slide tray filing and storage and a lectern—all in one self-contained mobile unit!

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6624 Romaine Street
Hollywood, Calif. 90038 · (213) 469-7221

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EASTERN STATES

• MAINE •

Headlight Film Service, 104 Ocean St., So. Portland. 799-6100

• WASHINGTON •

"The" Film Center, 915 12th St. NW, Washington, D. C. 20005 (202) 393-1205

• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

• PENNSYLVANIA •

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs. 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville, 16150. 342-5204.

• VIRGINIA •

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

MIDWESTERN STATES

• ILLINOIS •

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

• OHIO •

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

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reference shelf . . .

continued

Handbook for Film Editors

The film editor working on present day films is faced with a huge and complicated jig-saw puzzle. Not only must he select and smoothly assemble many hundreds of pieces of film into a story sequence, but he must also pass the accompanying sound track through several stages of preparation.

"The Technique of the Film Cutting Room" is concerned with the physical side of editing. It describes in detail the functions of the editor and his assistants in relation to each stage in the production of a film.

The author, Ernest Walter, is an editor of vast experience. For 25 years he has worked for leading studios in the United States and Europe. This 282 page, hard-cover book is priced at $11.50. The publisher is *Hastings House, Inc., Dept. BSC, 10 East 40th Street, New York* 10016.

Catalog For Educators

A catalog of building level instructional materials includes descriptions and curriculum and grade level guidelines for 8mm loops, filmstrips, transparencies, records and multi-media kits.

Educators may obtain the catalog by writing *Modern Learning Aids, Dept. BSC, 1212 Avenue of the Americas, New York, N.Y.* 10036.

LaBelle Catalog Sheet

LaBelle Industries has a 2-page catalog sheet of its complete line of audiovisual equipment. It departmentalizes the equipment into three general categories 35mm filmstrip and synchronized sound, 16 mm filmstrip and synchronized sound and sight/sound sync equipment for adding sound and automatic frame changes to any existing remote controlled filmstrip or slide projector.

Copies are available from *La Belle Industries, Inc., Dept. BSC 510 S. Worthington St., Oconomowoc, Wisconsin* 53066.

Aluminum Film Catalog

A list of over 50 films on the manufacture and use of aluminum has been compiled by the Aluminum Association. The films are available on a free loan or rental basis and cover such topics as how aluminum is made, aluminum finishes, heat treatment welding and joining, and aluminum in architecture, on the farm in boats and in the home.

The list may be obtained by writing the *Aluminum Association, Dept. BSC, 750 Third Ave., New York* 10017.

Robins Industries Catalog

Robins Industries' 40-page illustrated catalog #6912 provides a complete guide to cassette, cartridge and reel-to-reel tape and audio accessories. A front page index and parallel presentation make it easy to find any of the hundreds of products.

Distributors may request their free copy by writing *Robins Industries, Dept. BSC, 15-58 127th St., College Point (Flushing), N.Y.* 11356.

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1600 Broadway, New York 10019

Advances in Make-Up

"The Technique of Film and Television Make-Up" is a handbook for the make-up artist. Recent advances in compatible systems — requiring make-up to be photographed in color and black-and-white simultaneously — have made necessary changes in make-up artistry.

The author, Vincent J-R Kehoe, has been make-up artist for over 3000 films, television shows and stage productions. In this book, he shares his knowledge and experience. He gives trade names, numbers and sources of materials, and illustrates techniques with photographs, drawings and charts. Copies are $16.50. Write *Hastings House, Inc., Dept. BSC,* 10 *East* 40*th Street, New York, N.Y.* 10016.

Jack Pill Catalog

Jack Pill and Associates have announced completion of their new Professional Motion Picture Catalog and Handbook. This pocket sized catalog not only lists rental rates for 16mm and 35mm Cameras and accessories, Editing Equipment, Lighting Equipment, Sound Equipment and Projection Equipment but contains over 16 pages of charts and tables of important production information. The catalog is available at no charge by writing or calling *Jack Pill and Associates, Dept. BSC,* 1135 *North Highland Avenue, Hollywood, California* 90038.

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TV Equipment Catalog

A 36 page catalog covering all Neumade products used in the television field is available. Listed are film handling and editing equipment, projector tables, and storage facilities for films, filmstrips, slides, disc records, audio tape, video tape, etc. For your free copy, write *Neumade Products Corp., Dept. BSC,* 720 *White Plains Road, Scarsdale, N.Y.* 10583.

SMPTE Projection Manual

A projection manual covering all aspects of motion-picture projection and theater presentation has been edited and coordinated by Don V. Kloepfel of DeLuxe General Laboratories, Inc. for the Society of Motion Picture and Television Engineers. The 190 page book includes 130 illustrations and is priced at $7.50.

The book treats in detail the projector, sound systems, and projection rooms; it describes theater operation and maintenance in the clearest possible terms. The index makes it suitable for a handy reference when trouble crops up and minor repairs or adjustments need to be made. For your copy, or for more information, write *The Society of Motion Picture and Television Engineers Dept. BSC* 9 *East* 41*st Street, New York, N. Y.* 10017.

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Kodak Fair History in Expo '70 Pavilion

Eastman Kodak Company's "Golden Picture Pavilion" at Expo '70 in Osaka, Japan, is the culmination of two years of hard work and planning by Kodak people in Japan and the United States and nearly a century of participation by Kodak in world's fairs and expositions.

The first Kodak pavilion to be built at a world's fair was in 1893 at the Columbian Exposition in Chicago, Ill. Unlike the Expo '70 Pavilion, it consisted only of a small darkroom where the art of photography was demonstrated to all who stopped by.

Since 1893, Kodak has participated in every major world's fair and exposition held — a total of 15. A special exhibit in the "Golden Picture Pavilion" will feature each of the past pavilions to show one way in which Kodak is keeping people informed of the rapid progress in the science and the art of photography.

Located near the main entrance, the Kodak Pavilion is designed to serve as a place for visitors, the main tower of the pavilion is circled by a ramp which spirals up the building. The tower is constructed of two-way glass which will reflect the scene by day and allow visitors to see inside the building at night.

Co-sponsored by Nagase & Co., distributor for most of Kodak's photographic products in Japan, the architectural and design concept of the pavilion was by Franz Johann Schwenk, Kodak design architect. The co-architect and constructor is Toda Construction Company, Ltd. of Tokyo. Exhibits are designed by DeMartin-Marona Associates of New York City.

Increase Post-Production Service at Reeves/Actron

Reeves/Actron, the helical scan video services company, has strengthened and re-organized its post-production operations to parallel the Reeves Production Services broadcast operations.

The company has added two new Ampex VR 7800 videotape recorders, bringing the total number of recorders on their premises to 35. These machines are the latest design and make electronic editing more reliable than ever.

Simultaneously, Reeves/Actron announced the availability of their non-broadcast video studios as "below-the-line" facilities to any producer.

More than ever, emphasis is now placed on transfer and duplication services, videotape editing, and other post-production services. Reeves/Actron recently installed an advanced kinescope recording system expressly designed for helical scan videotape-to-film transfers. Film-to-tape transfers are being made through the use of a new IVC color film chain, offering quality helical scan tapes in all formats in both color and black and white. Two electronic editing rooms are now in operation to permit clients to edit undisturbed.

Reeves/Actron maintains equipment of various manufacturers, including Sony, IVS, Shibaden, Panasonic, Craig and Ampex. This variety enables helical scan duplication on almost any format.

The company's two studios are now available as rental facilities for independent producers. These non-broadcast studios have cameras, VTR's, lights, switchers, and other necessary equipment on a daily rental basis. Video engineers are available, but clients are required to provide their own producer, cameramen, lighting director, and stage hands. Reeves/Actron can assist in locating crews for producers who have no staff of their own. Rental equipment is also available for location shooting.

Heading up the re-organized company is E. Grey Hodges, most recently senior vice president-marketing for Reeves Production Services. Reeves/Actron's expanded post-production services will allow the company to more effectively service its clients throughout the United States and Canada.

UN's 25th Year— A Time for Filmmakers

In this 25th year of the United Nations, we look forward to a much greater role of that world body in contributing to greater international social-economic-political understanding.

The UN is considering turning to the world's most competent film-makers with an appeal for pictures that will help publics in all member countries. Pictures like those from such enlightened sponsors as Shell International extending ideas on economic and social themes.

In Chicago this month, the local UN Association is joining with the Chicago Film Council for an evening of films promoting international understanding.

We hope the UN evokes a response which brings new depths to world understanding through good new films.

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ABP BPA

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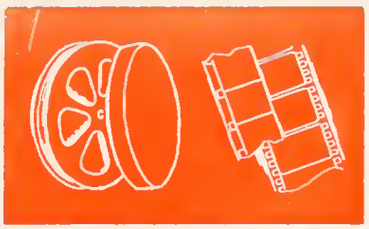

right off the newsreel

Cement Industry Group Expands A-V Services

The Portland Cement Association, the research and market development arm of the cement industry of the United States and Canada, has announced reorganization of its audio-visual communications services.

"The realignment of staff responsibilities, use of 'creative teams' on field assignments, and streamlining of photo and slide retrieval systems will enable PCA to expand its audio-visual services to the cement industry and its contract work for other organizations," said James H. Hurley, director of marketing communications.

The Association now has 110 sound-color motion pictures available for rental or purchase and a library of 250,000 black-and-white photos, 30,000 color transparencies, and a half million feet of motion picture footage on concrete construction and applications, he said.

Hurley said that creation of a new Audio-Visual Communications Section, combining still and motion picture capabilities, will allow PCA to expand its production of movies, filmstrips, slide programs, multi-media presentations and radio and video tapes. Arthur P. Mandler, formerly a motion picture producer for the Association, has been named manager of the new section.

USIA's Herschensohn Wins Flemming Award

Bruce Herschensohn, director of motion picture and television service of the U.S. Information Agency, has been named a winner of the twenty-second annual Arthur S. Flemming Awards.

The awards are presented each year to the ten outstanding young men in the federal government.

In nominating him, USIA director Frank Shakespeare said, "Herschensohn has made a vital contribution to the Agency by his creative spirit, imagination and vigor. He is truly an outstanding talent who, in my judgment, has benefitted this country greatly by his work."

Snyder Enterprises Forms BrownBell Communications

Brown/Bell Communications, Inc., a Hollywood-based film production firm which will be staffed primarily by members of minority races, has been formed by Ken Snyder Enterprises.

Herb Brown and Theron "Skip" Bell will serve as principals of the organization which will produce commercials, industrial and educational films whose targets are the major ethnic groups in the country.

Experimental System Developed by Ampex

An experimental system that for the first time permits high-speed, economical duplication of broadcast color videotape recordings has been developed by Ampex Corporation.

Charles P. Ginsburg, Ampex vice president disclosed the Ampex technical advances January 31 at a meeting of the Society of Motion Picture and Television Engineers in Atlanta.

Ginsburg noted that the sys-

Continued on page 8

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"THE RICHARD NIXON 1968 PRESIDENTIAL CAMPAIGN FILMS"
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"21st CENTURY COMMERCIALS"
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VPI FILMS

tem adds the benefit of economic program distribution — presently associated with film only — to the inherent advantages of electronic recording, which include immediate replay, reuseability and electronic editing.

"Tests with the Ampex system demonstrate the feasibility of our approach and we expect to introduce duplication products to the market with the next year," Ginsburg said.

W.R. Grace & Co. Acquires Rocket Pictures, BSB

Rocket Pictures, Inc., of Burbank, California, has merged with W. R. Grace & Co.

Dick Westen, founder and president, and John Russo, executive VP, will continue in their present capacities.

The company creates and produces audio-visual business education programs in sales and management motivation — distributed by its subsidiary, Better Selling Bureau.

Better Selling Bureau also creates Recruiting, Sales Training, Sales Promotion and Public Relations programs on special assignment.

East IAVA Group Sees New A-V Devices

The Industrial Audio Visual Association Eastern Region's monthly meeting in January at the Esso Auditorium in New York featured a multi-media demonstration and seminar put on by Presentation Technical Aids, Inc., of New York.

Among the new products and systems shown by the PTA group under chairman Charles H. Brotman were the PTA Programmer, a moderately priced punch tape system directed by pulsed sound tape; the PTA Highlight Slide Projector Adapter, a low cost high intensity light source for Kodak Carousel slide projectors; the PTA Peacock, a continuous loop cartridge using ordinary 16mm film without special treatment; a Double System JAN, for post-production sound and picture editing; and three JAN's with interlock, three projectors interlocked to run in frame to frame synchronization.

Surrounding the Esso auditorium for the meeting, which was arranged by IAVA Eastern Region Director, John P. Tierney, of Jersey Standard, was PTA's Crystal Vision Stretch Screen, which is said to provide no less than "a cocoon of myriad audio-visual stimuli."

Cooperating with PTA in the presentation was the Lurana Group, New York, who produced many of the AV materials shown.

KR Graphics Acquires Maxe Howe Productions

Maxe Howe Productions, producers of more than 50 business and industrial movies and 156 travel films in 25 years of service, has been acquired by KR Graphics, Inc.

KR Graphics is the publications and public relations division of King Resources Company, and is located in Denver Colo.

Calvin Communications Buys Pershing Building

Calvin Communications, Inc. has purchased the Pershing Building at 215 West Pershing Road, Kansas City, Mo. for an undisclosed amount.

Calvin plans to make the building corporate headquarters for its wide-spread organization, now operating in Kansas City, Mo.; Independence, Mo.; Philadelphia; and Louisville, Ky.

The Pershing Building is well known for its roof-top weather beacon, a Kansas City landmark. Calvin plans to continue its operation.

TeleGeneral Acquires Gotham Recording

TeleGeneral Corporation has completed a previously announced acquisition of 90 per cent of Gotham Recording Corporation's outstanding stock.

TeleGeneral, engaged in the field of audiovisual publishing, has elected Herbert M. Moss, president of Gotham Recording, a director of TeleGeneral.

National Color Labs Opens Canadian Branch

National Color Laboratories, Inc., has established a Canadian subsidiary, National Color Laboratories, Ltd., in Toronto.

The Toronto subsidiary will be headed by Felix Wieczorek. •

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the screen executive

GAF (Canada) Ltd. Elects Wells Director/President

Edward A. Wells has been elected director and president of GAF (Canada) Ltd., a subsidiary of GAF Corporation.

Wells, who will operate from the company's headquarters in Cooksville, Ontario, will be general manager of all operations of GAF (Canada) Ltd., including the manufacturing and marketing of all GAF products handled by the Canadian company.

Computer Image Elects Two Vice Presidents

Richard D. Rush has been elected vice president of finance of Computer Image Corporation, Denver. Rush has been serving as secretary-controller of Computer Image for the past year.

Also promoted at Computer Image was Jack D. Hublou, who is now vice president for corporate development.

Hublou comes to Computer Image from the brokerage firm of Reynolds & Co. He will be headquartered at the Beverly Hills offices.

RUSH

HUBLOU

Cummings Promoted by Modern Learning Aids

Gordon P. Cummings has been named national sales manager for Modern Learning Aids, international distributor of educational audiovisual materials.

Cummings will be responsible for MLA's sales personnel, research, development and communication of sales information and sales promotion activities.

Frank Wolf has been named manager, Ridgefield, New Jersey film exchange. Wolf, who joined Association in 1968, will oversee the operations of Association's largest film library.

Boyd V. Hart has been appointed Association Instructional Materials midwest regional sales manager and will concentrate his A. I. M. efforts on the sale of film material.

Former Graflex Mgr. Takes Commerce Dept. Post

W. Whitman Bears, formerly manager of market planning and development for Graflex, Inc., Rochester, N.Y., has been appointed industry specialist for photographic products in the scientific and business equipment division, Business Defense Services Administration, U.S. Dept. of Commerce, Washington D.C.

Bears will serve as major contact between the government and the photographic and A-V equipment and materials industries.

American Red Cross Names Manno TV-Radio-Film Chief

George Manno, active in the commercial and educational television field since 1948, has been named television-radio-film chief in the American Red Cross office of public relations.

Manno will direct the production of films, recordings, and

Continued on page 12

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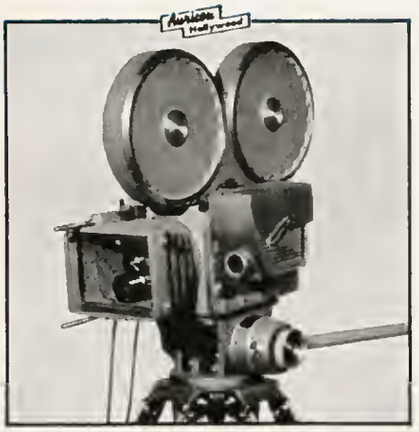

"AURICON PRO-600" 16mm Optical Sound-On-Film Camera. ★ 600 ft. film capacity for 16½ minutes of recording. ★ $1820.00 (and up) with 30 day money-back guarantee.

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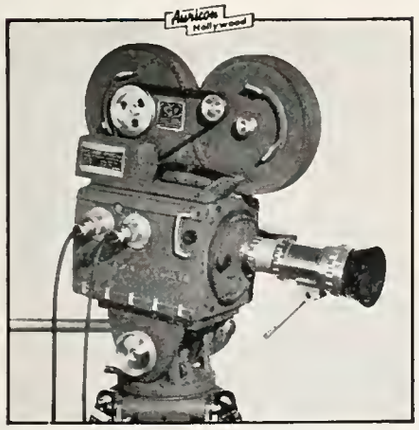

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screen executive . . .

continued

other radio and television materials for national outlets and materials for use by local Red Cross chapters on local television and radio stations.

Snider Named President of Mitchell Camera Corp.

After serving as executive vice president for one year, Glen R. Snider has been elected president of Mitchell Camera Corporation.

The new president was formerly a senior program manager, manufacturing manager and deputy manager of the electronic division of Otis Elevator Company, as well as program manager, manager of field services and chief reliability engineer with the Stratos Div. of Fairchild Hiller Corp. Snider also served variously as principal engineer and laboratory coordinator at Fairchild Hiller.

Snider will reside in Glendale, Calif.

SNIDER

SALZBURG

Salzburg to Head United Productions Division

Milton J. Salzburg, for the past three years general sales manager of Fleetwood Films, Inc., has been appointed president of a newly formed non-theatrical division of United Productions of America, and vice president and member of the board of directors of UPA's parent company, Defense Electronic Industries.

Movielab-Hollywood Names Crane Production Manager

Michael Q. Crane, who had served with the Pathe Laboratory on the West Coast for 19 years, has been named production manager at Movielab-Hollywood, Inc.

Crane is a member of the Society of Motion Picture and Television Engineers.

Around-the Industry

Three senior program administrators have been appointed by the special products division of Bausch & Lomb: *George J. Jaynes, George R. McGee,* and *Jerry T. Jakubczak* . . . *Vincent P. Keenan* has been named vice president of Lenco Photo Products, Inc., a subsidiary of GAF Corporation . . . Corser Enterprises has appointed *E. W. "Bo" Bowington* executive director, research and development, International Educational Projects . . . Two promotions made at Audio Devices include *Leslie W. Gordon* to vice president finance/controller and *Edward S. Selig* to manager, video products . . . *Robert B. Pell* has been named sales representative for Reela Film Labs . . . *Paul R. Rutan* is vice president and general manager of the Movielab-Hollywood plant . . . *John G. Hance, Sr.* has joined Tech Films Corporation as director of film processing services . . . Sony Corp. of America has named *John McDonnell* advertising and sales promotion manager, video products . . . *Jack Hastings* has joined The Haboush Co. as executive producer/director . . . *Leonard F. Coleman* is regional sales manager of Eastman Kodak Company's southwestern region . . . *Suzy Sweetser* has joined The Film Works as assistant to executive producer *David Groot* . . . *Richard Lebre* will serve as sales manager of Movielab-Hollywood, Inc. . . . *Austin Green* has been elected vice president of Cinesound, Inc. . . . *Dr. Hans Chr. Wohlrab* has been appointed technical director, sales . . . Fred A. Niles Communications Centers, Inc. has appointed *Donald Higgins* creative director . . . Producer's Service Corp. has named *B. G. Tubbs* manufacturing manager . . . *John Daley* has joined Superscope, Inc. as general manager of its recording division . . . Time-Life Films has appointed *Alfred J. Gillespie* promotion director . . . Mars Productions has added *Graham Harris* as account executive . . . and *Susan Gale* has been named vice president of Corser Enterprises, Inc.

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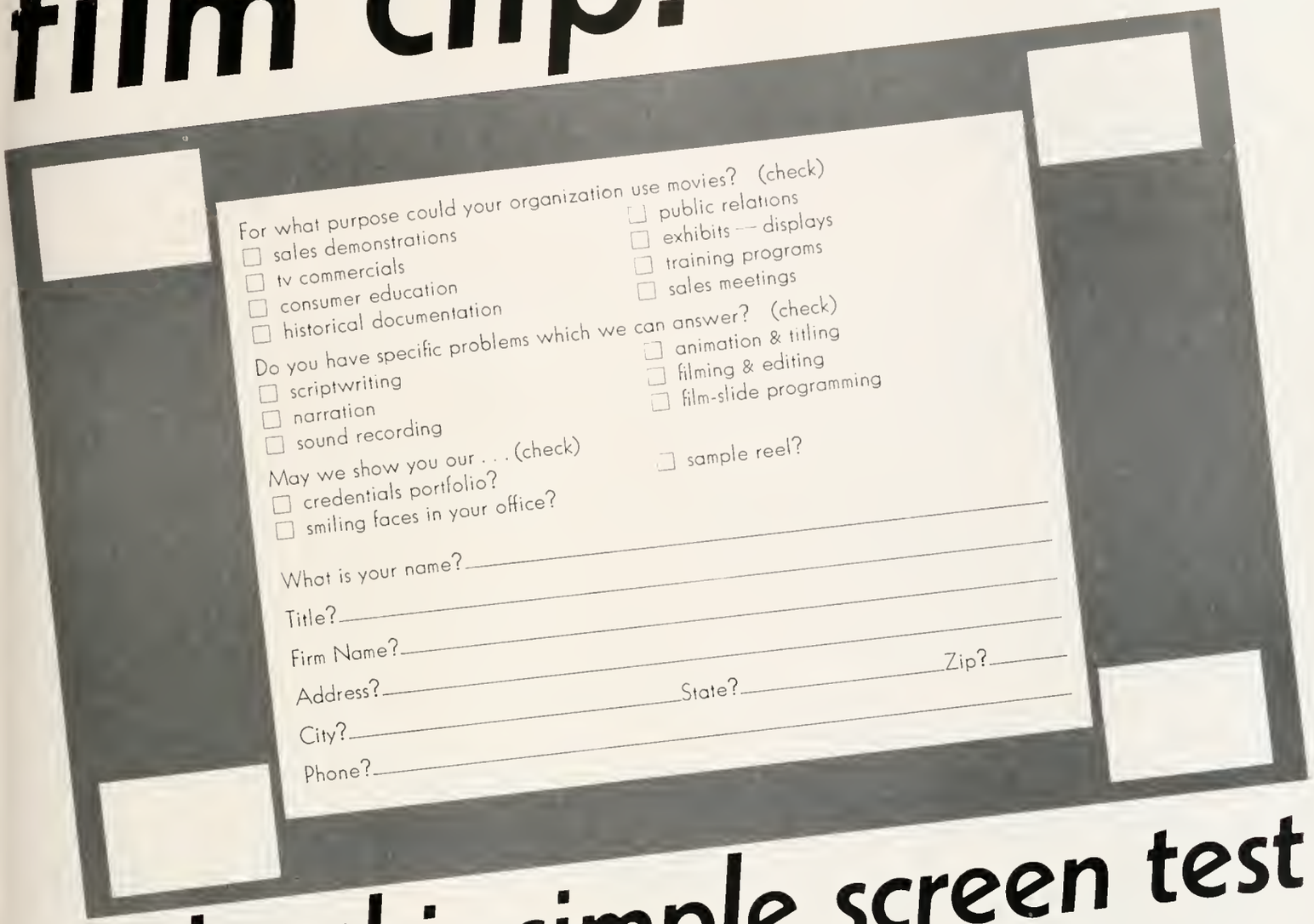

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THE A-V CALENDAR

APRIL

Fifth Midwest Regional Meeting of the Biological Photographic Association, April 24-26, Knickerbocker Hotel, Chicago.

Society of Motion Picture and Television Engineers, 107th Technical Conference and Equipment Exhibit, April 26-May 1, Drake Hotel, Chicago.

Department of Audiovisual Instruction, National Convention and Exhibit, April 27-May 1, Sheraton Cadillac Hotel, Detroit.

U. S. Industrial Film Festival, Awards Presentation, April 30, Palmer House Hotel, Chicago.

MAY

Film Seminar of the Northwest, May 8-9, Seattle, Washington.

American Society for Training and Development, National Conference, May 10-15, Anaheim Convention Center, Anaheim, Calif.

American Film Festival, Blue Ribbon Awards and film screenings, May 12-16, New York.

Illuminating Engineering Society, 6th Theatre, Television and Film Lighting Symposium, May 24-26, Hollywood-Roosevelt Hotel, Hollywood.

JULY

National Audio-Visual Association Annual Convention, July 18-21, Sheraton-Park Hotel, Washington, D.C.

AUGUST

International Convention of the Photographic Society of America, August 18-22, Biltmore Hotel, Los Angeles, California.

Animation Workshop, August 24-Sept. 4, Ohio State University campus, sponsored by the University Film Association and Ohio State University.

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the camera eye

By O. H. Coelln

Certification of Their Professional Status Due Industrial A-V Specialists

FIVE YEARS AGO, we proposed to the membership of the Industrial Audio-Visual Association, professional society of managers of corporate audiovisual programs in the United States and Canada, that consideration be given and criteria established for "the certification of professional status" for such specialists in industry.

Precedent already exists in the certification of men and women with related responsibilities among the members of the Biological Photographers Association. And further impetus is now at hand as the Department of Audiovisual Instruction of the National Education Association considers similar "Guildelines for Certification of A-V Specialists" as developed by an Ad Hoc Committee headed by W. R. Fulton.

The professional audiovisual specialists within industry eligible for such recognition by their professional society will undoubtedly give further thought to this suggestion at their annual spring meeting in Minneapolis this April. We offer some of the criteria they must consider for certification to be meaningful:

1. *Years of experience in the administration of integrated audiovisual communication*: production of materials, utilization, distribution and budget management.

2. *Recognition of the a-v professional's status within the corporate management organization table*: i.e. "manager, audio-visual department" or "supervisor, motion picture production and distribution" or "manager, film & electronics communications department" to name some existing corporate titles.

3. *Study in an institution of higher learning or specializing school of cinema arts, communication or apprenticeship for a given number of years* before assuming full corporate responsibility.

It is not enough that IAVA simply appoint another committee to study "professional a-v certification" along the endless corridors of time. It is very important that a high priority be given this subject with a time-limit imposed on the Study Group which President Bill Walton may wish to appoint.

And here is why both corporate employers and their professional a-v communications specialists ought to move toward certification:

1. The need to develop men with these special abilities is growing; calls for eligible, trained, experienced men and women for such jobs simply cannot be filled from present reservoirs.

2. Direction of skills involved will be laid down which can serve as guidelines for future employment, for the guidance of corporate personnel executives seeking such specialists.

3. The professional a-v specialist attains stature through such earned recognition by his peers. IAVA, for example, has more than two decades of responsible service to its credit. It has *no* commercial or supplier membership but is solely composed of men with clear-cut corporate responsibilities for a-v communication.

So, make a beginning. And let *us* begin by expressing appreciation to Bill Fulton, DAVI and his Ad Hoc Committee for some extremely useful "Guidelines" which are in a recent mailing sent all IAVA members.

And for those other professional a-v specialists employed within the Federal Government, trade associations, etc. we suggest that equal consideration be given your certification potential. Copies of the recent DAVI "Guidelines for Certification of A-V Specialists" are available at fifty cents the copy. Address requests for that paper to the National Education Association, 1201 Sixteenth Street, N.W., Washington, D.C. 20036. Order by Stock Number: 071-02326.

Broader U.N. Film Utilization Can Help Meet Crisis in Understanding

ONE ORGANIZATION, worldwide in scope and membership, holds the greatest potential power on earth to bring real understanding among millions of people. In this 25th Anniversary Year of the United Nations, with whom we have recently counseled on its informational film planning, there is *hope* that this world body will soon utilize the latent power of sight/sound to bring interpretive versions of our common problems to the publics of all member nations.

Consider first that a UN-sponsored film, carrying the emblem of that world body, can secure *national* television and theatrical exposure in most of the world's most-populated countries. Governments which close their networks to other film fare can and will accept UN material.

But, more important, consider some of

the common problems shared by all countries throughout the world:

1. Peace building through economic and social development.
2. Exploration of human rights.
3. Peaceful use of outer space and the sea bed and the development of these tremendous resources.
4. International cooperation in science and technology.
5. Aid to under-developed lands, both agricultural and economic, industrial.

The point is that films on many of these subjects need a central body for recognition and dissemination. Existing films, such as those sponsored by Shell International, should move up to world body cataloging and re-distribution.

We discussed some of the UN's potential while heading the U.S. delegation to the 10th International Industrial Film Festival at West Berlin last November. We found great enthusiasm for ideas like this:

1. Sponsorship of a worldwide competition by the United Nations for films from all member countries on basic UN themes, as above.

2. Contribution of such films by either governments (member countries) or by progressive, world-minded corporate entities who would meet basic UN criteria for non-*commercial*, non-*political* content. These are very important criteria.

3. Awarding of this year's 25th Anniversary medallions to films which serve the UN objectives of "greater world understanding on common problems of mankind" regardless of their source.

Tremendous creative and physical production resources exist throughout Europe, the U.S., Canada, and around the Pacific. To spur producers and potential sponsors to realize that the TIME IS LATE to meet this challenge of better understanding and the need to develop solutions, the UN should take up the challenge.

And, if you're involved in any kind of film festival, anywhere in the world, create *one* special subject area for "films on our common world problems: pollution, population, economic development, etc." and solicit entries of that kind. Join the world community with the tool you understand best. We've already had a quick response from the Chicago International Film Festival where films of that kind will be given special recognition. Even "spots" of a minute or two in length can help get the message through.

But, in the final analysis, the problem is worldwide. It's important that films expressing solutions from the U.S. be seen by peoples abroad; even more important that films from our neighbors across the oceans be shown to the people of the U.S.

Then, with language barriers easily surmounted, we'll begin to use the God-given power of communication which might yet spare mankind from his ancient habit of self-destruction. —OHC

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Combination PR Projects Gaining Success

A combination book-TV-film program for Campbell Soup Company is creating a good deal of interest and favorable publicity.

TWO NOVEL public relations projects, combined so that one enhances the other, are now being undertaken by Campbell Soup Company, *Great Restaurants Cookbook, U.S.A.*, a travel cookbook published through the cooperative effort of Campbell and some of America's leading restauranteurs, is being extensively promoted by travel and food writer, Stephanie Stefanssen in appearances on radio and television at 15 major cities. At the same time, the Company's award-winning new film, *Follow the Fun* has been booked on the same days by Modern Talking Picture Service into leading theatre chains at cities in which Miss Stefanssen is appearing. The resulting cross plugs have succeeded in generating a great deal of favorable publicity and good will for the company.

Although the method of arranging the promotion is impressive, not a little of the success of the book-TV-film venture may be ascribed to the attractiveness of all the components. *Follow the Fun*, produced by Show Associates, New York, visits eight interesting American restaurants, and features exceptional food photography by Stan LoPresto and original music by a folk-rock group in the "now" genre. The book is a handsome volume with 40 pages of fine color photography and 280 recipes featuring adaptations of notable dishes using Campbell's soups, tomato juice and V-8 substituting for the intricate sauces of the great restaurant chefs. Stephanie Stefanssen is a renowned cook and writer and a most attractive television personality in her own right.

Follow the Fun is the third Campbell film that Miss Stefanssen has planned and supervised. One was *C the Shining C*, a film also produced by Show Associates, composed of five 4½-minute segments each on the ethnic origins of American food. Maximum use for the film was obtained by combining all segments into a film for school use, individual segments for free public service TV programs, and two segments were put together for a successful theatrical short distributed by Warner Brothers.

Stephanie Stefanssen is promoting Campbell's soups in her capacity as the company's public relations account group supervisor at Batten, Barton, Durstine & Osborn, Inc., New York. While an associate editor of the San Francisco Chronicle's Sunday magazine, Bonanza, and as owner of her own P.R. agency, Miss Stefanssen developed the idea that films and books were not being tapped by the food industry to full potential. For Campbell's she is having the opportunity to prove that both books and films can individually be successful merchandisers of food—and the combination of the two even more successful.

Follow the Fun, the newest Campbell film, was assigned for production to Show Associates because Stan LoPresto, the photographic director of the company, had great ideas about how to photograph food and scenics, and Rodney Chalk, producer, seemed to have the facility of accepting some of Miss Stefanssen's wild ideas for the film without actually saying she was mad. "Rodney and Stan stormed a lot," Miss Stefanssen now says, "but they really accepted the challenge to their ingenuity and did a magnificent job."

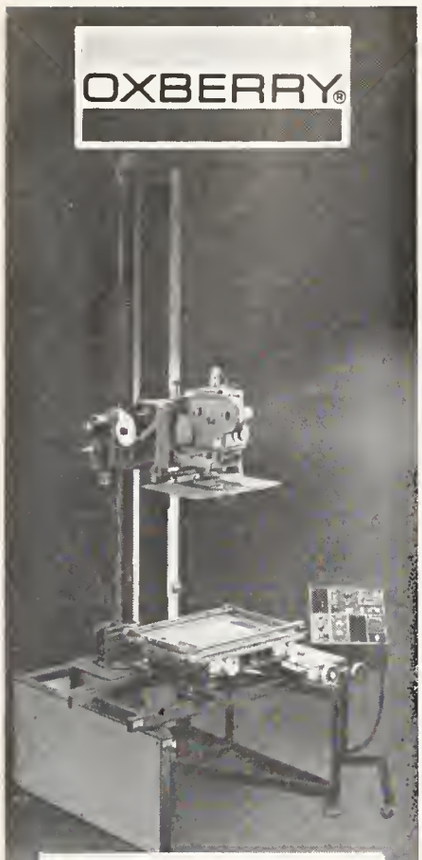
The resulting film is fresh and new-a Gold Medal award winner at New York's recent International TV and Film Festival.

Made with the "new" photography and scored with the "now" sounds, *Follow the Fun* is part of Campbell precept that while it will not desert its loyal old customers, the new markets must lie with the younger generations—in fact, the film means to indoctrinate them with the values of Campbells even before they have a kitchen of their own to cook in.

Stan LoPresto (under the Film Team banner) was again retained for *"Great Restaurants Cookbook, U. S. A."* to achieve unusual photographic concepts. For one thing, Miss Stefanssen decided that she wanted the food photography done not in the easier controlled kitchen, but outside—on a beach, a rocky fore-land, etc., with no backdrops.

Following Miss Stefanssen's 17-city tour, Modern Talking Picture Service will go on to distribute the film in further theatrical bookings throughout the country, as well as to school and group audiences for several years to come. ●

Stephanie Stefanssen on location with home economist during filming sequence.



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CINEMA VERITE—

A place in business films?

"Yes," says filmmaker Dan Hess, but adds that it should be considered as only another tool for the filmmaker, not as a universally applicable style or format.

By DAN HESS
Dan Hess Productions
New York City

CINEMA VERITE. Cinema, French for movie. Verite, French for truth. The movie of truth.

Cinema Verite: the truthful cinema, the movie that shows it as it happens. Cinema Verite the godlike spirit behind a wave of French filmmakers. Cinema Verite the toy and password of a generation of young filmmakers.

More and more people are talking about Cinema Verite. Cinema Verite techniques have been used in feature films, documentary films, educational films, and some business films.

What can Cinema Verite bring to sponsored films today? In fact, what is the place of Cinema Verite in business films today and in the future?

A simple answer to this question is impossible. First: what is Cinema Verite? Cinema Verite is uncontrolled cinema. Cinema that is not directed. The filmmaker shoots life as it happens. Shooting people in real situations, he trys to capture the emotional truth of a moment without imposing his will on it. You could say it is the ultimate in documentary films, allowing real life situations to play undisturbed while recording them on film.

For the Cinema Verite filmmaker, the truth of his work is in the slice of life he chooses to capture on film. The seeds of this movement appeared in the early 20th century when the Russian filmmaker Vertov saw the necessity of filming life as it happens, of filming people with their masks off. He wanted to break out of theater cinema and enter the arena of life. This was his way of presenting the truth.

It was not until after the Second World War, that the current interest in what we now call Cinema Verite was born. In combat reporting, newsreel cameramen and army cinematographers shot films in the midst of intense action. When these men came back to civilian life they began to use new techniques to get closer to the story they were covering. By the mid-fifties technological advances came along that gave these pioneers the equipment they needed. They now had light, portable cameras that could easily sync with light, portable, battery operated tape recorders.

Finally, in 1961, the movement was named by Jean La Rouch, a French filmmaker who invented the term Cinema Verite. The term caught on and was subsequently applied to any documentary film where the filmmaker uses the camera's powers as a recording instrument to get drama and vitality through direct perception of life. In contrast to the "old line documentaries" where a great part of the action was carefully staged by a director, the Cinema Verite filmmaker records on film and tape what is actually happening.

Its leaders — men like Leacock, Pennybaker, Drew, the Maysels and Bill Jersey — have produced an outstanding collection of films of this genre: Films for theatrical release, such as "Don't Look Back," a Cinema Verite portrait of folk rock singer Bob Dylan by Leacock and Pennybaker, and "Salesman" a film by the Maysels in which they followed an itinerant Bible salesman through his life; films for T.V., church, and club release, such as "A Time For Burning" and "Aets" by Bill Jersey, made for Lutheran Film Associates — both films of power and honesty, a credit to the courage of filmmaker and sponsor.

In direct cinema as in Cinema Verite the role of the cameraman is to observe. The skill is in being open to what is happening, being perceptive and aware. Although a filmmaker may have an idea of what he wants, he has to be open enough to see what is really happening.

But what can Cinema Verite mean to the makers and sponsors of business films? Can an understanding and an experimentation with Cinema Verite help us communicate better with our audience? Can it help us to solve problems, sell products, train men, communicate ideas, spread a corporate philosophy, help us enrich our world?

Until very recently, business cinema, like theatrical cinema has been totally controlled. By controlled, we mean that every step, every gesture, every word, every scene in the film was written, designed and directed. People spoke in stilted stereotyped phrases, narrators talked pedantically from some far off pedestal. Many business films are still made this way.

Are there alternatives to this 1935 way of making films?

Yes, and Cinema Verite is one of them. In Cinema Verite the filmmaker studies and understands the subject he is to film. He approaches each problem assuming he does not know the answer. He may have an idea of what he wants to get on film, but he is also aware that he may not find "truth" as he thought it existed.

Let's say a company wanted to film its employment office and methods of hiring. Perhaps it was in management's mind to show via film that its hiring methods were fair to all. They agree to shoot Cinema Verite.

As the film is being shot the filmmaker begins to see something different. Subtle attitudes, traps, ingrained suspicions and prejudices begin to make themselves known. The film is finished. It is a powerful piece showing real people manifesting in trying situations. But something quite different than what was intended is revealed on film. As was said, in Cinema Verite this can happen.

A real problem is unearthed. The expo-

Continued on page 24

ABOUT THE AUTHOR

Daniel Hess, who spoke out last month in favor of creative fees for film producers, makes films for his own company, Dan Hess Productions in New York City. His studio has made films and served as a consultant to such corporations as American Oil, Eastman Kodak, AT&T, RCA, IBM, Shell Oil and BOAC. A recently completed educational film "Dialog with Life" sponsored by New York University is a prime example of how a good film with a direct appeal to teenage audiences can combine a cinema verite attitude with stylized staging. Prior to starting his own company, Hess headed his own advertising and promotion agency. His background as a newspaper and magazine reporter, feature writer and photographer covers both the U.S. and Asia.

—Photo by Carol Saperstein

Mountain climbing crew with Eclair NPR sets new sync sound altitude record: 21,000 feet.

For an hour-long Special on NBC Television, cinematographer Michael Wadley and producer Leslie Buckland walked 300 miles with a seven-man expedition, to film them climbing one of the highest mountains in Afghanistan.

To get there, they crossed deserts below sea level, where the temperatures went up to 120 degrees and the sand blew everywhere. And they climbed to 21,000 feet, where it was 10 degrees below zero at night, with snow flurries.

Nobody had ever shot sync sound at this altitude, or under these murderous conditions. From 15,000 feet to the top, they had to carry everything they needed on their backs. One camera only.

The U.S. Mount Everest team had told Mr. Wadley that no camera would survive it. But he ran 48,000 feet of film through his, shooting this expedition. And he has been using it every day since he got back to New York, several months ago.

The same camera body, the same motor, the same magazines that he used in the desert and at the peak. No problems. Mr. Wadley's camera is an NPR.

For an NPR brochure, write Eclair Corp., 7262 Melrose, Los Angeles, Calif. 90046.

eclair

undman Charles Groesbeek and cameraman-director Michael Wadley photographed at the summit.

sure of this problem to the world, the admission of its existence would imply a sincere desire of management to change a situation, to improve conditions. Perhaps this film can even accomplish more than the film statement that was originally intended.

This point is often neglected or thought about in the opposite way. Formerly a company would hide its problems from the community. Perhaps the airing of problems, the evidence of honest concern, will help in the solving of the problem and will make a company more human, will make people more ready to listen and cooperate.

But will management have the courage to show the truth? Will the film get exposure? What if it does?

Obviously, these are questions that must be considered prior to filming.

It is realistic to say that this kind of reality is too strong for many business films. The pure Cinema Verite film is on the opposite side of the circle from the fully controlled, totally scripted industrial film. Perhaps a way somewhere in the middle is possible. Let's call it "Cinema Verite Attitude."

What do we mean by Cinema Verite Attitude? Simply put it means, for me, capturing on film realism of action, thought and emotion as close as possible to the way it actually happened, happens, or will happen. It means putting truth in front of the camera, rather than finding my truth in the camera as I shoot.

How is this achieved? In pure Cinema Verite filming the filmmaker waits for things to happen. Waits for accidents. Waits for character definition and revelation to appear. Then he trys to capture it on film.

In Cinema Verite Attitude, believability can be achieved in different ways. After studying and understanding that which we want to represent on the screen we can instigate real people in a real situation. We can force a confrontation.

Or we can put actors in a real situation, give them an understanding of what is wanted and let them improvise — care in casting has previously been taken to assure us that we have actors who can improvise.

Or it can be scripted and acted. A real situation is studied in detail. Dress, language, interrelationships of people, and attitudes are carefully noted. The sequence is shot, if possible, in the location where the action is supposed to take place. Everything involved is made as believable as possible, a fine test of directorial and acting sensitivity and talent.

In shooting a film for the Shell Oil Company we were fierce in our determination to make everything surrounding the Shell dealer, our central character, believable.

The film opens in early morning as the dealer arrives at the service station. We show a close up of him yawning in front of the station after having parked his jeep, we followed him inside and watched him as he busied himself with the chores of the day. The camera was close, intimate with him. As the day moved on, his hands got dirty, smudges appeared on his uniform. His station was clean, but not so spotless that it looked polished, unrealistic.

We spent days prior to shooting, at stations observing faces, movements, attitudes and details, even pumping gas. The greatest compliment paid the film was when a professional service station manager asked us if the dealer was an actor or a real dealer. In this case he happened to be an actor, but this brings up another major point: casting. When you wish to make things as believable as possible, casting is most important.

The question often comes up: Shall we use real people or shall we use professional actors? The simple answer is, whichever will give the most believable result in the finished film on the screen. In choosing a salesman in one film we looked at 20-25 actors and found none that we could honestly cast in the roll and ended up with a real live salesman from the company.

In training films especially, one has to consider the importance of having men and women in a film to whom the audience can relate. The sponsor and filmmaker have to ask themselves questions about how they can best reach their audience: Will the audience accept a wooden actor, mouthing plastic lines in a tin attitude? Will they believe a film that is meant to motivate them when the situations and people in the film are not believeable to them? Will they accept a training attitude in a film when the people that are supposedly the experts are obviously moving like mechanical puppets? Will they accept a sales training film that shows a man overcoming all obstacles or will they be more willing to accept as truth a more vulnerable man like themselves. To show on film for business audiences some of the real conflicts that exist in every man, both in his life and on the job can help make a film your audience will believe.

Once a filmmaker has believable characters, he has to be willing to experiment with situations. To use his knowledge and his imagination to find those that will best work to communicate information and feelings in a believable way.

In a nurse recruiting film that we recently finished, we were shooting a Cinema Verite scene of a group of student nurses in a labor room with an expectant mother. I remembered that when my wife was in the labor room a nurse had given her a stethoscope to listen to the baby's breathing, and I suggested that to the nurse in charge. When the expectant mother smiles with the stethoscope in hand, after having heard her baby, there is no doubt of the emotional quality of the scene. The woman's real feelings about having her baby became evident when, via the stethoscope, a communication was established with her soon to be born child. By finding and introducing elements such as this into a scene, depth and "verite" feeling can be achieved in a simple way that obviates the need for much explanation and narration.

But in trying for the Cinema Verite Attitude you must also be prepared for situations that do not work. In one film we took an actor playing a working man into a dress shop where he waited while his actress wife tried on clothes. We had hoped that this scene would add another dimension to his character and make him a more believable character. We spent three hours in that store trying to let the scene play easily with a verite look. But it never did. The relationship between the two was awkward, unbelieveable and ended up unusable.

Why? Difficult to answer honestly, but perhaps the answer lay in our having an idea of what we wanted to show that had no real relationship with the people involved. The man, for example, had never gone shopping with his wife before.

In a sales motivation film a conference is held where the customer in an obviously annoyed moment tells the sales team that they have all the information and cards but the computer isn't working right to let them get the information off the cards. The moment had an authentic ring to it, but, unfortunately, the tension never built up to the point where it should have turned into a positive moment.

Bill Jersey suggests as a key, the respect for the individual. You can suggest things to people but not force or insist. You can juxtapose elements by putting people in confrontation with each other, or by putting them in different situations or even by suggesting things in conversation. Jersey calls it the participation of the filmmaker but never manipulation simply because the manipulation doesn't work.

In all aspects of filmmaking, judgment and devotion to craft are essential, but this is especially true in Cinema Verite. In adapting the Cinema Verite attitude toward a film, a thousand and one decisions will govern whether or not the film is successful, believable. From the initial research through the location scouting and casting, each element has a multitude of factors that will give your film communication the absolute ring of believability or the question mark of studied falsehood.

Business film audiences are ready for better, more honest films. Everyday we are exposed to highly sophisticated motion pictures, on television, in clubs, in churches, and especially in the movie theater. These movies are using the most highly developed stylized forms of filming, communicating to audiences in an effective, if sometimes brutal, manner. Business film, if it wants to be successful, must approach its audience in a creative way.

Filmmakers and sponsors must be willing to experiment with new techniques. Cinema Verite is one valid, imaginative technique which can be effectively used in business film. •

EXCITING AUDIENCES WITH MULTI-MEDIA

EXCITING A SALESMAN to action through an interest in what his company is doing is an accomplishment second only, perhaps to actually impressing a cynical old newspaper city editor. Each year, American business spends tremendous amounts of money on sales meetings, promotional material and other ammunition designed primarily to enthuse and excite salesmen.

A sales manager's toughest assignment is generating a constant outpouring of meetings and material that will lift and move a salesman, and give h'm a product and corporate pride that he can hopefully convey to a company's customers.

Multi-media audiovisual presentations at sales meetings in recent years, have provided a big assist to this effort. As the relative cost of equipment and materials has decreased, portability increased, and the reliability and versatility of equipment improved, multi-media meetings have gained ever greater popularity for sales presentations because of their ability to generate excitement.

Typical of the ever-growing use of multi-media presentations for sales meetings is "The Academy of Marketing Arts & Sciences Presentation of the 1970 Academy Awards" show last fall by Armour Meat Products Division of Armour Foods to excite its salesmen and managers and explain the company's upcoming advertising plans and promotions.

The emphasis of the day and a half meet-

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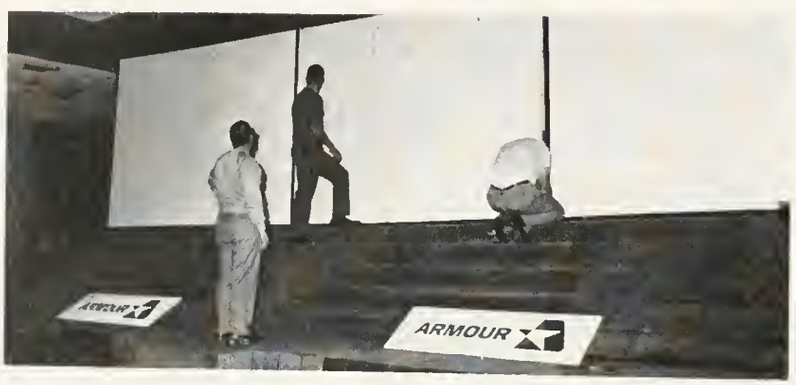
Typical of recent success with multi-media programs at national sales meetings is Armour Company's Meat Products Division "Academy of Marketing Arts & Sciences Presentation of the 1970 Academy Awards."

Armour sales audience prepares to see "The Academy of Marketing Arts & Sciences Presentation of the 1970 Academy Awards."

All three screens in use at once with a live speaker at podium (right).

"Cliffie" Awards were presented in the fashion and best tradition of the similar Academy "Oscars."



Workmen put final touches on center walk-through screen before a program.

Entire show was packed and trucked from one city to another in one small moving van.

ing held at five regional locations for Armour's managers and salesmen was exeitement through a fast-paced presentation of 1970 marketing plans and goals. Armour wanted the salesmen interested and enthused about the idea that there is a tremendous amount of backup support provided sales efforts by the marketing programs presented.

The Academy Awards theme was jointly conceived by Armour's marketing and audio-visual departments. The entire presentation was prepared and presented by the A-V department staff headed by Marshall Wayne, with assists from Armour's ad agency, Young & Rubicam. The only other outside help was in the physical set design and the construction of the three scenes.

The stage was especially designed to look like the one at Grouman's Chinese Theatre during Academy Award presentations. Armour's awards were Oscar-like statuettes called "Cliffies" after Dr. Clifford B. Cox, group vice president for Armour Foods. The stage included wide steps with a modern podium at each side. At the rear were three 6 x 9 foot screens. The center screen was a walk-through screen used for live speakers entry and staging of certain parts of the program.

The whole program during the first day was styled in the format of an actual awards ceremony, with appropriate music, planned suspense, and formally presented Sales and Management "awards".

According to Wayne, "There was something on the screen at almost all times during the first day from 8 a.m. to 5 p.m." In all, more than 1200 slides and two hours of finished 16mm film were used during the program.

The stage itself was mounted on risers with elegant steps running the full 60 foot width of the stage. With modern stylized podiums at each side for speakers and awards presentations, the setting strongly resembled an official "Oscar" presentation stage. The screens were centered at the rear of the stage and the entire stage was approximately 12½ feet high from the bottom of the steps to the top of the screens.

Wayne added that since the show was only being presented five times, they chose to use manual projection relying on a script book and cue sheets. A projectionist was in the projection booth at all times, along with one other person, usually Wayne, more or less stage managing the presentation, keeping check on the sound and serving as a back-up man when needed.

A 6 x 7 foot projection booth at the rear

Final touches are added to draped projection booth just prior to a program.

of the room about 65 feet from the stage housed the projection and sound equipment used during the show. The equipment involved included 3 Kodak Ektagraphic Carousel slide projectors; 1 Kodak Pageant 16mm projector; a sound system including two auditorium speakers, and two tape recorder players for background music during breaks and lunch. Music was also used through the system before and after the show.

Equipment inside the projection booth was mounted on two levels. The three Carousels operated by a 3-button remote control panel were on the lower level. The 16mm motion picture projector was mounted on a shelf above the slide projectors.

Timed almost to the second, the program only ran late once in the five performances.

The 16mm projector was cued with little yellow dots on the film. Two seconds of black leader was used between each film segment to allow the sound head to get up to speed.

In addition, since the show was not automatically programmed, Wayne and his staff designed a special 4-channel intercom system which permitted instant communication at all times between backstage, the lighting man, the projection booth and the audience area.

The entire show, including a supply of handout material left at each location was packaged and trucked from one site to another in a small moving van. In a two-month period, the show played to audiences in Chicago, San Francisco, Houston, Atlanta and Boston.

By using the truck to transport the show from one city to another, Wayne said they saved a lot of secondary packing and packaging and were able to carry all of the collateral material used during the meetings along in the truck. In essence, because they used their own sound system, the entire program was self-sufficient and complete with all of the physical equipment and supplies being in the truck.

Much of the material shot for the program has found residual and spin-off use since the completion of the show tour, according to Wayne. He said that some of the film prepared for the program has been useable on a local and regional basis and two segments of the show have since been converted for regular sales use.

There is no doubt at Armour that the program was a total success! First quarter profits an dsales in the Meat Products Division hit an all time high. Armour management is convinced that the Academy Awards presentation played a key role in producing these results. •

Basic structure and set-up of projection booth is seen prior to draping.

Marshall Wayne (right) checks show progress from projection booth during a program.

Relief for Salespower Shortages

By LEON BOHN
President
Bohn Benton, Inc.

THE FUSION of a new automation-age role for sales manpower with a dynamic use of increasingly sophisticated auido-visual systems may well spark one of the '70's more significant shifts in marketing techniques.

Building up the pressure for a new approach to selling is the convergence of a number of socio-economic "intolerables." One is the escalating cost of field sales cost, up 100% from 1955 to 1965, while during the same period the Consumer Price Index increased only 18%. By 1975, the increase in selling costs will be even more disproportionate.

Another is the resistance, even aversion, to selling careers among college graduates, a fallout from the affluent society's educational explosion with which management has yet to some to terms. Part of a widespread alienation from establishment values, the disaffection hits hardest among the "least preferred" occupations—such as selling.

A third is the techological gap between the structuring of field sales calls, little changed in technique and approach since pre-World War II days, and that of the analytical and promotional ends of the marketing operation, where computers target in on consumer trends, simulate customer response to products which have yet to be developed and in other ways extend management's capability to realize a profit. In this ambience of instant data and computer-to-computer communications, the sales role, as traditionally conceived, is becoming an expensive anachronism.

Building new selling methods won't be easy. It will mean discarding many of the old sales management shibboleths and learning to play the recruiting game with a new set of rules. Down will come the "college graduates only" requirement and up will go the welcome sign to candidates with high school certification only.

Tapping a new source of manpower, sales executives will need to design new selling programs to persuade the prospect and to get the order.

Cartridged film and sound messages covering a company's total line of products and services will function as the selling tools of the new sales technicians. Screened from a portable projector that carries and looks like an attache case, each film will deliver an expertly prepared, use-tested presentation.

The sales technicians will introduce and select the appropriate film, process paperwork and otherwise implement the order, performing much the same role as a sales clerk in the major appliance department of a retailer.

The successful development of sales technicians in a new job classification will depend on the willingness of management to critically reexamine the educational package it has bought so unquestioningly and at such high prices for the past decade. In what has been called "the learning society," the suggestion that any segment of the business community should abandon its courtship of college graduates and set its sights instead on high school graduates may seem heretical. But consider the manpower situation as it looms on the horizon of the '70's.

According to the Sales Manpower Foundation, to recruit and train a single salesman in 1965 cost $14,000-$8,877 plus salary. That year the 100,000 U. S. manufacturing firms employing over 20 people spent $1 billion for recruiting and another $600 million in salaries to replace 75,000 dropouts and add 42,000 men for new products and territories. Projecting these figures onto today's rising cost spiral will give some idea of what business will pay for a field sales call by 1975.

Obviously all company activities are hit by rising costs, but the plant reduces production costs with automated machines, the accounting department installs computerized billing, and communications at all levels are streamlined with data phones, fascimile transmission, remote dicating systems and closed-circuit television. Only in sales do obsolete attitudes and techniques continue.

Thus in 1966, 300 of the 489 members of *Sales Management's* "Panel of Sales and Marketing Executives" said they required sales applicants to present a college background. And the U.S. Department of Labor's *Occupational Outlook,* 1968-69, predicts that during the '70's there will be a big demand for manufacturers' salesmen-"college graduates preferred."

Neither of the sources states where the college graduates for sales careers are to be found. Both provide evidence of management's reluctance to engage the realities of the manpower crisis. So with the regularity of a ritual, the recruiters prepare their trek to the nation's campuses, each time loading their baggage with bigger and more expensive inducements, and each time returning with diminishing "sales material."

Not only is this competitive bidding for sales personnel self-defeating, but it fails to attack the problem at its source. For the major reason for the high cost of sales today must be attributed to basic changes in the environment and in the opportunities available to college graduates.

In the '30's and '40's, less than 5% of American youth attended college and even fewer took degrees. An additional 15 to 20% of the college age group had the intellectual qualifications but lacked the funds to continue their studies.

A large percentage of this group entering the labor market at 18 turned to sales as an open avenue of advancement. Intelligent and able, they acquired technical and specialized skills on the job. Working to get ahead, they could afford to give little thought to the prestige and status their jobs conferred.

Today, about 70% of high school graduates go on to college. By the middle of the next decade, it will be about 80%. The projected figure for degree enrollment in the nation's college and universities for 1976-77 is 9.4 million.

Unlike their counterparts of the '30's and '40's, today's college graduates have over 21,000 occupations to choose from. Products of an affluent society, taking the satisfaction of basic needs for granted, they view status, prestige, "making a social contribution," as more important than financial rewards in determining the choice of a career.

According to a 1969 Gallup Pole, they're a "new breed," and they don't go along

Continued on page 30

The increasing shortage and rising costs of trained salesmen in all marketing endeavors may be relieved during the 70's by greater use of more sophisticated portable sound film systems attractively and lightly packaged.

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relief for salespower . . .

continued

with the "hard work mystique." For them, "the traditional goals of earning a great deal of money and making one's way in the world have lost their charm. An extraordinarily high proportion of students today want to go into the 'helping' professions, notably teaching."

There should be nothing startling to sales management about this attitude. The National Opinion Research Center at the University of Chicago, in a 1963 survey listing occupations in order of importance, starting with a Supreme Court Justice at top and a shoe shine boy at the bottom, found selling occupations fell well below the average-between tenant farmers and plumbers. Then in 1966, a Louis Harris poll for *Newsweek* reported that 88% of college seniors wanted to stay away from business altogether. Now, on the eve of the '70's, the easy availability of non-selling jobs attracts and absorbs the enthusiasm and talent which previously were channeled into sales.

Management's awareness of the yearning for status and its effect on sales recruiting is evident in the continuing effort to upgrade the public image of high-income, low-prestige jobs (salesmen become account executives) and in the cries of outrage provoked among sales executives by films like Arthur Miller's *Death of a Salesman* and the 1969 *Salesman* by the Maysles Brothers, one of the "in" films among college audiences this year.

Yet these are but minor tactics and skirmishes in a war that has not so much been lost as become irrelevant. If sales executives want to develop recruiting policies and selling techniques that reduce the ruinous cost of selling, they must realistically face the changes now occuring in our society.

They will need to recognize that the campus no longer serves as the major source of sales recruits; that college men want higher status appointments and obtain them easily; and that traditional recruiting leads only to diminished profit and managerial frustration.

This experience need not be traumatic. Both the manpower and the technology for a new approach are at hand. Indeed, the candidate with high school certification only may well prove to be the individual best equipped for automation-age selling. He is often the product of a blue-collar home, he strives, as part of his upward mobility, to attain the very jobs the college graduate disdains.

Robert M. Hutchins has observed that "if an employer has a choice between a man who has had a lot of schooling and one who has had little, he is likely to choose the one who has had a lot, *not because the better educated man is better qualified, but because this is an easy way to sort out applicants.*" The italics are added but the point is an important one: discarding preselection by educational standards may be an inconvenience that can reveal new sources of manpower which do not consider selling a lessening of prestige, and which hold out to management the promise of lower recruiting and training costs, realistic compensation and, yes, even more effective sales presentations.

Film provides the means and the medium to automate selling. It can employ techniques unavailable to even the most skilled salesman, to make comprehensive, authoritative presentations of maximum impact.

In the '70's, audiovisuals will not be used so much as an "assist technique but as *the* primary and dynamic medium for communicating with buyers at all levels and for most products and services.

That's because andiovisuals speak their language. The evidence for this orientation is everywhere. Audiovisuals have become standard classroom tools at all age levels. By the time the average high school student graduates, he has spent less than 11,000 hours in the classroom-and more than 15,000 hours watching television. A recent Roper study of 10-year trends in television reports that it's the most believable medium, up from 41% most believable in 1967 and leading newspaper in believability by two to one.

College students, according to Dr. Robert Coles, a resident psychologist at Harvard, "are very visual indeed. I can flash a photo and it gets right to them." In over 100 colleges, film-making courses are built into the curriculum—and in additional hundreds of high schools and colleges non-credit film making programs are thriving.

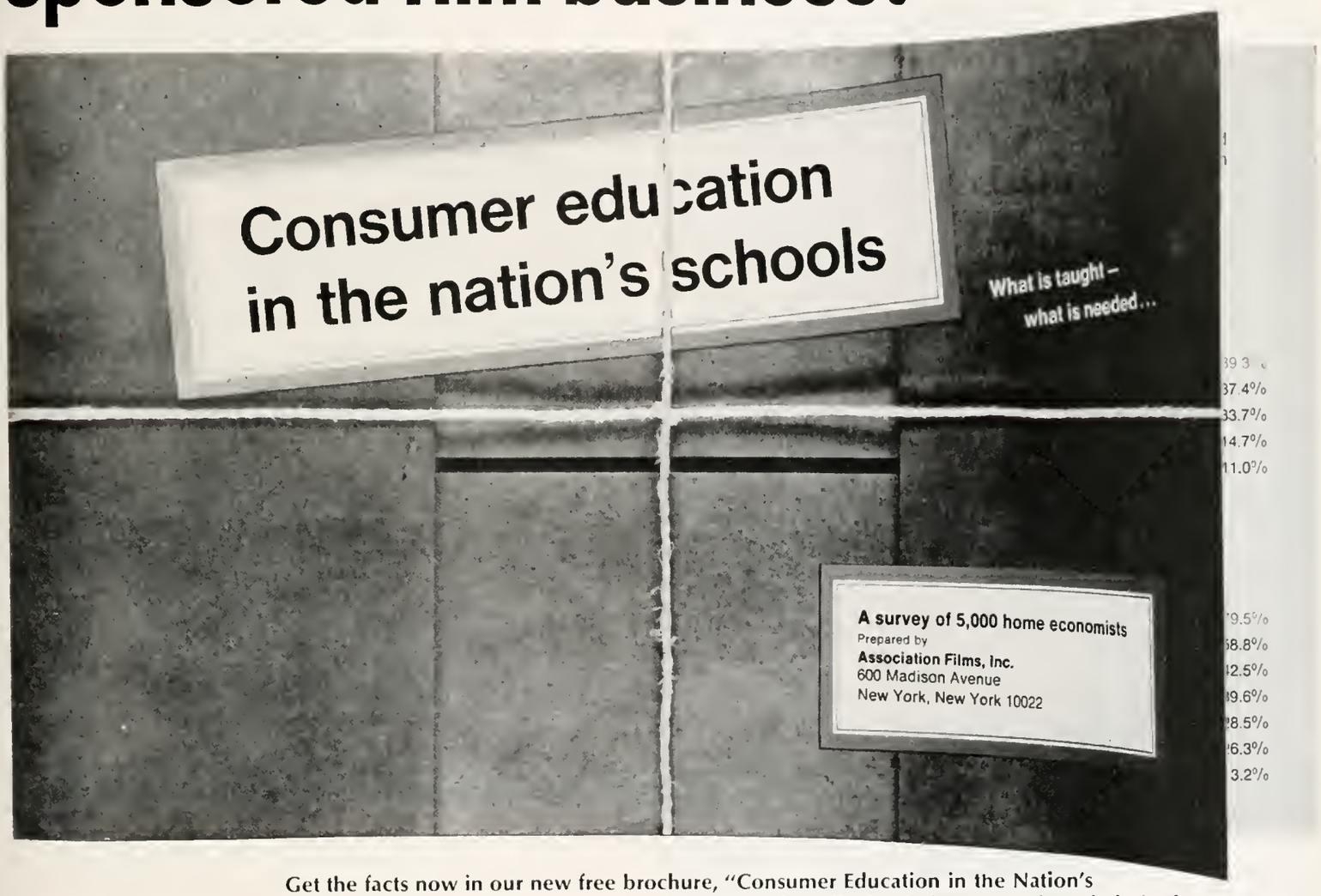
Thus the widespread application of audiovisual technology to field sales calls in the '70's will merely be the extension of the decade's "common language" to new situations, where sales technicians play a new but vital role.

But is sales management ready to extend the language, meet the challenge of new situations? It is estimated that today 1/5 of 1% — fewer than 5,000 of the 4 million U. S. firms-use audiovisual selling, and then more as an adjunct to established routines than as a basic selling approach.

These innovators tend to be among the nation's top firms. Thus du Pont has equipped its entire Automotive Products Division with portable attache-sized cartridge loaded projectors. Roche Laboratories, a division of Hoffman La Roche, is in process of equipping a 700-man sales force with a similar projector. Westinghouse, Saunders Associates and American Fiberglass are others who find film presentations effective.

In every sector of the economy, the thrust for new and better uses of human resources is breaking down the old patterns of thought and action and opening new parts for development. ●

if you don't know what's happening in consumer education, you may be missing out on some sponsored film business!



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IFPA JOURNAL

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Another National Officer Due

The re-creation of the National office of Vice President Conferences and Symposia was called for by IFPA Board of Directors. The 1970's will start a decade of regional activities bringing programs, workshops, and seminars to members at large and to chapters farthest from the National Headquarters.

The appointment has not been made yet, but announcement will be made soon. Any volunteers? Job promises long hours, no pay, and many headaches.

Sustainers Grow Too!

Expanding the sustainer membership in IFPA is an activity that never ends, and since New Years we have gained four new members. Two from San Diego are Browns Motion Picture Laboratory now establishing a facility in Hawaii, and Nelson Photo Supplies, the city's largest wholesaler of photo supplies and film to industry. Bob Vogel, one of Hollywood's finest animators, specialists in aerospace, oceanographic and technical subjects is the third and from Denver, Colorado, the Computer Image Corporation, Dick Birchard, President, who with the other new members were present at the Installation Dinner to receive their membership plaques and certificates from the new President, Bob Montague. A fifth sustainer, Jack Pill & Associates, with sales manager Roy Low, also received his plaque and certificate.

Committee Formation Started

As of this writing, six of more than twenty position nominees have accepted the responsibility of Chairman to organize the following activities — Past President Mitch Rose will draw up an "Operating Procedures" handbook for Chapter operations. Jerry Oliver will handle the film competition awards. Jack Smith will head Selection Board of the E. C. Keefer Scholarship Fund Jon Stokes will arrange seminars East. Phil Neuhauser will communicate with Television tape production people and Cinema students in the West, and Bill Blume will continue to serve as Special Projects Chairman. His current project is EXPO 70 an IFPA Charter tour to Japan, this summer.

Gillmores Film Hawaiian Documentary

Mr. and Mrs. Larry Gillmore of Redondo Beach, Calif. recently returned from two weeks on Molokai, "The Friendly Isle," Hawaii. They filmed under their banner, Carm-Lar Productions, a 28 minute 16mm color/sound documentary motion picture; slated for TV release. (3200 feet of film was shot)

Fifth in size of the Hawaiian group, Molokai is 37 miles long by some 10 miles wide. It lies 25 miles east of Oahu and is but seven miles from Maui.

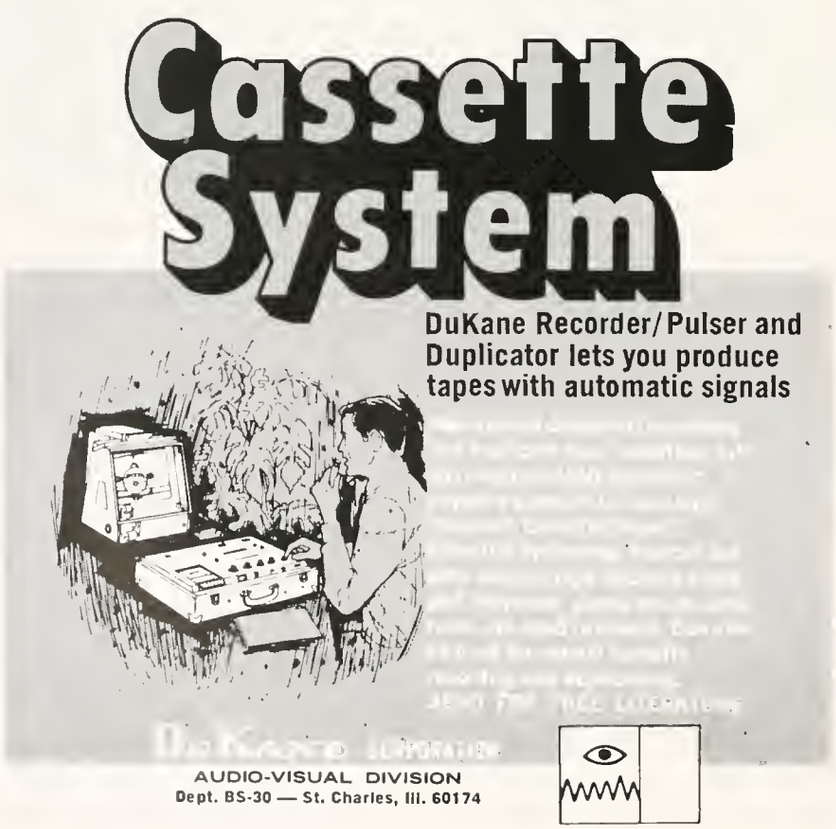
Producer Larry Gillmore, also cameraman/director, accompanied by his wife, Carmen, rented a Bell Jet Ranger helicopter and chased wild goats and axis deer in an excitin gaerial filming sequence.

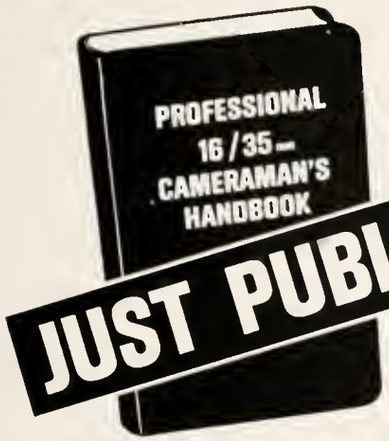
They also filmed unexplored areas, historic sites and Molokai's north shore and it's magnificent and inaccessible coast line with 2,000 foot sheer cliffs, water falls, and deep green valleys.

Flying into this historic peninsula; Kalaupapa settlement, by chartered aircraft, the Gillmores filmed the scenes of Father Damiens' labors, "Martyr of Molokai," where he worked nearly a century ago helping the patients of Hansens' disease. (Leprosy)

Gillmore is associated with TRW Systems Group in Redondo Beach, in the Motion Picture Dept., as a film maker.

The Gillmores on location in Hawaii during filming of their documentary on the islands.





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PROFESSIONAL 16/35 mm CAMERAMAN'S HANDBOOK

by Verne Carlson

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A practical guide for every individual now working–or planning to work –ANYWHERE in the film industry

The author, **Verne Carlson,** is a free-lance Director of Photography of Documentaries, TV Commercials, and Feature Films. He is also a consultant to a medical research institute, lectures to film groups, and conducts camera courses for professionals. **He is a member of the: IATSE (Cameramen), SMPTE, SPIE, and SPSE.** His wife Sylvia collaborated with him in the writing of this outstanding book.

This definitive work is a result of 21 years of experience in the film industry. Covers everything for the **Studio Cameraman** and **Assistant.** Also for **In-plant, Newsreel, Documentarist,** and the **Experimental Film Maker.** Profusely illustrated with **actual photographs—not** diagrams—and liberally supplied with **data tables and charts.** This unique handbook also provides guidelines, tips, warnings, and "tricks of the trade". The book draws upon firsthand knowedge as well as the experiences of other talented professionals. The result is the finest guide book of its type ever published for the professional as well as the aspiring cameraman. In connection with all specific Cameras, Magazines, Lenses, and Accessories . . . **every phase of installation, operation, and usage is fully covered.**

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picture parade

Bridge of Understanding Between Sets of Values

In the Company of Men, presented by Newsweek magazine, examines the conflicting attitudes between so-called hard-core unemployed and company foremen. Using the techniques of sensitivity training and role-playing, the movie candidly explores the breakdown—and the reconstruction—of communication between men who have been labeled "unemployable" and men who are directly responsible for hiring, training and supervising new employees.

William Greaves Productions used no professional actors and no prepared script in making the film. Rather, the emphasis is on spontaneous, blunt, and often emotional encounters between two very different sets of values. Filming took place in a large automobile factory in the South. For information on rental or purchase, write either Newsweek Magazine, 444 Madison Avenue, New York 10022 or William Greaves Productions, Inc., 254 West 54th Street, New York 10019.

World Problems Examined By UN Association

The United Nations Association of the United States of America has released a film concerned with the problems of alleviating poverty, hunger and disease in the under-developed world through UN programs. It answers some of the sharp adult questions as to "Why the UN?", and challenges young people through showing a positive approach to some of the world's social imbalances.

Development Is . . . is available as a film strip in color of 100 frames with a synchronized record and as an 80 slide in color kit with script, discussion guide and bibliography. Write the UN Association at 833 United Nations Plaza, New York, New York 10017.

Williamsburg Opens A Doorway to the Past

Colonial Williamsburg's newest film shows how artifacts removed from old trash pits, foundations and wells enable historians to picture the society that used these artifacts.

Doorway to the Past was filmed in three sections. The first establishes Thomas Jefferson's contribution to archaeological reasoning. The second pictures several different archaeological locations and the laboratory processes necessary to protect and analyze the artifacts found on a typical colonial site.

The third section recreates a lively colonial tavern scene to demonstrate how various recovered artifacts might have been used, broken and discarded in the 18th century. The film is available through the Film Distribution Section of Colonial Williamsburg.

We Used To Call It Printing

The concept that graphic communication is the art of communicating in a visable graphic form which can be retreived at any time with the use of light and the observer's vision is ably conveyed by Peckham Production's *Graphic Communications, We Used to Call it Printing*. The film was intended by it's sponsor, E.I. DuPont de Nemours & Company, to make a meaningful contribution to the printing industry and cooperates with the Graphic Arts Technical Foundation's recruitment and education program.

Brilliant color and an exciting sound track make the film as enjoyable as it is educational. It is being distributed by Association Films.

Excitement of New Class Shown in Racing Film

An 11-minute documentary, celebrating the excitement of open-wheel race cars, *Formula Ford*, was filmed on location at Michigan International Speedway prior to and during the Sports Car Club of America national championship event in September, 1969. The film includes dizzying scenes from cameras mounted on a race car traveling at speeds in excess of 100 miles per hour, aerial views, long-lens photography, slow motion and "strobe" editing.

The new racing class is based on an international formula specifying single-seat, open-cockpit and open-wheel cars powered by a standard 1600-cc Ford Cortina engine. The film is available from the Ford Film Library, The American Road, Dearborn, Michigan 48121.

Navy Explores Polar Regions

A 29 minute film explaining scientific exploration of the forbidding polar regions, *Oceanographer in the Polar Regions*, is available from Public Affairs Offices of the Navy.

Featured are great cliffs of glittering ice towering hundreds of feet above the frigid seas, glacial rivers whose masses of ice creep across the land, howling gales whose bitter winds drop temperatures to record depths, and marine life, seals, killer whales, plankton, that thrive in the environment.

Furling Headsail Shown To Sailing Enthusiasts

Nautical Development Company, Inc. has chosen a 15 minute film to introduce their recently developed Rodluff Furling Headstay. The film compares the conventional method of hanking a headsail to the headstay with the new method of rolling the headsail around a rod headstay and unfurling it according to your sailing needs.

Up Front With N.D.C. will be shown at boat shows and yacht club screenings, and is available from Nautical Development Company, Inc., 8 South Street, Port Washington, N.Y.

Film Shows Swimming as a Sport for Everyone

The National Swimming Pool Institute has sponsored a 13½ minute color motion picture featuring swimming everywhere and for everyone. The film includes beautiful underwater photography demonstrating the art and grace of this sport. Aimed at the whole family, the picture shows how the body can adapt to swimming as easily as to any other physical activity, promoting good health, fitness and self discipline.

Prints of *A Pool's Paradise* may be obtained from Associations Films, Inc.

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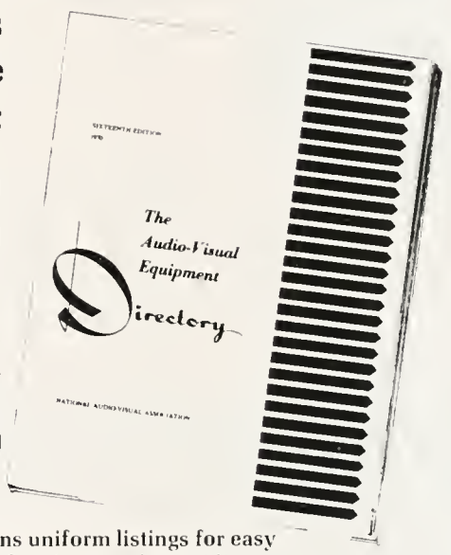

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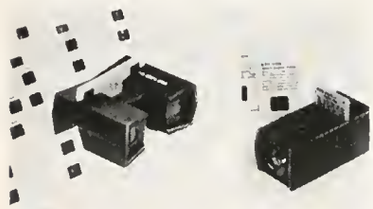
uses. The system includes a folding viewer and 13 picture filmstrip which fit into a #10 envelope for mailing, and two dimensional and stereo slides with



Viewers (stereo, left and two-dimensional, right) provide effective presentations of visual materials.

viewers, presentation boxes and mailers.

For a sample of the compact viewer and a filmstrip entitled *Man on the Moon*, plus detailed information, write to *Visual Data Corporation, Dept. BSC, 3 Edison Avenue, Chesterfield, Missouri* 63017.

Services Offered to Producers

Program Services is offering cartridge leasing as a practical service to your customers. You can lease an all-inclusive Audiscan or Courier 16mm package to your customer at prices which include cartridge warrantee for the length of the lease, all duplication of tape and film, cartridge loading, checkout, packaging and shipping.

Program Services is exclusively a producer's service and specializes in continuous loop sound slidefilm tape duplication and loading, as well as offering peripheral services and custom engineering. Further information is available from *Program Services, Dept. BSC, 215 West Chicago Avenue, Chicago, Illinois* 60610.

Studio Projection System Economical Enough for ETV

A low-cost slide projection system, designed to project large background images behind television newscasters, sports announcers, etc., works equally well in black and white and color studios.

The system is offered as a package by *Spindler & Sauppe, Inc., Dept. BSC, 1329 Grand Central Avenue, Glendale, California* 91201.

Film Footage Counter From Audio Designs

The ADM 163 Film Footage Counter uses integrated circuits and is capable of forward and reverse counting. State of the art circuit design gives high noise immunity, insuring accuracy and

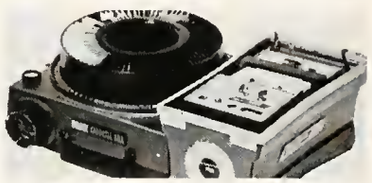
Readouts are in large, easy to read numerals of the rear projection type.

repeatability. It can count both 16mm and 35mm film footage and will adapt to either a 1200 RPM or 1800 RPM selsyn. Used with an interface accessory it is possible to preset the counter to a desired footage and receive a command signal when this operation is complete.

A model featuring four-digit readout is also available. Write *Audio Designs and Manufacturing, Inc., Dept BSC, 15645 Sturgeon, Roseville (Detroit), Michigan* 48066.

Sound-Slide System For Automatic Projectors

The Cinemasound model 1050, a compact solid state cassette tape recorder, synchronizes sound and slides for immediate playback. The unit plugs into a Kodak Carousel, Sawyer, or almost any other automatic projector. An inaudible pulse signals advance of slides. A power-



This compact sound synchronization unit weighs only 6 lbs.

ful 12 Watt PMP amplifier provides room filling sound through a built-in speaker.

Controls for record, playback, fast forward, rewind; jacks for microphone, auxiliary input, external speaker, earphone; a V-U meter and remote pause control are located on top of the unit. For more information write *Creatron Service, Inc., Dept. BSC, 32 Cherry Lane, Floral Park, L. I., N.Y.* 11001.

Clipstrip Permits Variety of Set-Ups

Bardwell & McAlister's Clipstrip is designed especially for shooting in confined areas and solves many lighting problems. It can be hung from walls, suspended from ceilings or mounted between two rolling baby keg stands. The clipstrip permits rapid set-ups, cutting installation time and cost.

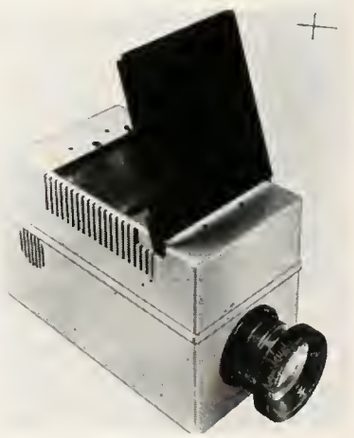
Each Clipstrip can accommodate as many as 10 separate lighting units and is available with 500, 750 and 1000 watt lamps

The Clipstrip kit is totally and easily portable.

and a complete line of accessories. For further information, write *Bardwell & McAlister, Inc., Dept. BSC* 895, 6757 *Santa Monica Blvd., Hollywood, California* 90038.

Opaque Projector Projects Black/White or Color

The Astrascope 3000/2 opaque projector will project to life-size from only 8 feet Kodacolor prints, Polaroid prints, proofs, diagrams, drawings, blueprints,



The Astrascope 3000/2 projects to life-size from only 8 feet.

paintings, coins, stamps, etc.

For more information, write *Luminos Photo Corp., Dept. BSC, 25 Wolffe St., Yonkers, N.Y.* 10705.

Magazine Camera For Industrial, Military Use

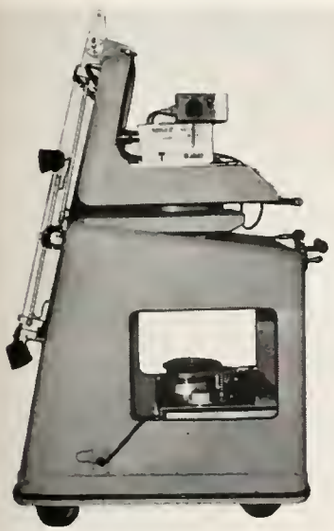
Mageam, a medium high-speed 16mm camera with selectable frame rates from eight to 200 frames per second, is designed for film magazine inter-

change within five seconds. It features maximum steadiness through the use of stationary registration pins, plus edge guiding at the aperture.

A two-bladed adjustable shutter provides an exposure range from 1/16 second at low speeds, to 1/10,000 second at maximum frame rate. Camera weight, without lens and film, is under eight pounds. For more information write *Red Lake Laboratories, Dept. BSC, 2971 Corvin Drive, Santa Clara, Calif.* 95051.

Videotape Coordinator For Industrial Use

The Dolly-Lite, designed primarily for industrial and educational applications, coordinates all pieces of VTR equipment in a single, compact unit. It provides black and white and color lighting through a boom on which are mounted five 3200° Kelvin Quartz lights and also pro-



The Dolly-Lite folds neatly for storage.

vides for the mounting of ETV and CCTV cameras, separate 5" monitor, videotape recorder and accessory equipment. A microphone attachment is on the light boom.

One operator controls everything. For more information write *Dolly-Lite Systems, Division of Super Mold Corp., Dept. BSC, 213 S. Kelly, Lodi, California* 95240.

Radiant Rear-Screen Unit For Carousel Projectors

Cari Vision, a table-top, rear-screen projection unit, designed for use with all Kodak Carousel projectors, requires a minimum of preparation and limited space. The unit produces bright, clear pictures on a 196 square inch projection surface.

For further information, write

Cari Vision is a compact and easy to use rear-screen slide projection unit.

Radiant Corporation, Dept. BSC, 8220 North Austin Avenue, Morton Grove, Illinois 60053.

Low-Cost 1-Inch Format VTR Available From Sony

The Sony EV-300 videotape recorder features two-channel audio and slow motion and stop action in the playback mode. The playback picture is continuously variable from still frame to less than one-fifth of normal speed. Audio can be dubbed on channel 2 without disturbing previously recorded video. It has full solid-state modular construction and is solenoid-operated by pushbutton controls.

Utilizing one-inch tape, the EV-300 conforms to standard EIA TV signal requirements and will record and play back in monochrome any composite TV signal with 60 fields per second, including random interlace signals. Tapes are interchangeable

The EV-300 is housed in a wood cabinet with a plastic dust cover.

between all EV series Videocorders.

Specifications are available by writing *Video Products, Sony Corporation of America, Dept. BSC, 47-47 Van Dam St., Long Island City, N.Y.* 11101.

Continued on next page

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Five Lighting Systems Meet TV Needs

Berkey-Colortran, Inc. has introduced studio and remote lighting systems incorporating lighting, distribution and control equipment primarily designed for the television market. From the "Porta Studio" system providing for a simple and flexible remote/studio lighting application, to the "2400" designed to achieve sophisticated broadcast production objectives, there are a total of five systems to meet both the critical and creative needs of the TV lighting director.

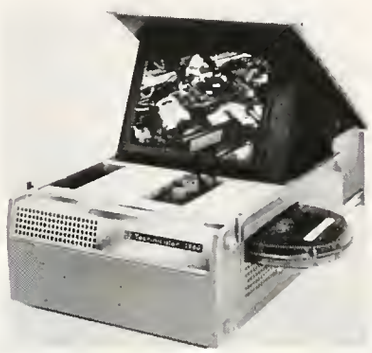
The "300" system meets the unique requirements of the small cable television studio, and the "600" is designed for small educational or professional color/monochrome productions. The "1200" system provides for maximum lighting flexibility for a medium size production facility.

Descriptive literature is available by writing to *Berkey-Colortran, Inc., Dept. BSC,* 1010 *Chestnut Street, Burbank, Calif.* 91502.

For information, write *Computer Image Corp., Dept. BSC,* 2162 *S. Jason St., Denver, Colorado* 80223.

Addition to Technicolor Super 8 Projector Line

A desk-top, portable movie viewer with triple versatility has been added to the Technicolor line of super 8 optical sound movie projectors. A daylight bright picture on the built-in 7" by 9½" rear projection screen eliminates the need to dim lights during business presentations or when used in the classroom.



The Model 1300 super 8 viewer and projector is compact enough to be carried like an attache case.

The viewer can be converted to a front throw projector for auditorium sized groups and external speakers or an in-house public address system may be connected. For individual viewing or training sessions, the viewer can be connected to earphones.

More information on the model 1300 cartridge loading projector is available from *Technicolor, Inc., Commercial and Education Division, Dept. BSC,* 1300 *Frawley Drive, Costa Mesa, Calif.* 92627.

Roberts Offers Professional Tape Deck

The Model 505XD stereo tape deck accepts a 10½" reel. It features automatic reverse capabilities which provide 25 hours of broadcast-quality sound in two directions, 4 separate precision heads including the bias head which records an extra octave in the high frequency spectrum, magnetic brakes with proper tension control to avoid tape breakage, and 3-speed capstan for selection of 7½, 3¾ and 1⅞ ips via 3-speed electrically switched motor.

This stereo tape deck bring the recording studio into the home with a full complement of professional features

For other features and specifications, write *Califone/Roberts, Dept. BSC,* 5922 *Bowcroft St., Los Angeles, Calif.* 90016.

Da-Lite Introduces Silver-Lite Screen

The Silver-Lite tripod model screen incorporates automatic six-second push-button opening with the Color Magic surface which provides unsurpassed color or black and white reproduction in partly lightened as well as darkened rooms. Vertical ribs, specifically designed and spaced, control horizontal light reflection at the widest angles.

The optically correct surface eliminates glare, hot spots, eye fatigue and strain. For additional information write *Da-Lite Screen Company, Inc., Dept. BSC, Warsaw, Indiana* 46580.

Economical Color Film For Overhead Projectors

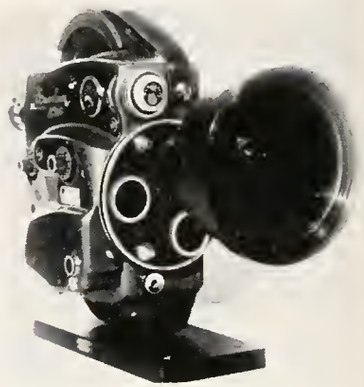
3M Company is producing color transparency films for overhead projectors that cost no more than black-and-white. The line of 21 films includes color background with black images, color images on clear backgrounds and color images on opaque backgrounds.

Also, there is a non-imaging color adhesive film the user can stick-at-a-touch to add more color to selected portions of a basic transparency. For further information write *3M Company Public Relations, Dept. BSC,* 135 *West 50th Street, New York* 10020.

Super Wide Angle Lens Introduced by Century

Century Precision Cine/Optics has announced the availability of a 6.5mm f/1.8 lens for 16mm motion picture cameras. The lens covers an angle of 90 degrees, four times greater than the normal lens. Covering an entire room is possible without moving the camera.

Made with fine grade optical glass for sharp resolution, full color correction and brilliant saturation, the lens covers a full 16mm frame without vignetting.

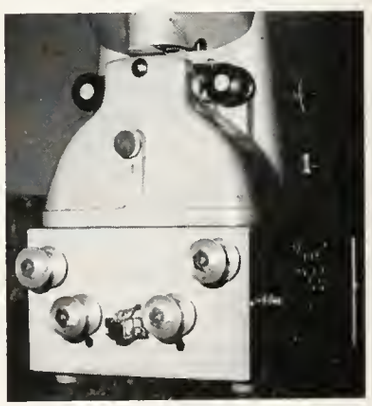


This super wide-angle lens is available in 16mm "C", or Bolex RX fixed focus mounts.

Objects two feet to infinity remain in focus with a moderate 8% edge distortion. For more information and specifications, write *Century Precision Cine/Optics, Dept. BSC,* 10661 *Burbank Blvd., North Hollywood, California* 91601.

Satellite Has Available Magnetic Sound Reader

Satellite Film Service is manufacturing and selling a transistorized 16mm magnetic sound reader. It features instant warm-up, one enclosure for sound head, amplifier and speaker and easy mounting to the base of most 16mm viewers.



Further information may be obtained from *Satellite Film Service, Dept. BSC, P.O. Box* 6476, *San Jose, California* 95150.

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industry news

Sony Offers Europe/U.S. Videotape Conversion

The Sony Video Tape Production Center in Yonkers, N.Y. is now equipped to transfer video tape recordings from a Sony master tape made in the U.S. (EIA Standard) to a tape that can be played back in Europe (CCIR Standard) and vice versa, according to a spokesman for Sony Corporation of America.

This conversion capability makes possible an international exchange of Sony video tapes and should be advantageous to U.S. organizations that use video tape recordings to exchange information with their European branches.

Further information may be obtained from The Sony Video Tape Production Center, 165 Tuckahoe Road, Yonkers, N.Y. 10710.

Louis de Rochemont, Zavala-Riss Join

Producer-director Louis de Rochemont, has formed a new production company in 50-50 partnership with Zavala-Riss Productions, Inc.

The new company, to be known as Louis de Rochemont International Film Makers, Inc. will produce and distribute feature motion pictures and educational films.

Under the banner of the newly chartered company, Louis de Rochemont plans a return to making updated versions of the kind of real-life spy stories that first brought him worldwide acclaim.

Bruder Forms Editorial Service: Film Billders

Bill Bruder, supervising editor at VPI Services, will form his own editorial service and call it Film Billders, Inc. F.B.I. will headquarter at 30 East 40th Street in New York City.

With VPI Services almost five years, Bruder has built a film reputation of considerable stature in the industry.

Hollywood Film Co. Handles Fuji Products

Fuji Photo Film U.S.A., Inc. has appointed Hollywood Film Co. as their West Coast representative for the sale of Fuji's motion picture products.

In announcing the appointment, Elias J. Drexler, National Sales Manager of Fuji, stated, "Hollywood Film's recent expansion of their warehousing capacity parallels the increased U.S. demands for Fuji's motion picture products. With these larger facilities, we are able to more efficiently fulfill the industry needs on the West Coast. All inquiries from the area should be directed to Harry Teitelbaum, President of Hollywood Film Co., 956 N. Seward St., Hollywood, Calif., 90028."

Production '70 Roadshow Begun March 4 in NY

Production '70, a workshop in television techniques, will be shown at Reeves Lincoln Square Television Studios on March 4th. This one-day presentation marks the kick-off showing on videotape prior to a national roadshow. The original two-day workshop was held at Reeves in October.

The roadshow version of Production '70 has been edited to seven and a half hours. Designed for advertising agency producers and commercial film makers, and anyone connected with the television industry, the workshop includes demonstrations of some of the latest techniques in television production of commercials and programs.

Among the subjects covered are lighting, set design, cost control, videotape editing, and color. Participating speakers include Imero Fiorentino, president of Fiorentino Associates; Carlton Winckler of CBS; Hal Stone, president of Centrex Productions; Curtis Davis of NET; Paul Barnes of the Carol Burnett Show; Nat Eisenberg, president of NBE Productions; and Fred Barzyk of WGBH-TV, Boston.

Those interested in attending the New York screening, or a regional roadshow, are invited to write to Richard Christian, Director of Workshops, Reeves Production Services, 101 West 67th Street, New York, N.Y. 10023, for further information. Cost is $30 per person plus an optional $5 for lunch.

Wyman to Head ANSI PH7 Committee on AV Standards

Dr. Raymond Wyman, director of the Audiovisual Center at the University of Massachusetts, has been named chairman of American National Standards Institute (ANSI) PH7 Committee on Photographic Audiovisual Standards.

Committee PH7 is concerned with the development of standards for photographic systems, materials, apparatus, nomenclature, and test methods pertaining to the audiovisual art.

Jacques Brothers Open Double Image, Inc.

Bob and Don Jacques have formed Double Image, Inc., a new editing and post production service company, located at 21 West 46th Street, New York. Each of the twin brothers has extensive experience in editing all types of films.

Don Jacques commented that "since we have a closeness in talent that is interchangeable, we are joining forces to provide a strong editorial service of the highest quality and efficiency. One of the first jobs in the shop is a series of films for the new Pan American World Airways 747 jet (through Sidney J. Stiber Productions, Inc.)." •

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Hot Sales Tool for Cool Homes

Homeowners watch International's sales story on the Courier. Sometimes the salesman makes a quick estimate while the machine does the selling.

INTERNATIONAL HEATER Company, Utica, New York produces a line of high quality central residential air conditioning systems called the Greenbrier. The units are sold by salaried International salesmen to wholesale distributors who, in turn, sell to independent installing dealers (contractors). The Marketing Department searched for an answer to the complicated problem of influencing every link of the entire chain of distribution down to the actual sale and installation in the home.

The LaBelle Courier® was harnessed to the problem of helping their independent self-employed installing dealers improve their sales. Making the task more difficult, the equipment involved was of a deluxe nature, being more costly than other more widely recognized national brand names. It was also a line that was being introduced new for the first cooling year, without the benefit of even one trial season's use to bolster its acceptance.

A program was developed and called "Greenbrier Show'n Sell . . . your extra salesman." The program has 134 color pictures, plus professional narration, to show and tell the complete cooling story and spell out the exclusive International features. It was designed primarily to be shown to homeowners right in their living room so it had to be able to be carried like a brief case, set down, plugged in and let it sell without messing around with projection equipment, complicated time-wasting setups, and annoyances. The Courier was the answer. It was welcomed into the prospect's home . . . and this is where most central cooling sales are made. The show ran for 17 minutes and included light music and sound effects in key spots. Exclusive features were dramatically presented by color photographs, diagrams, cartoons, and cut-away photos.

Installing/Dealer sales results in instances where the machine was used were great. They claim the presentation helped them (1) close sales they would have ordinarily lost to more widely advertised equipment names; (2) close sales in less time because of the concise, yet superior, audio/visual presentations; (3) hold onto sales, with the customer willing to wait for an International Greenbrier unit for weeks at a time when unfortunate delays in vendors' delivery of components caused backups in the production of sold orders.

The Courier has had a vital role in helping effect the most outstanding year of sales International Heater Company has ever enjoyed.

Due to the past season's success, International is preparing two more product shows to be used in the 1970 season. One features residential total interior comfort, utilizing gas-fired heating equipment, and the other is a similar approach but stresses the benefits of the oil-fired type.

THIS PROJECTOR WORKS BEST WHEN THE CONDITIONS AREN'T.

Any good 16mm projector performs well under ideal viewing conditions.

But you usually don't have (or don't want) perfect darkness. Perfect quiet. Or perfect anything else.

That's when you need the perfect projector for imperfect conditions.

It's called the Bauer P6 Automatic 300 portable 16mm sound projector.

What makes it better? For one thing, the Bauer P6 has a special new high-intensity lamp. It's the MARC 300* metal arc that produces nearly four times more light than conventional tungsten lamps.

More light means a more brilliant picture. More vivid color. Clear, sharp images even in full room light (one of those imperfect conditions we talked about earlier: now you can leave the lights or shades up so the audience can take notes).

Now about sound. The Bauer P6 has a 15-watt solid-state amplifier. Maybe that doesn't mean much to you. It would, though, if you could hear it in a large, crowded hall. It sounds like real high fidelity. (That's why we say our Bauer P6 is like having a PA system that shows pictures.)

The Bauer P6 has a lot of other features, too: automatic threading, blower motor for lamp cooling and an automatic fail-safe circuit that stops the projector if your film breaks during a performance. It's also quiet.

Maybe you think that a projector that does so much should cost a lot.

It doesn't. And this may be the most attractive feature of all.

For a colorful new booklet on Bauer 16mm projection equipment, write to Dept. BS.

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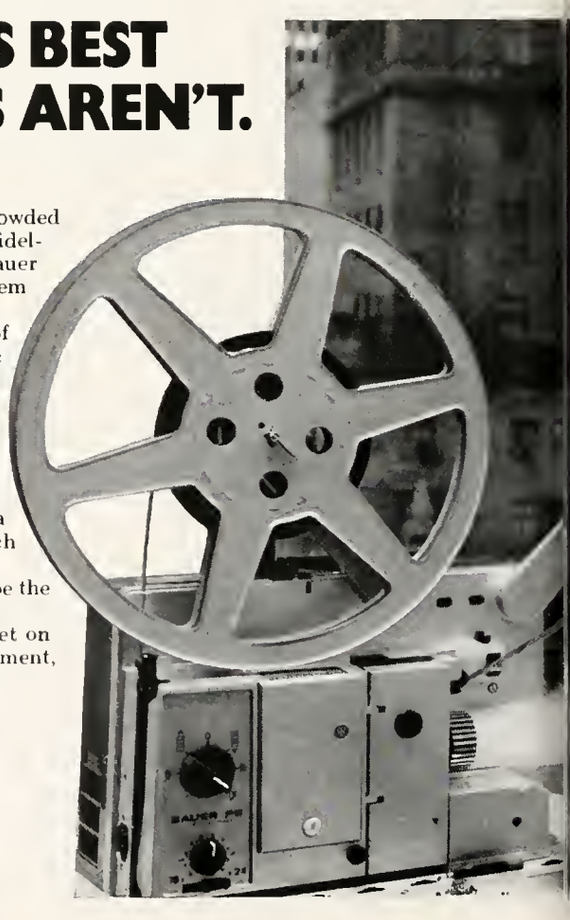

reference shelf

8mm Sound Service

A new booklet from Glen Glenn Sound will give you quick, concise information on 8mm and Super 8 film sound track recording. Glen Glenn, with over 30 years experience in serving major feature film and television producers, is now ready to service all facets of your 8mm film program.

For a copy of the booklet, write *Glen Glenn Sound, Dept. BSC,* 6624 *Romaine Street, Hollywood, Ca.* 90038.

Filming for Color TV

The creation of successful color TV films is the subject of the latest special issue of the Bolex Reporter, entitled "Filming for Television."

Color laboratory work, film production techniques, processing, editing, sound application and filming equipment, as well as in-depth coverage of motion picture camera use by television stations around the world, are covered. For your copy, write *Paillard Incorporated. Dept. BSC,* 1900 *Lower Road, Linden, New Jersey* 07036.

List of Service Prices

Fast and easy reference to prices of motion picture, filmstrip, slides, and still lab services is available in a price list from Bebell & Bebell Color Laboratories. The list was published in conjunction with the labs move to its new facility in the heart of New York's motion picture district.

For your copy, write *Bebell & Bebell Color Laboratories, Inc., Dept. BSC,* 416 *West* 45*th Street, New York* 10036.

NAVA Equipment Directory

NAVA has published its "1970 Audio-Visual Equipment Directory" containing photographs, specifications and prices of more than 1,400 current models of equipment. Included are motion picture, filmstrip, slide, opaque, overhead and special purpose projection equipment; audio tape and cassette recorders; record players; video tape recorders; CCTV cameras and receivers; learning laboratories; multi-media systems; projection stands; screens; storage cabinets; and all other types of audio-visual equip-

Price of the 1970 A-V Equipment Directory to audio-visual users not commercially engaged in the A-V industry is $8.50 per copy, or $7.50 when payment accompanies the order. Write the *National Audio-Visual Association, Inc., Dept. BSC,* 3150 *Spring Street, Fairfax, Virginia* 22030.

Why Theater Distribution?

The advantages of theatrical distribution of sponsored motion pictures are discussed in the brochure, "Your Ticket to the Nation's Theaters." The brochure gives a profile of today's audience, explains why a theatrical presentation enhances the impact of a sponsored film and offers guidelines as

Continued on next page

NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

EASTERN STATES

• MAINE •

Headlight Film Service, 104 Ocean St., So. Portland. 799-6100

• WASHINGTON •

"The" Film Center, 915 12th St. NW, Washington, D. C. 20005 (202) 393-1205

• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

• PENNSYLVANIA •

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs. 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville, 16150. 342-5204.

• VIRGINIA •

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

MIDWESTERN STATES

• ILLINOIS •

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

• OHIO •

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.
Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

reference shelf . . .

continued

to content, length and acceptability of sponsor identification.

Hollywood's virtual abandonment of the short subject is cited as only one of the reasons for the increasing popularity of sponsored shorts in theaters. For your copy write *Association Films, Dept. BSC, AF/35 Division, 600 Madison Ave., New York* 10022.

Ampex Data Sheet

The VS600, a solid state video switcher system used in television production and control facilities for broadcasting and program recording, is described in a data sheet, along with specifications and a diagram of the control panel.

Requests for the data sheet should be directed to *Ampex Corporation, Dept. BSC, M.S.* 7-13, 401 *Broadway, Redwood City, California* 94063.

Microphone Catalog

Shure Brothers has available a comprehensive catalog describing their line of microphones, microphone mixers and related products for public address and tape recording applications. Included in the catalog are illustrations and technical specifications, along with an extensive guide to microphone types and microphone selection.

For a free copy, write *Shure Brothers, Dept. BSC, 222 Hartrey Avenue, Evanston, Illinois* 60204.

RCA Learning Lab Systems

A booklet, packed with facts and figures for those considering the purchase of Learning Lab systems is available from RCA. The booklet shows all the latest RCA equipment from consoles to headsets and lessons sources. Capabilities are explained and uses illustrated.

Copies are available from *RCA Professional Electronic Systems, Building* 15-5, *Dept. BSC, Camden, New Jersey* 08102.

Educational Film List

The ACI Films 1970 catalog lists and describes 126 films, 74 of them 1969 releases. Among the new films are series on art media for the lower grades, the history of rockets and space exploration, German language, and reading readiness.

Copies of the catalogue, describing films in 15 subject areas are available from *ACI Films Inc., Dept. BSC, 35 West 45th St., New York, N.Y.* 10036.

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• (609) 963-3000 Camden
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Rental Catalog Available

A catalog of equipment available for rental contains descriptions and illustrations of most photographic equipment a professional would need to supplement his own equipment. Also included is a section of special effects equipment and supplies, including such exotic items as cobweb spinners, fog-makers (with fog juice, of course!) and breakaway bottles.

The catalog is available free to professionals. Write *Standard Photo Supply Company, Dept. BSC, 43 East Chicago Avenue, Chicago, Illinois* 60611.

Titlefile System

Visual Electronics Corporation announces the availability of a new 8-page brochure covering their recently introduced Titlefile System. The brochure describes the applications and versatility of the new TV titling system. The Titlefile System stores up to 30,000 characters of pre-programmed information which is rapidly accessible for TV presentation. The system is available at a fraction of the cost of previous titling systems. Write *Visual Electronics Corporation, Dept. BSC, 356 W. 40th St., New York, N.Y.* 10018.

Construction Safety Films

Association Instructional Materials has released a supplement covering its library of films on safety in the construction industry. The films cover every aspect of safety in this industry, including one for teachers to train children to recognize dangers on construction sites.

For your copy of the list, write *Association Instructional Materials, Dept. BSC, 600 Madison Ave., New York* 10022.

Underwater Housing

A booklet on the subject of underwater camera housings, build-it-yourself style, simplifies construction with a complete line of parts and materials available by mail. This manual makes it relatively easy to build an attractive and functional underwater case for your present still or movie camera.

The booklet is available for $1.95 from *Hydrotech, Dept. BSC, P.O. Box* 14444, *Long Beach, California.*

Acme Offers Newsletter

Acme Film & Videotape Laboratories has begun the publication of a monthly magazine, "Monitor," with film and tape news for engineers, producers, agencies, stations and educators.

To be placed on their mailing list, and also to receive Acme's 28 page catalog, write *Acme Film & Videotape Laboratories, 1161 North Highland Ave., Hollywood, California* 90038.

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the last word

By LON B. GREGORY

Not Here Yet

It seemed appropriate as we were putting this issue together that we should have one story somewhat projecting the role of A-V's in selling (page 28) in the future . . . and an article in the same issue (page 40) relating the successful use of a portable sales presentation.

Reflecting on this growing use of audiovisuals in selling, we couldn't help but wonder what the salesman of 1980 will be.

Despite the present availability of very lightweight portable film and slidefilm projectors with folding rear screens and the like that work very well, we really believe the audiovisual sales tool of 1980 will be in widespread use, but be drastically different from anything we now know or envision.

1980's A-V sales tool must and will be much, much smaller and lighter. It will probably be some sort of sound on film (or tape) device that packs a tremendous amount of information in about the space of a present-day pocket transistor radio. Quite possibly it will project its message (without wires) through the TV receiver in the client's home or office. (Small TV receivers will be everywhere by then).

In addition to a variety of tailored sales messages, the device will also have the capability of fast data retrieval for quick review of segments of the information or emphasis on a specific point.

So armed, the 1980 salesman may well be a gray-flanneled "order-taker" really familiar only with the operation of the "salesman" in his breast pocket or neatly tucked away in the corner of his briefcase out of the way of the leave-behind literature, instruction manuals and order forms also in his case.

It's something to think about.

An Important Addition

Compiling any kind of data is at best a worrisome undertaking. Because we rely on several different sources for data in our annual "Most Honored Films" list, oversights and errors of omission can creep in, even though we take great pride in the fact that it remains the most accurate guide to the top award-winning sponsored films.

Gordon/Glyn Productions' film, *Please, Hurry!* for New York Telephone Company is one that should have been included in our January listing. It won a Chris Statuette at the Columbus Film Festival last year, but was not listed in the official program of the festival because of a printing error. In addition, the film was the winner of a Gold Hugo at the Chicago International Film Festival; a silver medal at the Atlanta International Film Festival; and a bronze medal at the New York Film and TV Festival.

Image Dynamics Opens in Chicago to Image Concept

Image Dynamics, boasting a "versatile studio-office-production" facility at 206 N. Cass Ave., Westmont in suburban Chicago, has opened offering every facet of communication activity to clients.

The base of the operation is Image Dynamics Institute, an educational business trust, which studies specific communications problems for special methods of solution.

After evaluation and determination of the best media, the production facility provides the finished product in the medium selected. Present plans are to concentrate on videotape productions though Image Dynamics can provide still or motion picture production. The company offers complete packages from creation through packaging and distribution.

Heading the new company are John G. Geier, Ph.D., as president, and Russell C. Whitney, Jr., vice president of operations.

Swanson Productions Inc. Expands in Milwaukee

The accelerated tempo of its international film business has led to the expansion of Swanson Productions, Inc.

Ronald G. Johnson has been named vice president and director of production services at Swanson Productions, whose headquarters are at 625 N. Milwaukee St., Milwaukee, Wisconsin.

National Color Labs More Than Doubles Plant Size

National Color Laboratories recently broke ground for a new two-story, 21,000 square foot addition to its current facilities at 306 West First St., Roselle, New Jersey.

Are you putting today's films on yesterday's reels?

Or in yesterday's cans?

There are a few people who still use metal reels and cans. And they have their reasons. Like tradition. Nostalgia. "It's the kind we've always used."

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It all means that your films will be stored and shipped with the same loving care that went into making them.

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- Picturizations
- Meeting Guides
- Projection Equipment
- Meeting Packages
- Portable Stagettes
- Field Surveys
- Field Services
- Closed-Circuit TV

Training Services
- Quality Control Programs
- Foreman Training
- Supervisory Training
- Management Development
- Vocational Training
- Sales Training
- Distributor Training
- Retail Training
- Training Devices
- Training Manuals
- Quiz Materials
- Utilization Assistance
- Closed-Circuit TV
- Stimulation Programs

Group Meeting Implementation
- Motion Picture Plans and Specifications
- Storyboards
- Animated Cartoons
- Filmstrips, Slides and Slidefilms
- Tape Recordings
- Disc Recordings
- Transparencies
- Pictorial Booklets
- Turnover and Flip Charts
- Programmed Projection
- Film Distribution
  - Theatrical
  - Non-theatrical
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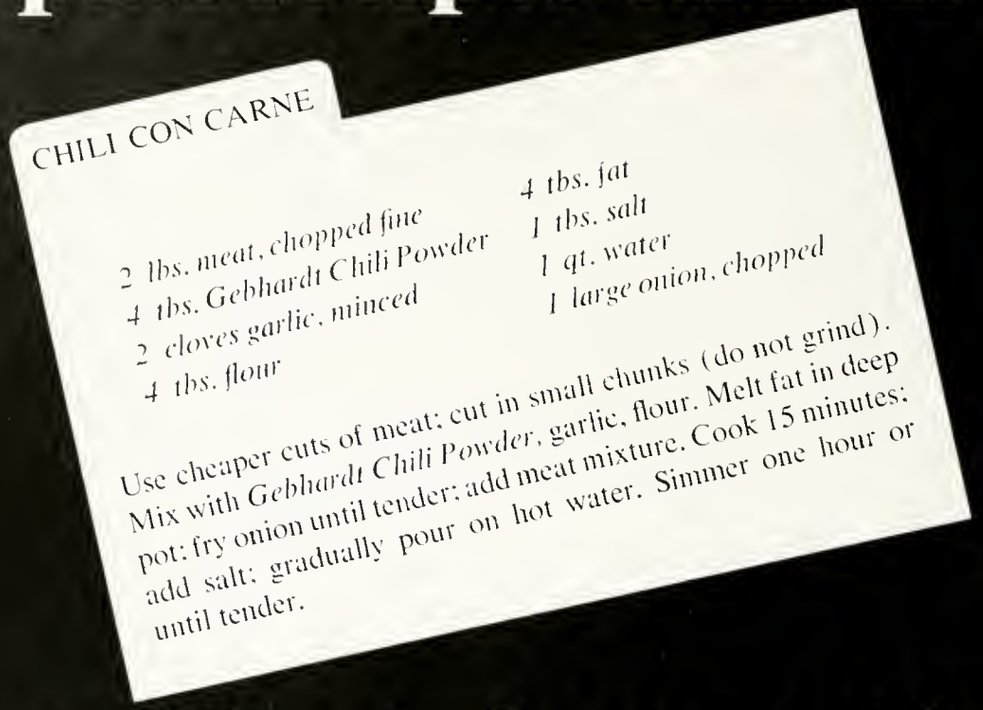

Home Ec students eat it up.

More and more, these days, Miss Teen-Age America is becoming interested in Mexican and Chinese cooking. She wants to eat more of it—and she wants to prepare it herself!

One big reason for this development is Beatrice Foods.

In classrooms across the country, Beatrice has been introducing millions of students to the pleasures of foreign cuisine through a series of tempting films. Expert chefs show them how to prepare dozens of exotic specialties. And these films whet lots of young appetites for the Gebhardt Mexican Foods and LaChoy Chinese cookery packaged by Beatrice.

Millions of women are enjoying these films, too. On television. And at hundreds of resorts. In addition, they're watching other entertaining and informative Beatrice films about its Jolly Rancher candies and Burny Bros. baked goods.

These audiences—the older women and the oncoming generation—represent giant marketing opportunities for food processors. *Both* groups influence what goes on the table right now—and the youngsters will be clearing supermarket shelves of their favorite products for years to come.

To reach this big, big market, Beatrice works with a big, big distributor of sponsored films. The biggest, in fact: Modern.

If this gives you some food for thought, give us a call.

MODERN TALKING PICTURE SERVICE, INC.
1212 Avenue of the Americas, New York, N.Y. 10036

Want more information about Beatrice Foods' films? Or about how sponsored film programs can benefit your company? Write to Modern.

Are you putting today's films on yesterday's reels?

Or in yesterday's cans?

There are a few people who still use metal reels and cans. And they have their reasons. Like tradition. Nostalgia. "It's the kind we've always used."

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BUSINESS SCREEN

APRIL, 1970 • VOLUME 31 • NUMBER 4

The Magazine of Audio and Visual Tools and Techniques of Communication

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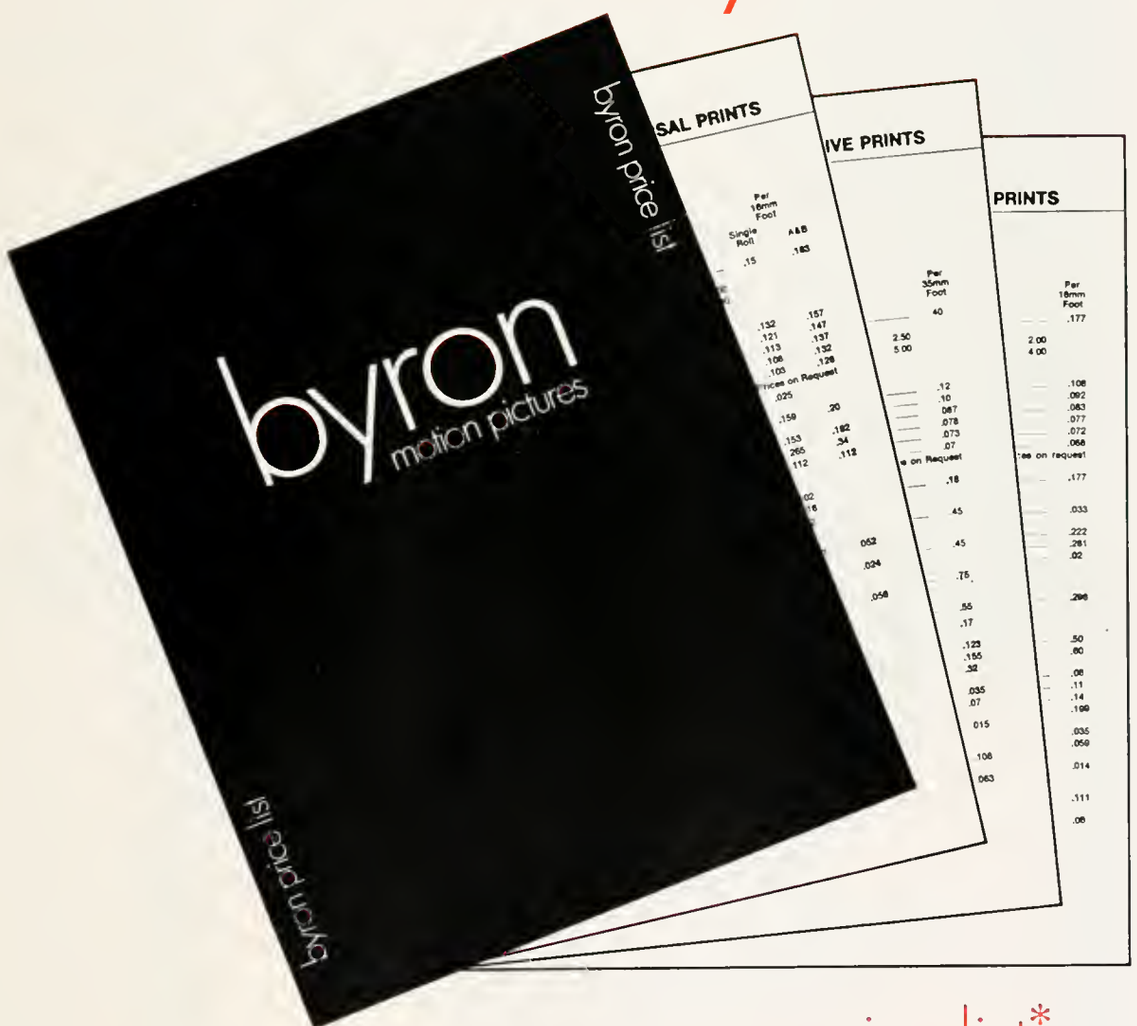

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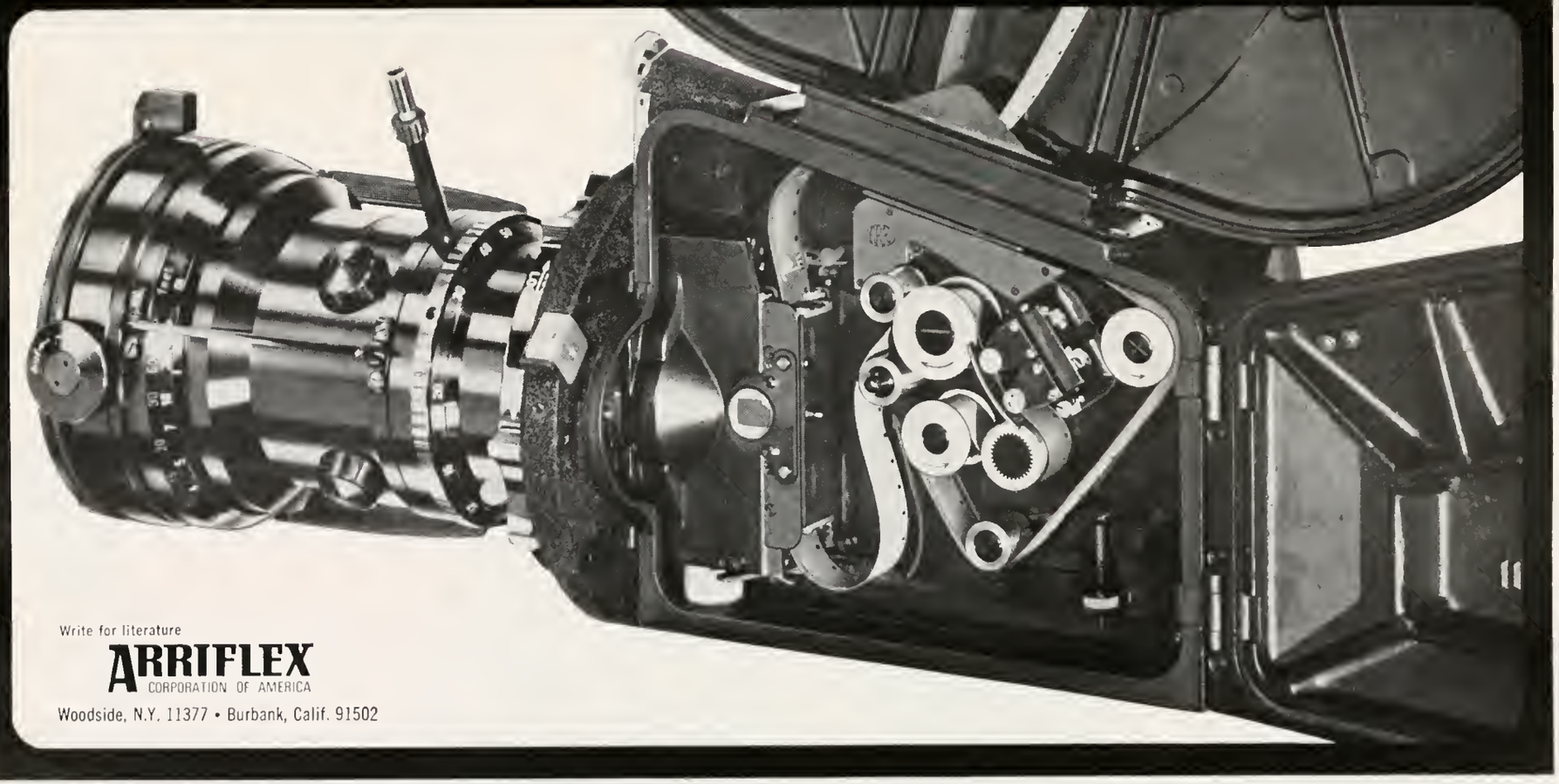

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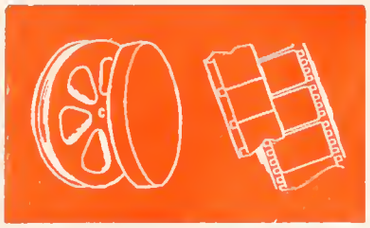


right off the newsreel

NAVA Sets Media '70 As Convention Theme

P. Ray Swank, President of the National Audio-Visual Association, and of Swank Motion Pictures, Inc., St. Louis, Missouri announced that "Media '70: Education Through Communication," will be the theme of the 31st Annual National Audio-Visual Convention and Exhibit. The Convention will be held at the Sheraton-Park Hotel, Washington, D.C. July 18-21, 1970.

"This theme was selected because it highlights the importance we believe will be attached to the continued growth and development of educational media and technology throughout the decade," said Alan P. Twyman, general convention chairman. Twyman is also First Vice-President and president-elect of the association, and vice president of Twyman Films, Inc., Dayton, Ohio.

The Convention and Exhibit is regularly attended by 1500 A-V dealers and dealer personnel, as well as A-V industry suppliers. The event is also expected to attract several thousand audio-visual users from education, business, industry, medicine, government, civic groups and the religious field to attend special meetings and for a first-hand look at "what's new" in modern communications technology.

Pre-registration fee for the NAVA Convention and Exhibit is $12.50. Special fees are applicable for those registering for the special meetings mentioned above. For further information about the Convention or the special meetings, and for hotel reservation and convention registration forms, write to: NAVA Convention Registrations, National Audio-Visual Association, Inc., 3150 Spring Street, Fairfax, Virginia 22030.

Modern to Distribute Vacation Sample Bags

Modern Marketing Programs has announced plans to distribute Vacation Sample Bags this summer at leading family resorts from coast to coast.

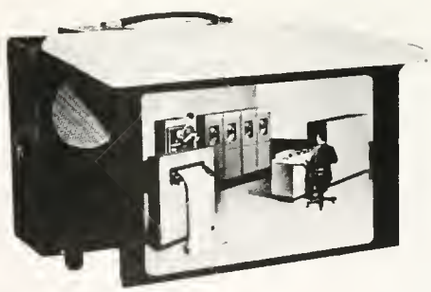
The sample bags will be given to each family as it checks in by the resort owner or manager. Contact with the resorts will be handled by 40 regional representatives who have been calling on resorts in connection with a summer film program operated by Modern Talking Picture Service, Inc.

Samples of non-competing toilet items, pain relievers, etc., will be well received by these families. Certain printed sales promotion material, such as credit card applications and premium offers, can be included in the pack. Public relations literature dealing with such subjects as driving, swimming and boating safety will make excellent and valuable additions to the pack.

Large New Student Film Festival Plans Announced

Plans for the largest student film festival in history, with the new sponsorship of a major American business organization,

Continued on page 8



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A sound-filmstrip projector that gives you time to answer the questions it asks.

Automatically.

There are times when an audio-visual sales presentation, or an economics lecture, or a welding demonstration should be seen but not heard.

That's why we've designed a new *response* option for the Mastermatic® 35 mm sound-filmstrip projector. It lets you pre-set program pauses for audience participation or question and answer sessions. Then press a remote control button to restart the projector.

The Mastermatic gives you a choice of screen sizes suited to the size of your audience: built-in 100 sq. in. rear-screen projection for small groups, switch lenses for conventional large-screen projection for bigger audiences.

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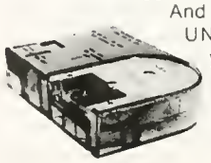

You can teach or train even more effectively with the optional Elco-Optisonics *responder*. Its control allows the student to record his answer on a computer-compatible card and simultaneously restart the presentation.

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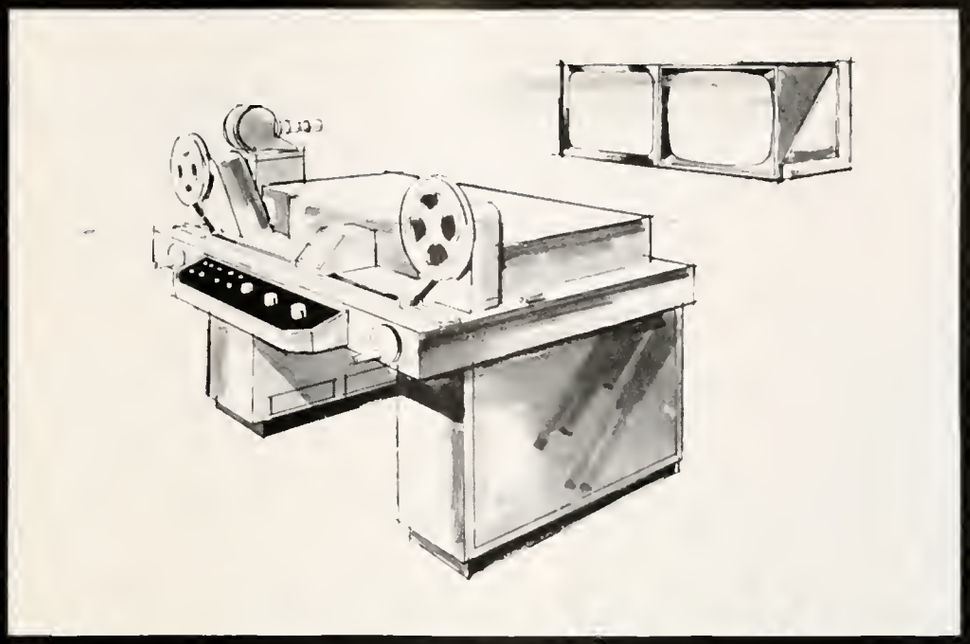

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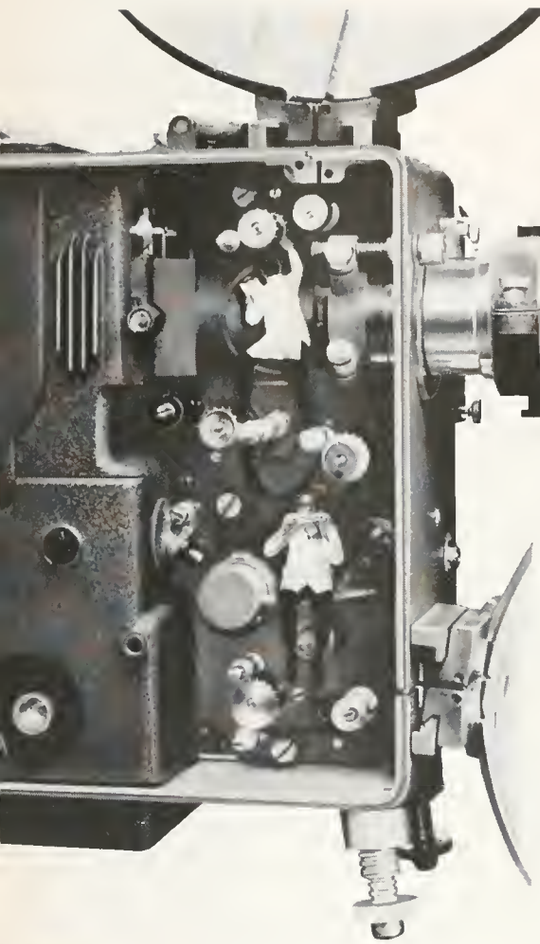

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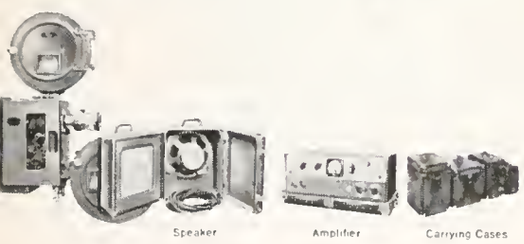

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right off the newsreel . . .

continued

the Jos. Schlitz Brewing Co. of Milwaukee, were announced recently.

Schlitz is sponsoring the competition in co-operation with the American Film Institute and the National Student Association. The contest is aimed at stimulating the creative talent of young filmmakers on the college campuses of the country where interest in film is mounting.

World premiere screenings of prize winning films, to be held in New York and Los Angeles in September, will highlight the festival.

Robert A. Uihlein, Jr., board chairman and president of Schlitz, said the brewery would provide five cash prizes of $2,500 each, 20 prizes of $500 each, and two Fellowships worth $30,000 each.

Rules, regulations and entry forms will be sent to college film schools and student film makers in early March. Deadline for entries is May 1. All entries must be 16mm or 35mm with optical sound.

Industrial Photo Congress Again at Photokina

Continuing a series of photo application meetings during Photokina 70, (Oct. 3-11), the "3rd International Congress on Photography and Cinematography in Industry and Technology" will be held (Oct. 6-8) in Cologne.

Survey lectures on various fields of photographic application will be supplemented by symposia and discussions on these subjects.

Details of the Congress are available from the Congress Secretariat at DGPh, Neumarkt 49, D-5000, Cologne, Germany.

RHR Filmedia Formed to Distribute Theatre Shorts

Richard H. Rogers, audiovisual and film distribution executive, has formed a new company in New York, RHR Filmedia, Inc., to distribute short subjects to theatres. The firm will distribute short films made available by industry, trade associations, state and foreign governments and other similar sources.

Prior to forming RHR Filmedia, Inc., Rogers was president of Sterling General Pictures, a subsidiary of Sterling Communications. Before that he was vice-president at Modern Talking Picture Service where he had served as an account executive and eastern sales manager since 1957 prior to assuming responsibility for that company's theatre division in 1965.

Before 1957, he was employed by Shell Oil Company as audiovisual representative of the Public Relations Department. His background also includes programming and sales experience in radio and television at Robert Monroe Productions and Ziv Television Programs.

Rogers pointed out figures showing that more than 5000 theatres in the U.S. now use free shorts and the reasons are quite apparent. Hollywood is not turning out any short subjects in quantity and with the death of the newsreels recently, the main source of supply of shorts to round out a theatre program has been industry-presented films. These shorts have filled the gap.

RHR Filmedia has 32 film exchanges to serve theatres throughout the U.S.

In addition to the distribution of shorts, the company will be acting as audio-visual consultant for many companies and trade associations.

TV, Film Production Center Begun in Houston

Plans for establishing a million-dollar-plus television, radio, and film production center in Houston were announced last month by Tom Thuman, broadcasting executive and president of the new company, The Production Center, Inc.

Founders of the corporation and directors are Thuman, president; Gerald Oates, vice president-production; William Hynes, vice president-finance; Robert A. Shepherd, Jr., general counsel. Leo Womack, treasurer; and H. Dale Henderson, public relations consultant. M. H. Straight, Houston corporate advertising execu-

Continued on page 10

This 4-inch attache case opens to a movie theater.

This elegant attache case is the most compact projector in the world. The Bohn Benton Institor is the first truly portable, rear screen, Super 8 sound movie projector. It's automatic. It's set up and running in less than 20 seconds. And, it's cartridge loaded to eliminate film threading. Films can be changed in 2 seconds.

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For more information, or an Institor demonstration, write Bohn Benton Inc, Dept. A, 110 Roosevelt Avenue, Mineola, New York 11501; or call (516) 747-8585.

Bohn Benton

tive, has been elected a director.

PCI will start construction of a major studio facility with all new TV and recording equipment. Pending completion of the building and installation of some $600,000 worth of equipment, PCI will engage in the production of films for industry, education, training, and television commercials.

AIA Festival Slated in Montreal, June 15

The Association of Industrial Advertisers reports that its 4th annual Industrial Film Festival will be held in Montreal, Canada, from June 14 to 17.

A showcase for North American film productions produced for industry and business, the Festival is accepting submissions until April 15th, 1970. Awards will be presented to winning entries on June 15th at the A.I.A. 48th Annual Conference in Montreal. To be eligible, films must have been produced after January 1, 1969.

This is the first time the Festival has been held in Canada. Montreal is one of the largest film production centers in North America due mainly to the high volume of French language films produced there.

Entry forms may be obtained by writing to A. G. Temple, President, Industrial Advertising Agency Ltd., 1500 Stanley Street, Montreal, Canada, or to *AIA at 41 E. 42 Street, New York City, N. Y.* 10017.

Conservation Film Wins Special Florida Award

Alligator!!, which tells the story of the danger of extinction now faced by the famed Florida reptile, was presented with a Golden Sun Special Award by the Florida Council of 100 at an awards dinner sponsored by the Florida Motion Picture and Television Producers Association.

The conservation film was produced for the Central and Southern Florida Flood Control District by Goodway Films of Fort Lauderdale.

Title House Acquires Richard Label Printing

Hollywood's Title House has acquired the label printing and die-cutting business of Richard Manufacturing Co.

Title House will now provide the labels for Richard's Poly-Con filmstrip containers, as well as printed labels for tape cassettes that accompany filmstrips.

Under the new arrangement, Richard will continue to apply the printed labels on their customers' Poly-Cons, though Title House will do the printing and cutting.

Because of the close working arrangement, customers may place orders for the containers and labels with either of the firms. Brunson Motley, president of Richard Manufacturing, said that no procedural change in service is expected and that the firms will continue to supply printing of as few as 100 labels in one week or less.

Southern Film Labs in New Atlanta Quarters

Southern Film Lab, Inc., Atlanta, Georgia, has moved to facilities at 2381 John Glenn Drive, Suite 105, Chamblee, Georgia.

New services there consist of color inter negatives, positive processing and printing. The staff has also been increased to meet Southern's growing demands for quality and service.

VPI Announces Advances In Filmstrip Services

What is reported to be the only filmstrip service in the east utilizing a control system of electronic timing for filmstrip negatives has been announced by VPI Color Center, New York.

Bernie Barnett, president of the industrial film post production house, also announced other innovations which mark advances in original master negative photography, answer prints and release print services.

F&B Ceco Opens Branch in Washington, D.C.

F&B Ceco Industries opened a Washington, D.C. branch last month at 2215 M St., N.W., to lease and service the entire range of professional motion picture equipment.

The new branch is headed by John Bennewitz, regional director of marketing. •

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the screen executive

Nathan is Time-Life Films Dir. of Sales & Marketing

Wynn Nathan, formerly vice president of Metromedia Program Sales, has been named director of sales and marketing for Time-Life films.

Nathan heads all film sales to network, educational and cable television markets, syndication and international markets.

NATHAN

HAVLICEK

Havlicek Named Manager Of New Division of Motorola

Frank J. Havlicek, formerly senior vice president and regional manager of Sterling Movies, Inc., has been appointed manager of program material for Education and Training Products, a newly created unit of Motorola Systems Inc., Chicago.

Havlicek joined Motorola to manage its film acquisition and distribution in the electronic video recording (EVR) format.

Berkey-ColorTran Names Rimmer Sales Manager

Marion Rimmer has been named national sales manager for the California based division of Berkey-ColorTran, which markets a complete line of professional lighting equipment for motion picture, television and still photographic industries.

Rimmer will be responsible for sales/marketing, making his headquarters in Burbank, Calif.

Two Promotions Made at North Shore Lab, Inc.

North Shore Motion Picture Lab, a subsidiary of Cinelab Corp., New York, has named Noel Pruess president. The former vice president of the corporation, Pruess will act as chief executive officer.

Also promoted at North Shore Lab was Paul R. Markun to vice president, responsible for all internal lab operations.

Ware Joins Superscope as General Sales Manager

Richard O. Ware has joined Superscope, Inc. as general manager of its recorded tape division.

Ware will be in charge of sales and new business contacts with major record companies who are potential customers for Superscope's custom tape duplicating service.

Burns to Head New VTR Expansion at F & B/Ceco

F & B/Ceco, Inc., New York City, has opened a full scale VTR department which encompasses products of major VTR manufacturers, rentals, sales, equipment service and plans for a VTR studio.

The new department is headed by Edward Burns, who has specialized in all aspects of the audiovisual field since 1952. Burns designed and installed one of the first optical/magnetic 35mm projectors, edited 16mm and 35mm films and sound tracks, photographed mini-movies and produced all types of audiovisuals from TV commercials to documentaries.

Satin to Head VPI Div. of Electrographic Corporation

Sheldon Satin has been elected chief executive officer of the VPI Division of Electrographic Corp. (American Stock Exchange).

Satin replaces George Tompkins, who will continue his affiliation with Electrographic as a consultant with specific assignments in the A-V area of operation.

General Cassette Corp. Names Johnson President

Bill L. Johnson has been appointed president of the newly formed custom duplicator, General Cassette Corporation, located in Phoenix, Arizona.

Johnson spent eleven years of service with Ampex Corporation prior to this appointment.

Graflex Names Gallagher VP and General Manager

Robert A. Gallagher has been named vice president and general manager of Graflex Division of The Singer Company.

Gallagher comes to Graflex from Corporate Headquarters at Singer where he has been vice president of planning and administration for the Education and Training Products Group.

Bishop Named to Succeed Rothenberger at Kodak

Martin J. Rothenberger, manager of Eastman Kodak's Hollywood processing laboratory, has retired after 47 years of service.

R. W. Bishop has been named to replace Rothenberger in the managers' position.

Bishop has been with Kodak since 1946.

Universal Education Names Wulf General Sales Manager

Universal Education and Visual Arts recently promoted Phillip Wulf to company general sales manager. Wulf had formerly served as marketing director of educational sales.

Wulf will be responsible for the continued growth and profitable sales performance of the company's 16mm non-theatrical film division.

Zworykin Award Goes to Coleman of Ampex Corp.

Charles H. Coleman, senior staff engineer for the video engineering department of Ampex Corporation video products division, has been named to receive the 1970 Vladimir K. Zwarykin Television Prize Award for his technical achievements in the field of broadcast videotape recording.

The Zworykin award is presented annually by the Institute of Electrical and Electronics Engineers (IEEE).

COLEMAN

BENNEWITZ

Bennewitz to Represent F & B/Ceco in Washington

F & B/Ceco Industries, Inc. has opened a branch office in Washington, D.C., under the direction of John Bennewitz, regional director of marketing.

The opening of the Washington office under Bennewitz' direction, is another step in F & B Ceco's program to bring local service to important clients. The office, located at 2215 M Street, N.W., Washington, D.C. 20037 will sell, lease and service the entire range of professional motion picture equipment.

U.S. Air Force Names Nash Information Staff Officer

William J. Nash, former head of the Presentation Div., Naval Ship Missile Systems Engineering Station at Port Hueneme, has been selected by headquarters,

Timeless

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screen executive . . .

continued

Western Air Force Reserve Region as information staff officer.

Nash is a member of the American Association of University Professors, American Newspaper Guild, Society of Technical Writers and Publishers, Professional Photographers of America, Greater Los Angeles Press Club, the San Francisco Press Club, and is a former vice president of the Information Film Producers of America.

Novo Names Two Execs to Education-Communications

Ira S. Stevens has been named vice president of the education/communications group of Novo Corporation. Stevens, also president of Bonded Services, a Novo Subsidiary, will direct Novo's "expanding effort in the education/communications field."

At the same time, Frederick L. Hyman was appointed vice president of marketing for the education/communications group. Hyman is president of Americom, another subsidiary.

Association Films, Inc. Names Four in Changes

Jean C. Marotta has been named controller at Association Films, Inc. Miss Marotta's responsibilities will include supervising all financial functions of the company.

E. H. Johnson has been appointed operations manager at Association Instructional Materials division. Johnson has been with the company since 1955.

Four Execs Promoted at Teletronics Int'l Inc.

Charles Manno, former vice president and general manager at VPI, has been named vice president of Teletronics International Inc.

Alfred Markim has been elected executive vice president of Teletronics. Markim was formerly president and general manager of Recording Studios, Inc., and vice president of the Landau-Unger Company.

Also appointed at Teletronics was Gerry Cantwell, now post production sales manager. Cantwell will manage the sales of the entire range of post production services.

Elected to the office of treasurer at Teletronics is William Follett.

Around the Industry

Recent promotions at Ampex Corporation include: *John T. Gillan* to product news manager in the public relations department; *Edward G. Dietrich*, national accounts and programs manager for the educational and industrial products division . . . *Robert L. Acton* has been appointed field manager, photographic products, of the New York City area of Graflex Division of Singer Corp. . . . Hanna-Barbera Productions has named *Ray Thursby* production manager of the industrial, commercial, and educational film divisions . . . Communico has appointed *John F. Schultz* account executive . . . *Donald G. Schumacher* has joined Modern Talking Picture Service, Inc. as account executive in the company's Chicago office . . . *Evan Medow* has been added to the staff of FilmFair as general counsel . . . *Paul Pruess* is the new director of development for Seattle's King Screen Productions and *Tom Kirkman* has joined the same firm as production manager . . . National Color Labs has named three executives to promotions: *Hugh W. Tribble* is vice president marketing; *C. J. Schuster* is vice president, production; and *Leonard Stopick* is assistant treasurer . . . *John O'Leary* has joined Reeves Production Services as a sales executive . . . Audio Devices, Inc. has named *John M. Ricci* group product manager . . . *Frank J. Kearney* has joined Prism Enterprises as head of national sales . . . The Walter G. O'Connor Company has added *McMillan Johnson* to their staff of motion picture and live industrial show division . . . *Edward Reible* is account executive at Goessl & Associates . . . Universal Training Systems Co. has appointed *Marvin Farwell* director of marketing . . . and Omega Productions has added *Jon Stoll* to its staff as sound director.

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THE A-V CALENDAR

APRIL

Fifth Midwest Regional Meeting of the Biological Photographic Association, April 24-26, Knickerbocker Hotel, Chicago.

Society of Motion Picture and Television Engineers, 107th Technical Conference and Equipment Exhibit, April 26-May 1, Drake Hotel, Chicago.

Department of Audiovisual Instruction, National Convention and Exhibit, April 27-May 1, Sheraton Cadillac Hotel, Detroit.

U. S. Industrial Film Festival, Awards Presentation, April 30, Palmer House Hotel, Chicago.

MAY

Film Seminar of the Northwest, May 8-9, Seattle, Washington.

American Society for Training and Development, National Conference, May 10-15, Anaheim Convention Center, Anaheim, Calif.

American Film Festival, Blue Ribbon Awards and film screenings, May 12-16, New York.

Illuminating Engineering Society, 6th Theatre, Television and Film Lighting Symposium, May 24-26, Hollywood-Roosevelt Hotel, Hollywood.

JUNE

AIA Industrial Film Festival, June 14-17, Montreal, Canada.

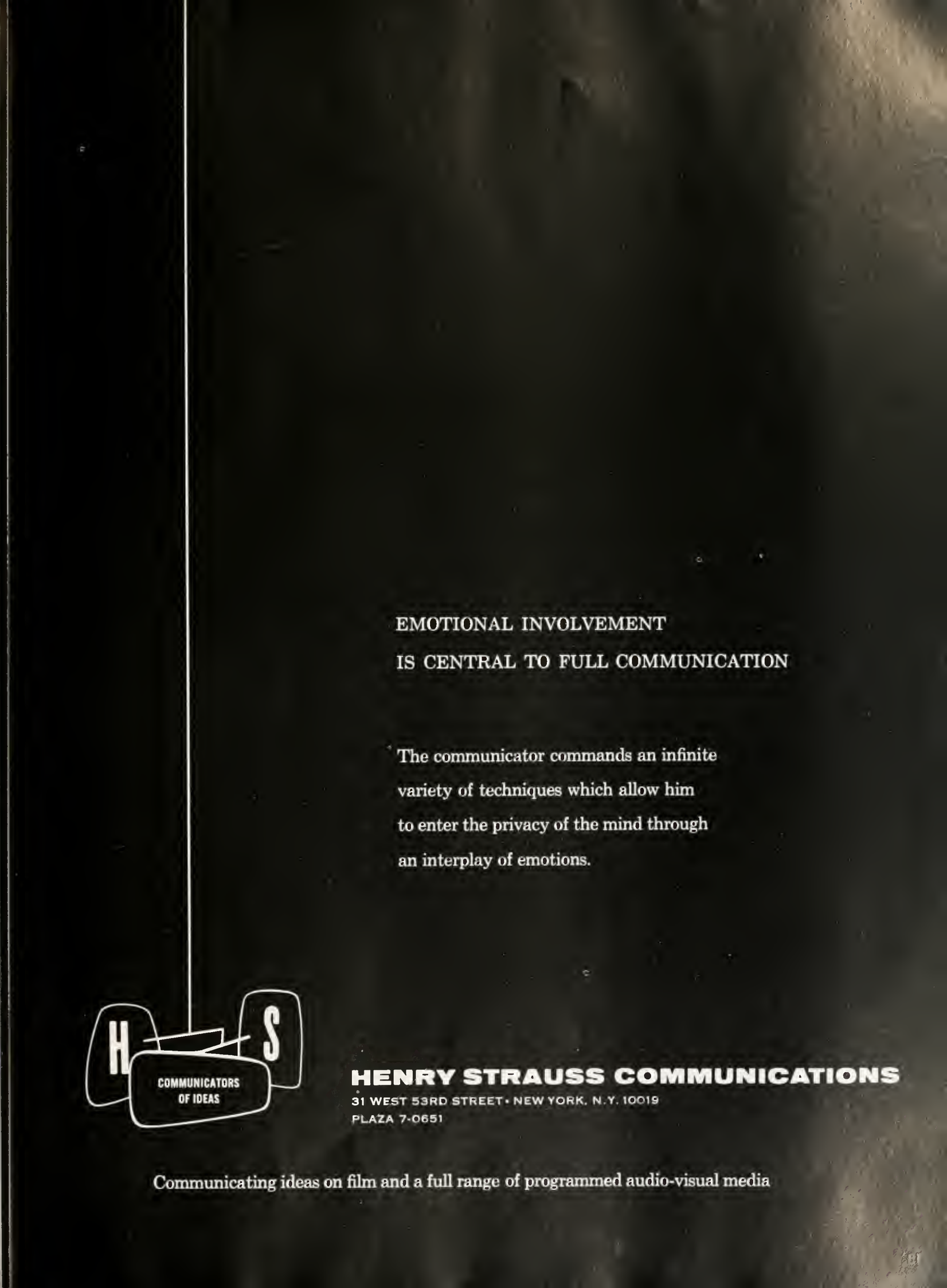
JULY

National Audio-Visual Association Annual Convention, July 18-21, Sheraton-Park Hotel, Washington, D.C.

AUGUST

International Convention of the Photographic Society of America, August 18-22, Biltmore Hotel, Los Angeles, California.

Animation Workshop, August 24-Sept. 4, Ohio State University campus, sponsored by the University Film Association and Ohio State University.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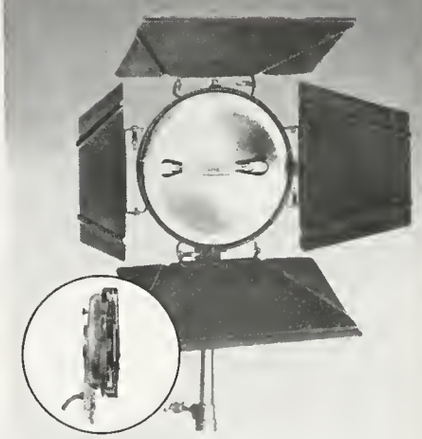

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the camera eye

By O. H. Coelln

The "Vision" and the "Practical" As They Affect the Filmmaker's Economy

IN THIS TIME when we have been liberated from everyday "crises" of publication detail, the "Eye" finds it refreshing and rewarding to behold our communications' world with a somewhat wider field of vision, yet brought into fairly sharp focus by our sense of practicality. The "vision" of one idea brought a first sizeable delegation of U.S. industrial a-v executives to Europe last fall; the "practical" came through sharing with their corporate managements the seriousness with which other leading industrial nations regard the industrial film and in these delegates achieving better understanding of the Europe in which U.S. business is so vitally concerned.

The "vision" of the United Nations' need for greater involvement in sight/sound media that will help keep the publics of all member countries aware and informed grows more practical as the UN now begins to take up the challenge following our recent consultations. The "practical" will happen when the increased flow of film between these lands brings new inter-world understanding essential to real peace.

But the over-riding sense of the practical and our more frequent travels across these United States returns us to one pervading, persistent and recurring challenge:

"What can our creative and production leaders, i.e. writers, directors, film producers of the United States do to improve their economic well-being now and in the months to come?"

For it is the creative and technical resources of these professionals in a-v communication, as individuals and as companies, large and small, *which are responsible for the bulk of informational and industrial motion pictures requiring the greatest number of* 35, 16 *and* 8mm *prints currently showing across the land.*

Yet their "group" efforts are negligible, most often defensive as producers react to escalating union rates. What *really* are some of the other "common concerns" through which *organized effort* would encourage increasing sponsorship of worthwhile films? What we're talking about is our production industry's need for a program of R&D, research and development, followed by an active nationwide program of public relations. What we're talking about is *group-sell* of the medium as well as group consideration of stupid deterrents to real economic progress.

Consider the enormous build-up of channels of sight/sound distribution: commercial television, resurgent cinema theater construction, new programming needs of cable t.v., educational t.v. and the tremendous resource of group-owned 16mm sound projectors. Super-8 sound adds still another dimension. Satellites, both for overseas and oncoming for domestic a-v transmission, facilitate broader viewing as they emphasize the urgency of *interest-holding content.*

Match these *physical* resources to the nation's social and economic problems, ask how many viewing hours are helping us to motivate young people to career opportunities, answering their questions about conservation, pollution, population growth, *ad infinitum.*

Consider some other influence groups which represent enormous a-v buyer potential, such as:

Corporate management consultants are influencing client decisions on the high-level base required for communications' budgeting. How many films are key men at Booz-Allen & Hamilton, McKinsey & Company, Arthur D. Little or Rand Corporation seeing these days? What are we doing to *show them* examples of the best product? Listen to Philip W. Shay, executive director of that group's Association of Consulting Management Engineers:

"I think the direction of future growth will be away from basic industries that process primary products toward the services sector and especially the section concentrated on education, government, and non-profit institutions, as well as major social and urban problems and emerging industries, in the '70's."

Somebody out there is talking our language even if we, as an industry of communicators, aren't communicating our interest and our latent abilities to help translate elements of the future outlook.

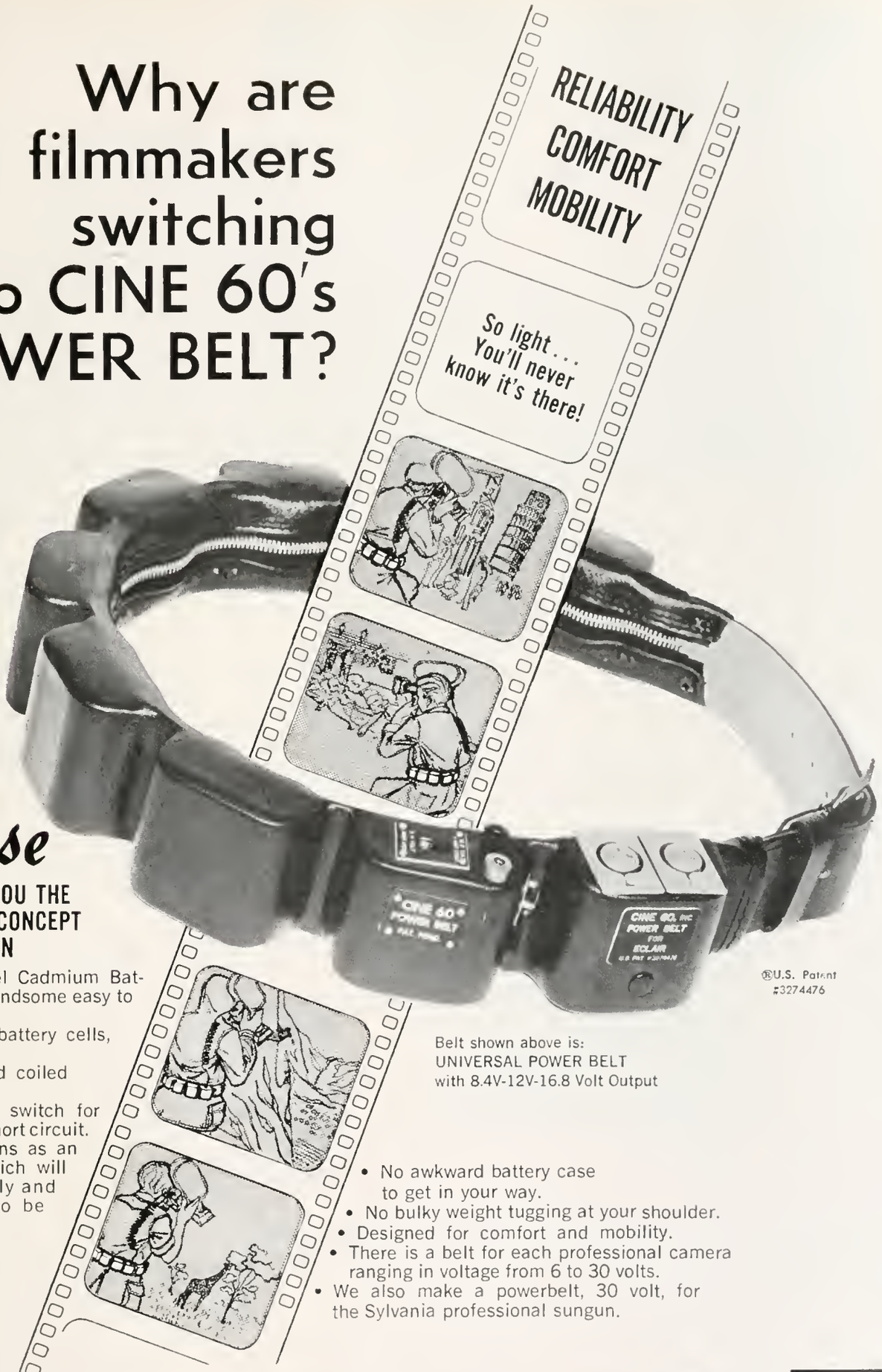
How many account executives in leading financial public relations firms have seen the best of factual films in recent months?

Oh, you'll run into a man from Hill & Knowlton at a preview for one of their client's pictures, now and then.

But what are we doing to share and showcase ideas-on-film, wherever created, to other executives at H&K and the hundred or

Continued on page 20

Why are filmmakers switching to CINE 60's POWER BELT?



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camera eye . . .

continued

more other p.r. firms who need to counsel clients to think and act on sight/sound?

Producer cooperation could lay the groundwork for activities no single company can undertake. It could survey the neglected areas of equipment standards; festival participation, news and feature preparation on industrywide subjects. Its reputation for statistical dependability would be enhanced by building on the groundwork for audiovisual survey done by Eastman Kodak's market analyst: Tom Hope.

So this idea persists as another "mountain" to climb for us and for the industry. Traveling out Southwest, East and through the Midwest, we've been encouraged by producer interest. From somewhere, somehow, these sparks may yet ignite the flame of real inter-action.

A-V Equipment: Deductible, Useful

A current Polaroid ad reminds us of an important truism about acquiring sight sound equipment. Titled "if you use it for business, it's a business expense" the ad refers to the deductibility of projector, camera and other gear under IRS regulations.

And you can help your community, your lodge, your club, your PTA, *and* your business by sharing that equipment in a time when improving communications among all kinds of groups, both young and old, is important. Thousands of available film titles await that kind of sharing.

Secular Tribute to "Why Man Creates" in Kaiser Comments

There's been a lot of comment about Kaiser Aluminum & Chemical Corporation's *Why Man Creates*. We liked the comments in SPECTRUM, a *religious* journal which calls this 25-minute, widely-honored film "an imaginative and delightful offering."

When the editors asked Kaiser why they undertook sponsorship of a film that seemed to have no immediate relation to any of their large and diversified business/industrial interests, company representatives replied that they were interested in stimulating creativity in an age of ever-quickening change and said,

"If the film motivates anybody to take a creative approach in seeking answers to new problems, then Kaiser Aluminum feels its efforts in making the film have been rewarded."

And SPECTRUM concludes "the reward Kaiser Aluminum is seeking is an intangible one but if the numbers of people who have loved it since it first came out are any in-

Continued on page 22

The moment we cease to hold each other,

the moment we break faith with one another,

the sea engulfs us and the light goes out.

James Baldwin

Vision Associates, Inc., 680 Fifth Avenue, New York City

continued

dication, we cannot but wonder if they have not succeeded.

We'll trade that comment for any one of those trophies.

Multi-Screen Film of Japanese Life Saves Day at Country's Expo Pavilion

The somehow inadequate Japanese Pavilion at Canada's great "Expo" in Montreal wasn't helped by the absence of the truly fine films producers in that land are so capable of making.

And first reports on Japan's Expo 70 at Osaka indicate that country's own pavilion, the largest on the grounds, is disappointing visitors with its gimmickry, flashing lights and over-loudspeakers. This time, however, its a very good multi-screen motion picture that is saving the day as visitors see the *real* Japan at the very end of their pavilion tours.

Correspondent Mark Gayn of the Daily News Foreign Service describes this film: "Shown on eight huge and linked screens at once, it has what the rest of the Japanese exhibit lacks — a sense of humor and compassion — the woman wiping a tear at her son's graduation from a primary school, a child weeping when her home is swept away in a landslide, workers welding a tanker, sightseers by the thousands, and, always present in Japanese life, Mount Fuji, majestic and terrifying."

While we're awaiting Jim Damon's on-the-scene report following the Expo 70 premiere of IBM World Trade's fascinating film (produced by the Hubley's), there will be an abundance of other reports from other correspondents in Japan, due for these pages in months-to-come.

Illinois Bell's Five Million Viewers

The annual report of the Illinois Bell Telephone Company, circa 1970, has a good page devoted to "We grow through involvement" (see previous paragraph). After mentioning Illinois Bell's sponsorship of a useful new television series that is helping the large Chicago area Spanish-speaking community, page 12 also discloses that Illinois Bell provided educational films and talk-demonstrations *viewed by more than five million persons last year.*

The corporate annual report is a good place to share background on the company's film program, especially if the kinds of films are out there doing a job to improve customer relations, advancing education through useful information and the like. —OHC

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In fact, ask us about *all* of today's PR film distribution channels. As part of the MCA-Universal family, we're constantly involved with most of the entertainment media, which means we're in a great position to custom-tailor just the right distribution plan for *your* film. Call us. You'll find it really does pay to talk with the man from United World.

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IFPA JOURNAL

INFORMATION FILM PRODUCERS OF AMERICA, INC.

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What Is IFPA?

Editor's Note: In response to a number of inquiries about IFPA and its activities, we are publishing the following statement of purpose and explanation of organization goals.

IFPA — The Information Film Producers of America, Inc., is a non-profit corporation. It is *the* society of non-theatrical film makers who seek through professional growth, educational programs, and free exchange of ideas, better and more effective communication skills. Aside from being a set of initials IFPA is the connecting link between the creative and the technical men and women of the A-V industry — the only link. It is the very core of the industrial apple-born of mutual need, nurtured by the swelling river of progress, and headed toward a goal of infinity.

IFPA is and should be everybody actively engaged in the growing field of audio-visual communication. IFPA people are: creative people, management people, technical people, people who work in Government industry, education, technical, promotional and enrichment fields — anywhere that audio-visuals are concerned with disseminating information to the public, as well as to the fields of research.

We promote recognition, unity and status for our profession, and provide opportunity for fellowship between our people of like interests.

We recognize and make awards to members and non-members, alike, for outstanding films produced and contributions to the state of the art.

We provide a forum for universal, national and local issues and our responsibility to report honestly and objectively to the nation and to the world.

We recognize our responsibility to the future of our profession and provide scholarships and apprenticeship to deserving experimentors and students of the filmic arts.

OUR PEOPLE PRODUCE: Technical films, educational films—teaching and training TV commercials and programs (Travel-sports-documentaries) industrial films — public and industrial relations commercial products marketing and sales proposals and reports — documentary "tell it like it is or was", medical films, scientific studies and data acquisition and recovery, plus photo-optical instrumentation and engineers, and football coaching films, military and governmental training films, special film projects, motivational, moral and public information, religious and inspirational films etc.

Films that: inform, motivate, inspire, teach, sell, document and report — this is IFPA's people.

WHY IFPA? IFPA exists because we, the people of the audio-visual industry, need such an organization to help us keep in touch with one another and the ever changing state of the art. Our internal publication, THE NEWSLETTER — our official publication, BUSINESS SCREEN, our yearly conferences, our annual international film competition, our monthly chapter meetings in Los Angeles, San Diego, San Francisco, Seattle, Washington, D.C., Chicago, San Bernardino and Dallas, our yearly symposiums — all these items assist on the task of making IFPA members the best informed people in the A-V industry.

IFPA was formed in 1957. Its annual conference, at which awards are presented (The CINDY) to honor creativity and technical excellence of non-theatrical films, is held annually in the fall. In 1968 we had approximately 250 members — today we have over 600. In 1968 we had three chapters — today we have eight and another four in various stages of formation. Our goal for the new year is 1000 members and 15 chapters.

You may be an active member if you are professionally engaged in any branch of audio-visual communications.

Midwest Chapter Chartered

In a unique use of its own medium, the Midwest Chapter of the Information Film Producers of America (IFPA) was chartered at a meeting at the Chicago Press Club February 25.

National President, Robert Montague presented the charter via a film he made for the occasion when it was learned he could not attend the chartering ceremonies in person. On hand to physically present the charter to Chapter Chairman Al LeVine of Sportlite Films was Art Rescher, Eastern membership vice president.

On hand at the charter meeting were

Continued on page 26

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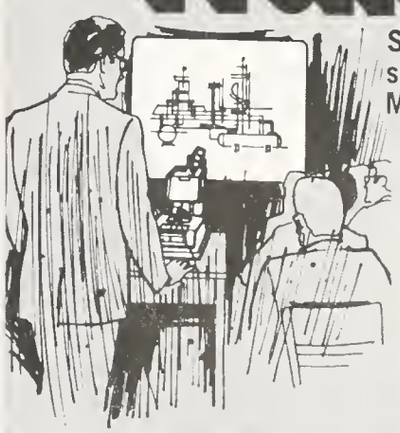

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IFPA Journal . . .

continued

Celebrating the official charter are (left to right): Al LeVine, chapter chairman; Lon B. Gregory, publicity chairman; Court'and Chilton, secretary treasurer; John Lord, sustaining member; and Art Rescher, Eastern membership vice president.

members Courtland Chilton, Jeanette Marsh, Lon B. Gregory, Jack Lusk, John Lord and Al LeVine. New members present included Murray Pattinson, Chris Iseley, Bob Hicks, Cary Brown and Ron Ascher.

The formation of the Midwest Chapter promises to be a dynamic new addition to IFPA.

Officers in the Midwest Chapter include: Al LeVine, chapter chairman; Courtland Chilton, secretary/treasurer; John Davenport, program chairman; and Lon B. Gregory, publicity chairman.

IFPA President, Robert Montague Shows "Dynamic" Background

As if the name of the company he works for had an effect on his activities, new IFPA President Robert Montague assumed his new post in the same fashion as he fulfilled every previous IFPA post he held . . . as well as his responsibilities for his employer, *General Dynamics*, Convair Division.

Montague, who is chief of motion pictures and television for GD's Convair division, also boasts another credential equally hard to find . . . he is a native Californian.

His election marked the first time in a 12-year history that IFPA has elected a national president from outside the Hollywood area.

As vice president-membership last year, he introduced many innovations to the organization such as a mobile display, streamlined application forms, an identification banner and chapter programming on a national level.

A filmmaker since 1939, "Monty" was a WW II newsreel cameraman, and has been a commercial film producer. His group at Convair produces films for the General Dynamics corporate office and serves as a support group for other divisions.

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VIDEOTAPE— The View from '70

1970 will not be the anticipated "next year" for the total videotape market. But with the arrival this year of several low cost cassette-type models, 1971 could well be the greatest year yet in the short history of videotape.

ALMOST SINCE THE INVENTION of videotape in 1956, there have been annual predictions that "next year" would see the flooding of the home market with inexpensive, practical videotape recording systems. "Someday," said every major videotape prognosticator at one time or another, videotape recorders and players on the home scene would open new programming horizons and quickly replace home movies. Almost always, the "someday" was used around the term "next year."

Those harbingers of the "someday" and "next year" have yet to see their predictions come true. It will not be this year, but 1971 could well be the "year of the successful advent of home videotape usage."

What is it?

Videotape recording is the newest and most sophisticated type of magnetic recording, and a natural outgrowth of the magnetic audio recording that has been around for years. Simply stated, it is the recording of television images on magnetic tape.

To capture high fidelity light images requires higher frequencies than sound or data recording. For example, high fidelity sound is recorded at no more than 15,000 hz (cycles per second). The most sophisticated instrumentation recorders in use today reach about 2,000,000 hz. To record high quality television pictures requires frequencies of 5,000,000 hz.

Since frequency response in a magnetic recorder rises as the speed of the tape passing the head increases, early attempts to create a videotape recorder used tape speeds of 100 inches per second or more. This resulted in unstable pictures and a small amount of program on a reel of tape.

Ampex Corporation introduced the first practical videotape recorder in 1956. The VR-1000 employed four recording heads on a metal disk that moved across the tape as the tape passed at a speed of 30 inches per second. With both heads and the tape moving, the relative tape-head speed was increased to 500 inches per second making possible high quality TV recording.

Impact

The impact of videotape recording on the broadcast TV industry was immediate and spectacular. Suddenly, programs could be broadcast in one time zone, recorded in another and replayed at the same relative hour with quality undistinguishable from the live broadcast. Stations throughout the world are now equipped for recording and playback. And, the majority of TV programming now originates on videotape.

A variation of the video recorder, employing metal discs instead of tape, makes possible the popular and familiar "instant replay" feature in sports and other live telecasts.

Undoubtedly, the invention of the video-

Continued on next page

Videotape recording and closed circuit TV installation range from the very small to sophisticated facilities like the AT&T A-V Center production and control studios shown here.

videotape in the 70s . . .

continued

tape recorder is one of the most significant technological developements of the period since World War II.

Cutting cost and size

In the years following its development, modern technology produced less expensive TV cameras, receivers and videotape recorders.

In the '60s, business, industry, government and to a degree, education were quick to grasp and employ this new medium. Now information, training and educational programs could be recorded on videotape and used anywhere.

Small videotape recorders have emerged as important adjuncts to closed circuit television in education, industry, medicine, government and many specialized fields for training and communications.

In the late 1960s, literally hundreds of companies began installing closed circuit and videotape recording systems. Japanese and American manufacturers began making and selling ever smaller, less expensive TV production and recording equipment. Sony, Panasonic, Shibaden, RCA, IVC, Concord and others represent strong competition in the videotape equipment market, although Ampex remains the acknowledged leader, in terms of existing equipment in use.

Quite naturally, the introduction of color to the business, industry, government markets followed, just slightly behind color use in the broadcast industry.

Still other innovative applications opened new markets for the equipment in the fields of data communications and education.

Widespread use

Price, size and reliability have hampered the growth and development of the medium, although the latter two items are currently within practical and acceptable standards.

The American business community discovered in videotape a major new communications tool. Since the introduction of the first low cost, portable videotape recorders designed exclusively for closed circuit TV use, American business has been heavily utilizing the new medium.

It is estimated that there are presently more than 50,000 closed circuit videotape recorders in use in the United States, with ever growing use in Japan, Europe and other parts of the world.

Corporations like AT&T, National Cash Register, Equitable Insurance, Republic Steel, Humble Oil and many others have been leaders in the field and quick to apply the new technology.

Presently available recorders range in price from under $1,000 to more than $21,000 for a color unit with sophisticated editing capability.

Variety of applications

Since 1963, when the smaller recorders for closed circuit TV use were introduced utilizing a helical recording technique, the application of videotape mushrooms. With the helical (as opposed to transverse) technique, one or two record/playback heads are mounted on a moving drum and record across the moving tape in a diagonal curve known as a helix. The rotary recording head (transverse) is still the standard in broadcast TV.

As the smaller units and tapes became more widespread, and uses become more diverse, manufacturers broadened their product lines to fit a variety of budgets and specialized applications.

The dramatic part of the videotape recording story is in the variety of its applications. Videotape recording has captured for instant replay the faraway stars, peered beneath the seas and revealed the inner human body for the enlightenment of scientists. It has helped increase factory productivity and contributed to quality control. It has given new hope to remedial students and enriched the lives of the gifted. It daily assists those involved in law enforcement, selling, teaching, training and communicating.

Here are just a few of the many interesting ways in which videotape recording is being used today:

The May Company, Los Angeles, California, uses videotape recording to demonstrate the latest women's wear, furniture, appliances and other products to their sales people at 16 southern California stores. The tapes enable company buyers to reach the entire sales force in a single presentation instead of repeating the information at each of the stores.

The Columbia Gas System Service Corp., Columbus, Ohio, is training 800 customer servicemen per year using videotape recording to keep their employees informed on new home appliance changes.

The Budd Company, Philadelphia, a major supplier of industrial automotive parts, has reduced the training time of its 16,000 labor and management personnel through videotaped programs. The courses, previously presented 25 times each, are taped once and replayed as often as it necessary, reducing speaker time and increasing uniformity.

Humble Oil and Refining Company executives in Houston have eliminated some business trips with transcontinental meetings via videotape recorders and the telephone. Executives in Houston tape their report and send it to New York where other company executives view the tape. The two groups discuss the report via a telephone conference call—resulting in significant savings in travel costs.

Republic Steel Corp., Cleveland, Ohio, has prepared 41 half-hour videotaped programs on economics, government and management development as an educational public service for use by chambers of commerce, schools and professional societies.

These and countless other examples of successful use led Willis H. Pratt, Jr., film and CCTV director for AT&T, to comment that "videotaping and the use of closed-circuit television is one of the most significant breakthroughs in internal communications that we have experienced in many years."

"For the audiovisual specialist," Pratt says, "videotape holds forth all kinds of challenge for the future. It is one of the most exciting eras we have ever had."

1971 — The awaited "next year"

With such impressive headway and success in four short years, it is no wonder everyone looks forward to "next year" as holding significant promise for the home market. Obviously, such breakthroughs will similarly have a profound effect on the expansion on usage in the business, education, government fields.

Already, significant advances have been made toward compatibility, and the introduction of the RCA, Sony and Panasonic drop-in loading units offer even more promise.

The Sony and RCA systems also break the price barrier that has obstructed videotape for so long. RCA hopes to sell its playback-only system for $400 next year. Sony has announced its color player for about $350, adding a record capability for another $100. Sony's factory-made recordings will probably be slightly higher than RCA's intended $10 for a half-hour color recording.

It seems only a matter of a relatively short time before greater compatibility is available and the expansion of recording time limits to past the present maxmum of 90 minutes.

We see 1971 as the year of the success of the home videotape player-recorders. After that, one can only guess as to how rapidly such things as economical editing, fancy fades, supers, and split-screen are added. •

Videotape Service Centers—

On The Rise

Rombex Productions Corporation is a prime example of the growing number of videotape production and service centers springing up around the country to offer users an extensive variety of specialized, quality services.

THE VIDEOTAPE production and post-production facilities of Rombex Productions Corporation, first organized in August 1969, have gone into full-scale operation at the company's newly completed offices and facilities in the Du Art Building, 245 West 55th St., N.Y.C.

Designed to be a complete production and service organization for the rapidly expanding 1" and ½" videotape field, Rombex offers post-production services in tape to film, film to tape, duplication and editing as well as video and audio production services in studios or on location.

Chief officers of Rombex are: Richard S. Marcus, President, John Anthony, Vice-President, and Philip Mancino, Chief Engineer. Richard Marcus and John Anthony have served as production engineers at the British Broadcasting Corporation's studios in London and were founders of the Reeves/Actron Corporation in New York before forming Rombex, which is a subsidiary of Du Art Film Laboratories.

The capabilities of the new Rombex facilities include kinescope transfers of all popular formats of 1" and ½" video tape (e.g., Ampex, Sony, IVC, Shibaden, etc.) to 16mm film, negative or positive, with either single or double system sound, optical or magnetic. Rombex engineers have designed image enhancement and gamma correction circuits which provide improved sharpness, stability and gradation for optimum quality in the kinescope.

Rombex's close association with Du Art provides fast and efficient film laboratory services. Du Art's extensive sound recording department provides full-scale sound transfer facilities. Other services of the company include the transfer of 16mm film to all popular formats of 1" and ½" VTRs.

Tape duplication is offered within the same format and from one format to another.

A specially designed editing console provides facilities for the creative editing of all popular 1" and ½" video tape formats.

A Rombex mobile video tape recording unit employing four Norelco plumbicon b&w cameras, zoom lenses, a broadcast vertical interval switcher and 1" VTR's recently covered a four-day conference workshop on "Explorations in the Management of Technology," for the Innovation Group at the Harrison House Conference Center in Glen Cove, N.Y. All the units in the mobile equipment are completely two-man portable and can be unloaded from a station wagon and operationally set up in less than one hour. The unit provides six preview monitors, special effects capabilities, a completely equipped director's console and switching unit and a multiple channel audio console.

The use of the plumbicon camera allows video tape recording to be carried out under normal lighting conditions. The total unit power requirements are less than 15 amps which is less than the power needed to operate one electric toaster. Hence, it is possible to tape in normal office and factory locations.

The use of a television recording technique allows for fast and efficient production for industry training and education. The use of "in house" kinescope facilities and Du Art 16mm to 8mm transfers allows complete flexibility for distribution.

Irwin Young, president of Du Art, has long felt that no service organization in the audiovisual field should restrict itself to a single medium. He believes that film and tape and perhaps other visual image transmission systems yet to come will co-exist for many years. At the same time, he has been expanding the film laboratory services of Du Art, he has also invested over $500,000, in the parallel Rombex operation. He sees the companies as a "happy marriage" of the visual arts complementing each other.

Looking over the Rombex mobile videotape recording unit are Richard S. Marcus (left), Rombex president, and Irwin Young, president of Du Art Film Labs, Inc. Mobile unit can be set up in about an hour.

Kinescopes of all ½ and 1-inch videotape formats can be transferred here to 16mm film, negative or positive, single or double system, optical or magnetic sound.

Editing facilities include a specially designed editing console for editing in all popular ½ and 1-inch formats.

Filming for Feeling in Red Cross Films

Mobility is the key to the success of the Red Cross film production unit now in its sixth year. Current films indicate that the transition to an in-house production department was a good move for the Red Cross which must strive for a certain consistent human feeling in its films.

Filming a Red Cross panel discussion are Al Rettig, audio, and Michael Gowell, cameraman.

A WATER SAFETY INSTRUCTOR on a dock in mid-Massachusetts . . . a wounded GI in an Army hospital . . . a Cajun woman watching her hurricane-devastated home being rebuilt in Louisiana . . . a young hospital volunteer in Charleston . . . a fire chief in Dallas. These were a few of the recent shooting situations covered by the American Red Cross film unit. To document the work and impact of the Red Cross, members of the unit travelled over 20,000 miles and exposed tens of thousands of feet of film and tape during the last year.

The Red Cross originally had outside contractors produce all its film. Five years ago, a self-sufficient internal production unit was started, under the direction of Norm Ross. The unit he built has evolved into a versatile crew that has been using a direct cinema, documentary approach.

Such a unit has to be flexible, mobile and sensitive in order to work well documenting a variety of situations and events. The crew of four is young, eager and creative. Alan Rettig and Michael Gowell handle direct production functions. Jeff Rosenberg is responsible for writing, promotion and production coordination. Jane Milton writes, serves as the unit's liaison with the eight Red Cross services, and acts as production assistant when the crew is on location.

Most of the unit's work is in short information films, but some time is spent in related areas. Each year eight TV spots in three lengths are produced for local station distribution. Radio spots are also produced each year for network and local use.

The Red Cross is an organization of, by, and for people. For this reason, the stress in the major film productions has concentrated on letting both Red Cross people and those served by Red Cross speak for themselves, in cinema verite fashion. In the unit's most recent production, *Aquatic School*, students and instructors talk about their water safety and first aid activities at the Hanson, Massachusetts school. The tone of the film is personal, so much so that the viewer leaves feeling as if he just had a private talk with the people at the school.

The unit's current production, now in the editing stage, is a documentation of Red Cross recovery and rehabilitation efforts in the wake of Hurricane Camille. The crew shot for almost three weeks along the storm-stricken Gulf Coast, striving to depict the human, personal aspects of what it means to lose everything in a hurricane.

To shoot without detailed scripts in such a wide variety of locations demands extreme portability. An Arri BL with a shoulder pod, a Nagra and a shotgun mike usually fill the bill. An arsenal of hand cameras, two lightweight Lowell-Quartz kits, plus extra mikes and sun guns round out the location equipment.

Since the direct documentary approach used by the unit precludes the use of detailed scripts, the films are actually shaped in the editing rooms of the Red Cross' Washington studio.

Original film is processed immediately

upon returning from location. After the original is returned, useless takes are discarded and printing rolls are made up. When the workprint is received, the matching sync tracks are transferred from the Nagra to 16mm magnetic film on a Magnasync recorder utilizing a Jensen synchronizer. Sound and picture are synced up, and the first stage of editing begins — complete familiarization with all the material. The entire workprint is screened at least three times, until the editors know each sequence well enough to quote the dialogue. Unusable material is discarded, and related sequences are screened together.

At this stage the editors have a good idea of what the thrust of the film should be, permitting the material itself to dictate the form and sequences of the film. Narration is held to an absolute minimum, and the editors often write it as they cut, using it mainly for transitions and introductions. The recently completed *Aquatic School* has a running time of 14½ minutes, but uses only 35 seconds of narration.

Editing proceeds with trimming, addition of cut-ins and cut-aways, and juxtaposition of sequences to insure maximum communication in the shortest possible time.

The physical editing is accomplished on a bench with two sets of rewinds, two viewers, and multiple gang synchronizers with magnetic sound reading heads. Sync tracks are edited simultaneously with picture in preparation for the mix.

After editing is complete, final narration is recorded and laid in. The film is then ready for mixing.

The unit's studio is capable of a two channel sync mix to picture. A third ¼" tape channel is available for non-sync presence and music tracks. In order to utilize both magnetic film channels for playback of sync tracks, productions are usually mixed to the Nagra at 15 ips, using a line-generated neopilot reference pulse.

When the mix is completed, the good take is retransferred back to magnetic film and interlocked with the cut workprint for checking. But the laboratory uses the original ¼" mix as the final magnetic generation, resolving the tape directly to the optical film recorder. When mixes require three or more sync channels the job is done at the laboratory's mixing facility.

The final step before printing, of course, is matching the original. Al and Mike usually flip a coin and the loser does the conforming.

The conformed original picture rolls and mixed track are then delivered to the lab with complete instructions. A sound color reversal composite is struck and checked for timing, effects and proper original cutting. Then a color internegative and positive answer print are made. When the positive answer print has been approved, the production is authorized for release.

About a hundred prints of any given film will be struck for use by the four Red Cross loan libraries across the country, and additional prints are available to individual Red Cross chapters at print cost. No effort is made to amortize production costs in the final print cost. The combination of good quality and low cost makes the films popular with chapters. *Air Evac*, a 1969 film about Red Cross service to returning wounded servicemen, has had a run of almost 500 prints to date.

Several months ago, Norm Ross left the section. The unit's new chief, George Manno, has a heavy background in educational and commercial television production, and will expand its base of operations to include more complex and diversified productions, utilizing videotape and electronic video recording as well as 16mm film, and letting each individual theme dictate the final method and means to be used in achieving a quality master.

The film unit feels a deep commitment to the humanitarian ideals of the Red Cross, and is uniquely situated to communicate the reality of Red Cross work. They anticipate an expanded production schedule matching the increasing programs and services of the Red Cross. •

Red Cross film crew on location at Red Cross relief center includes Michael Gowell, Al Rettig, and Jane Milton.

Al Rettig checks out the three-channel mixing console in the Red Cross film studio.

Red Cross film crew interviews Cajun woman of Gulf Coast in wake of Hurricane Camille for Red Cross film coverage.

Capturing feelings of volunteers helping to rebuild area damaged by Hurricane Camille, Michael Gowell and Jeffrey Rosenberg film a sequence.

Lumber Dealers Find Success in Visual Selling Centers

Through a series of "do it yourself" home remodeling films, lumber dealers are turning "lookers" into satisfied customers.

Sponsorship of Consumer-Oriented film presentations by national or regional trade groups had a beginning in the farm machine industry. Through the advent of Super-8 lightweight, rear-screen sound projectors, such groups can now attain assured success, at lower-dealer-unit-cost, than has been possible in earlier years.

An example of real progress in this field of association-sponsorship for dealer-oriented consumer salesroom showings is the recently announced "Dealers' Customer Visual Information Program" of the National Lumber & Building Material Dealers Association. Created by Jim Stewart and his staffers at Stewart Advertising, Inc., Carnegie, Pennsylvania, here is why this program is especially noteworthy:

1. The Dealer V-I Program is a complete package, including a Super-8 repeater projector, thoroughly pre-tested for nationwide offering; *plus* five already-completed 10-minute color motion pictures on popular do-it-yourself projects; *plus* a quantity of customer "take-home" literature for each film subject; *plus* a supply of promotional envelope stuffers describing the Dealer Visual Information Center (note the showcase concept here); plus dealer display room posters announcing the Center; *plus* a 16-page Visual Selling Center Guide Book which gives the subscribing dealers important sales promotion and merchandising ideas; *and*, finally, a monthly Visual Information Program newsletter which the participating dealer can use for his prospect mailing list.

Now that's a package! And it is really inexpensive with the total package priced in the range of $650, including the selected MPO Repeater Projector, the five films and the printed materials.

We saw the films in February at a Chicago building materials show. They're very professional in style and content, covering such title subjects as *Prefinished Panel Sheets, Floor Tile, Ceiling Tile, Roofing Shingles,* and *Exterior Painting.* Straight, how-to-really-do-it-right stuff, with no fancy music, wipes, dissolves or gimcracks which aren't needed. Just the facts, maam, so you or Dad can feel that tackling that extra room, refinishing an old room or improving your living place is both possible and probable.

Sit and watch the film of your choice after slipping its handy cartridge into the MPO Repeater . . . you'll be as fascinated as we were! Easy to load, bright and clear to the eye on the screen.

How did Jim Stewart go about selecting that particular machine? Well, he says that very extensive tests were conducted on all equipment submitted for procurement. And the MPO job just always worked best, was least troublesome and came with top guarantees of fast replacement in case of breakdown in the field.

That's what the *buyer* said.

But, behind the scenes, this program makes a great deal of good economic "survival" sense to participating dealers. For one thing, there's an obvious slowdown in new house construction while today's high mortgage interest rates prevail.

Dealers need to *promote* and *sell* this do-it-yourself-market. But to "do it" successfully, they need to spur potential home workers to accept the minimum requirements of skill, the ease of use and the beauty of today's home rebuilding and improvement materials.

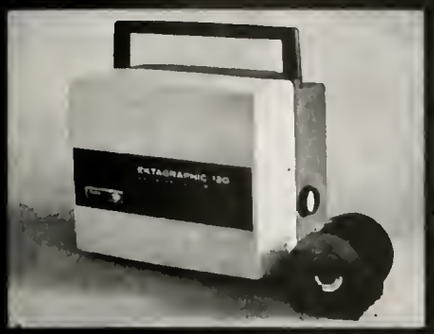
And they needed what this program has given: complete promotional guidance to develop salesroom audiences.

As Jim Stewart puts it "increased sales of accessory and related items derived from his Visual Selling Center, plus savings in valuable man-hours by not having to verbally explain "how-to-do-it" will help amortize a dealer's initial program investment in a very short time."

Manufacturers of building materials can obtain an eight-page brochure describing this Visual Information Program by contacting the National Lumber & Building Material Dealers Association, 302 Ring Building, Washington, D. C. 20036 or drop a note to enterprising Jim Stewart at Stewart Advertising, Inc., P.O. Box 102, Carnegie, Pa. 15106. •

Sequences from the "how-to-do-it" film on installing floor tile.

Potential customers watch one of the film series on a cartridge loaded projector in participating dealer's showroom before buying materials and equipment for home improvement project.



Kodak presents a fully automatic cartridge-loading projector that makes it a snap to show movies.

"Snap"

Kodak's done it for you—snap-on movies with the new cartridge-loading *Kodak Ektagraphic* 120 Movie Projector. Just snap on the new Kodak super 8 cartridge, and the show's on.

With the *Ektagraphic* 120 Projector, there's now a low-cost, portable, easy-to-use display system that makes it a snap for anyone to show films. Mean anything to you and your business? Like the fact that now your films are more usable by more people in more places? And the fact that now's the time to consider reducing more of your 16mm films to super 8 for even wider distribution? Think about it.

The *Ektagraphic* 120 Projector is rugged—completely dependable. You can instantly repeat any part of the film by just pressing a button. You can also project any frame as a still picture. At the end, the film automatically rewinds back into the cartridge—ready to show again, right from the start.

And the unique new Kodak cartridge? It's also a snap to load or unload with standard super 8 reels in 50- or 100-foot lengths. Just snap it open. Drop in the film reel. Snap the cartridge closed, and it's ready for showing. To edit or clean the film, simply snap open the cartridge.

A Kodak Audiovisual Dealer will be glad to show you how the new *Kodak Ektagraphic* 120 Movie Projector can become a convenience tool in your film operation. See him, or contact the nearest office listed below.

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Chicago SMPTE Conference to Follow Successful '69 Format

The 107th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers to be held April 26-May 1 at Chicago's Drake Hotel will reportedly follow the successful program format of last year's conference in Los Angeles.

Technical papers to be presented at the conference on laboratory practices and television include:

"Standardization in the Video-Tape Recorder Industry," by R. N. Hurst, Commercial Electronic Systems Div., RCA Corp., Camden, N.J. A reevaluation of video tape recorder standards will be given with a new look at how the continuing use of standards benefits the industry.

"Compact Optical System for Field/Line Sequential Color Videotelephone Camera," by R. L. Eilenberger, F. W. Kammerer and J. F. Muller, Bell Telephone Laboratories, Inc., Holmdel, N.J. A very compact optical system has been designed to implement a field/line color camera for videophone use which uses a spectral separation prism and dichroic reflectors. Conversion to an electrical signal is via a pickup tube provided with a new form of composite fiber-optics/clear-glass faceplate.

"An Improved Servo System for Quadruplex Video-Tape Recorders," by Harold V. Clark, Ampex Corp., Redwood City, Ca. The system is examined theoretically with the practical results of an experimental system presented showing their significance to future designs of video tape recorders.

"Automatic Color Phase Control System," by Y. Itoh and Y. Inoue, Tokyo Broadcasting System Inc.; K. Saitoh, and N. Ideshito, Nippon Electric Co., Ltd., Tokyo. The intention of this system is to maintain automatically color quality by use of a variable-phase voltage shifter installed in the video transmission route.

"A Solid-State Machine Control Assignment System," by R. J. Smith, Commercial Electronic Systems Div., RCA Corp., Camden, N.J. A new control console is described which allows operation of any machine in the TV station from a number of operating positions throughout the station.

"A Method for Reporting Exposure on Color Negatives," by Dr. Frank P. Brackett and Fred H. Detmers, Technicolor Inc., Hollywood. A system for reporting exposure in terms of numbers on an arbitrary scale will be described. Means for keeping the scale constant in the face of varying conditions will develop into a new language of communication between laboratories, cinematographers and photographic effects technicians.

"System Sharpness Calibration of Commercial Super 8 Prints," by John C. Norris, Photographic Technology Div., Eastman Kodak Co., Rochester. The production of commercial prints in the super 8 format can be accomplished via several printing systems. The sharpest prints can be produced by reduction printing from 35mm negatives. However when speed and economy are necessary a 16mm reversal original/16mm internegative/optical reduction system will prove to be the most practical.

"Film Dynamics of A Rolling-Loop Film Transport System," by William C. Shaw, Multiscreen Corp., Galt, Ontario, Canada. Work on the commercial development of a 70mm motion-picture projector has resulted in the design of an appropriate film guide and the use of air jets to assist in forming and picking up film loops before and after passing the projection lamp. A description is given of the behavior of the film as the rolling loop forms, grows and moves toward the projection gate.

In addition to the regular conference program a symposium on Production, Control and Use of Color Television Film to be held April 30 and May 1 will feature a number of tutorial papers and discussions covering the entire area of films relating to television.

Let's cut out the problems.

Editing, one of the most essential and creative steps in producing a film, is the subject of a booklet we have produced. It contains valuable information about the equipment, the procedures, and the language of editing.

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Running at 64-frames per second, the Bolex would have been perfect for that slow-motion study of that high-speed machine.

With a 400-foot magazine and constant speed motor, the Bolex could have given you 12-minutes of shooting capacity for that film about the assembly line.

You could easily have attached the Bolex to the microscope for that sequence in the research film.

And the Bolex, with its wide range of lenses and easy one-man operation would have been the perfect choice for that worldwide public relations film. It could have handled the arctic and tropic sequences without getting frostbite or sunstroke. And done the sync sound portions, as well.

But you won't be able to borrow the Bolex this time. It's being used to do a time-lapse study of the construction of the new plant. And it's going to be tied up for awhile.

Maybe what you need is another Bolex.

A Bolex makes as good a second camera as it does a first. Because with Bolex you can get exactly what you want in a camera You never have to buy more capacity than you need.

You might start off with a compact 100-foot Bolex and later extend your system to include a 400' magazine with motor drive for sync sound shooting.

If one of our zoom lenses (with or without automatic exposure control) will do the job, fine. If not, Bolex also offers extreme wide angle lenses. Telephoto lenses. Macro lenses that focus as close as 1". Lenses as fast as f/1.1, with pre-set diaphragm. Whatever you want. And never more than you want.

Whatever Bolex you choose, you'll have a camera capable of turning out films of professional quality—rock steady and sharp. A camera whose built-in features can produce fades, lap dissolves, double exposures and many other sophisticated effects.

Below are suggested Bolex combinations for various uses.

For a free 32-page catalog, Industrial Bulletin and list of Bolex dealers near you, write to address below:

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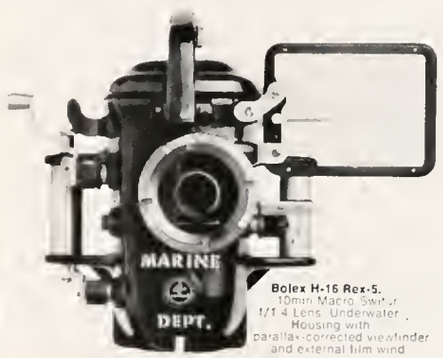
1900 Lower Road, Linden, N J 07036.
Other products: Hasselblad cameras and accessories, Hermes typewriters and figuring machines.

Bolex H-16 Rex-5 Camera. Vario-Switar Zoom Lens with fully automatic through-the-lens exposure control 400' Film Magazine with Take Up Motor. MST Constant Speed Motor with sync generator for synchronous sound recording.



Bolex H-16 Rex-5. 10mm Macro Switar f/1.4 Lens. Underwater Housing with parallax-corrected viewfinder and external film wind

Bolex H-16 Rex-5. 25mm Macro Switar f/1.1 lens 400' Film Magazine with Take Up Motor. Variable Speed Motor.

Bolex H-16 Rex-5. Vario-Switar Zoom Lens with fully automatic through-the-lens exposure control. 400' Film Magazine with Take Up Motor. MST Constant Speed Motor with sync generator. Blimp for silence.

picture parade

Careers in Paper Industry Explored in Film

What's So Special About Paper? is a career guidance film from the American Paper Institute. Narrated by Chet Huntley, the film covers a wide range of job opportunities in the paper field and also illustrates the industry's socially responsible role in water conservation, forest management and the training of the unemployed and unskilled. In addition, the film demonstrates a variety of unusual and exotic uses of paper and shows product development and the scope of the ever-growing usefulness of paper.

Teenage attitudes and opinions are revealed by students, filmed at their own high schools, who ask questions about the paper industry in terms of their values. Huntley and a variety of spokesmen present realistic answers. The film is available from Modern Talking Picture Service, Inc.

Motion Picture As Timely As Today's Headlines

Can We Wave The Flag Too Much?, a 5-minute, 16mm color film is a moving tribute to all that is great in American history and depicts the many reasons for a resurgence of loyalty and faith in the United States.

It is a hymn of praise for all that the flag represents: Jefferson, Washington, Franklin, Lincoln, Gettysburg, Valley Forge, Normandy, Wake Island, Korea . . . and now the moon.

The film is for sale and may be obtained by writing to Association Instructional Materials, 600 Madison Avenue, New York 10022.

"A Nice Kid Like You" Bridges Generation Gap

Drugs, sex, parents and the problems of America as seen by college students today are discussed frankly and forthrightly in interviews and "rap sessions" in a 16mm film, *A Nice Kid Like You*, now available for sale, rental and preview from the University of California Extension Media Center, Berkeley.

Designed to provoke constructive conversations across the generation gap, the 38-minute black and white film provides an honest, open encounter in which students strongly criticize hippies and the drug scene as well as the "establishment."

A Nice Kid Like You was produced by Gene Lichtenstein of the Education Research Center at MIT, with the guidance of the Committee on the College Student of the Group for the Advancement of Psychiatry.

Fishing Aids in Veteran's Rehabilitation

The story of the rehabilitation of a wounded Vietnam War veteran combines with the spectacular scenery and sparkling streams of Alaska in a new motion picture. Entitled *The Open Road*, it is a 27½-minute, 16mm color and sound film.

The story concerns a seriously wounded soldier whose civilian life activities included a love for fishing. Fearing that he may never enjoy the sport again, he is despondent about his lot and outlook for the future.

The film shows in compact segments the rehabilitation work done in a military hospital. The therapeutic value of fishing with the aid of new ideas in fishing equipment, is shown in a major portion of the film which takes the G.I. and the viewing audience to the splendid and unspoiled hunting and fishing grounds of Alaska.

The film is exciting as well as instructive. It is available for free showings by sporting goods dealers, youth and servicemen's organizations, sportsmen's clubs and other groups interested in rehabilitation and outdoor sports. Prints can be reserved by writing to Woodstream Corporation, Lititz, Pa. 17543.

Summit Releases More Exciting Ski Films

Summit Films has recently released three new ski films. *The Moebius Flip* is a fantasy movie about a group of skiers who find that the world has flip-flopped onto the other side of reality. They perform a variety of daredevil stunts in an attempt to return to reality, including the sensational "Moebius Flip" by Hermann Gollner. The 28 minute, full-color film includes some stunning visual effects and pioneering film techniques. It is being distributed by Association Films and Modern Talking Picture Service.

Ski Racer is a highly personal and mood-provoking treatment of the excitement, anxiety and thrills of competition skiing. This 36-minute color film features a closing sequence of free pleasure skiing by super-star, Jean Claude Killy. *Skileidoscope* (28 minutes) presents a warm and often humorous treatment of skiing pleasure at Vail, the famous Colorado resort.

Ski Racer and *Skileidoscope* are available from Modern Talking Pictures.

Canning Industry Model For Economics Film

Everyone plays the game. It puts food on the table, clothes on your back, transports goods, and is involved with every aspect of buying, selling, and using things.

Sandler Institutional Films, in cooperation with the National Canners Association, has produced a ten-minute film, titled *Economics* depicting how the concerns and resources of a community are administered.

When a youngster buys a product he is, in effect, demanding that industry put up risk dollars to deliver the goods when and where he wants them. The canning industry is the industrial model upon which the film is based.

Someone has to pay the farmer to plant the seed to get the raw material to the cannery and out to the retailer. The central portion of the film is designed to bring all aspects of the national economy into focus. From the coal mines of West Virginia to the steel mills of California; from the forests of Oregon to paper factories.

For more information write Sandler Institutional Films, 1001 N. Poinsettia Place, Hollywood, Calif. 90046.

Film Examines Importance Of Personal Space

An experiment exploring the phenomenon of personal space and the responses of middle-class Americans when someone encroaches on this space by approaching them too closely is recorded and analyzed in *Invisible Walls*, a 16mm film now available for purchase, rental and preview from the University of California Extension Media Center, Berkeley.

The 12-minute black and white film documents the reactions of unsuspecting subjects when their personal space is violated by trained experimenters who are ostensibly conducting a consumer survey. The subjects' varied physical responses, which reveal their feeling of discomfort, are demonstrated and analyzed, and are seen to follow several patterns; the patterns are shown to be learned, rather than innate, and to be culturally derived. The film also shows how children learn these response patterns, and it offers some observations on how growing population pressures may affect Americans' sense of personal space.

Ducks Unlimited Assures Unlimited Supply of Ducks

Instant marsh? Just add water. The way Bing Crosby explains it in *The Wetlanders*, it's as natural as rain rolling off a duck's back.

Crosby is at his casual best in this documentary, produced by

Crawley Films, which explains the vital conservation work of Ducks Unlimited. The face of the land is changed so that the autumn flyways are filled. Breeding ground construction begins after planning and discussions with landowners. The earth-moving equipment of Ducks Unlimited then pours in to rehabilitate the wetlands of Canada's prairie provinces. As winter's snowfall melts into diverted drainage systems, the plans (and the ducks) get off the ground.

The next stage of marshland management is left to the drakes. Soon eggs begin to hatch and the surface is rippled by thousands of newly-arrived webbed feet.

For information on how to obtain the film, write Ducks, Unlimited, P. O. Box 66300, Chicago, Illinois.

"Vacation—Southern Style" Shows Old and New South

Vacation — Southern Style, a color film showing the tourist attractions, historic landmarks and resort areas of Georgia, Alabama and Mississippi, is now available to community organizations and travel groups through Association Films.

Presented by Humble Oil and Refining Company, the 28-minute motion picture contrasts the traditional South with its antebellum heritage to the new South where growth and progress are the hallmarks. The film covers natural and historical landmarks, plantations and resort and recreational areas.

Australian Legends On 16mm Film

Two unusual Australian legends are presented in films produced by Concept Films International and distributed through Association Instructional Materials. *Story of the Southern Cross* tells an aboriginal legend of the creation of the constellation.

A Time of Giving tells the story of St. Nicholas of Myra, the original Santa Claus.

Secrets, Mystery of Ocean Revealed in Film Series

A series of 22 minute films, available in 16mm and Super 8 sound, record the first year of Jacques Cousteau's anticipated five-year voyage exploring the world's oceans. This modern day Captain Nemo has made countless expeditions charting life in the hidden crevices across the ocean floor.

For a description of the films, write Doubleday Multimedia, 277 Park Ave., New York, New York 10017.

CBS 21st Century Series Available on 16mm Film

McGraw-Hill Films has announced the release of the entire 1969 CBS news series, the 21*st Century Series*. Narrated by Walter Cronkite, the series is suitable for junior high through adult age groups and covers ideas, inventions and discoveries of today that will shape the world of tomorrow.

The films are relevant to courses in science, art, current events, education and contemporary social problems, and are excellent for use by community groups and adult discussion groups.

For a descriptive list, including purchase or rental information, write McGraw-Hill Films, Dept. DF, 330 West 42nd Street, New York 10036.

Safety Film Has New Slant For Junior High Schools

Today's child, brought up in a highly electrified world, takes safe, convenient electric power for granted — almost as much as the air he breathes. But the hazards of electricity in unusual circumstances — a wire felled by a storm, for example — may be outside his experience. A new film strip, for school use, seeks to alert and safeguard him.

Called *Current Facts* and written primarily for junior high school level, the production takes a novel approach to explaining shock hazard. "Don't make yourself a pathway to the ground, is the theme. The 16 minute, 90-frame sound filmstrip, done in full color, first explains the basic electrical circuit in unusual diagram form, emphasizing the common use of grounding. Then it shows how defective wiring and appliances make one a pathway to the ground completing the circuit — the wrong way.

Inquiries should be directed to the producer, Admaster, Inc., 425 Park Ave., S., New York 10016.

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new products review

Carousel Slide Projector Serves Still Another Use

Yet another use has been found for the ubiquitous Carousel slide projector. This reliable tool, found on almost every audio-visual equipment shelf, is now the initial activating force of a mixed media programmer that is so simple to set up that even the neophyte can prepare, edit and deliver a sophisticated multi-media presentation with the precision of an audio-visual "pro."

The Visual Environments MP-25 Programmer accurately controls on and off functions for as many as 50 Kodak Carousel slide projectors in dissolve as well as motion picture projectors, tape recorders, house lights or any other electrically operated gizmos. And the unique thing about it is its ability to use an unmodified Carousel to deliver cues to the control console. To

Simplicity and reliability are key factors in this programming system.

convert the Carousel into a cue transport mechanism all that is required is to replace the projector's lens with the optical reader part of the MP-25's system. It slips in as easily as the lens.

In place of slides in the Carousel circular trays, 2"x2" slide-like cue cards are placed. Each card has 25 numbered and partially perforated holes. To activate a particular projector you simply punch out its designated number on the cue card with the tip of a pencil. By punching several holes in a card any number of projectors can be brought into action simultaneously. With 50 projectors and dissolve units, 50 changes may thus be made at once.

The big advantage of the system is its simplicity and reliability. Cards are easily punched and changes may be made in a few seconds by re-punching a new card and throwing the old one away rather than by re-punching or mending a paper tape or re-beeping a magnetic tape. Another advantage is that the presentation may be reviewed slide by slide in reverse for checking, without going back to the beginning and starting over.

On the MP-25's control console are 25 lighted buttons which tell the contents of each cue card as the program progresses. For flexibility, any individual projector may be advanced or reversed independent of its programmed cues.

Inquiries on the new MP-25 Programmer should be directed to *Visual Environments, Inc., Dept. BSC, 225 East 45th Street, New York, N.Y.* 10017

High Speed Super 8 Printer From Optronics

The Optronics Mark X high speed Super 8 quad printer is specifically designed for color release prints. It operates from 16mm color inter-negatives for continuous flow optical reduction printing of four rows of images on 35mm film perforated in the "5 rank" pattern. Using Type 7380 raw stock, the printer achieves production rates of 200

The Mark X promises long life and low maintenance.

to 400 feet per minute, depending on the lamp source option.

The Mark X is equipped with 3000 foot film capacity, forward and reverse operation, constant tension takeups, custom designed p u p i l-splitting "apochromatic" lens system, oil-drip lubrication and ultra-precise ball bearing drive system. For more information, write *Optronics Technology, Inc., Dept. BSC, 118 West 29th St., New York* 10001.

Camera Stand Fills Special Requirements

Merv's Polytechnic Camera Stand is a low cost, multi-function device designed for the special requirements of the in-house photo group, motion picture producers, independent photographers and artists. The geometrically rigid stand operates from a sitting position with camera reflex

Merv's Camera Stand is available with several fast-attach accessories.

viewer at eye-level and controls grouped for operation-by-feel.

Also available is an animation easel for art production for motion pictures and slidefilms, slides, tv commercials, etc. For information write *Mervin J. Updegraff, Dept. BSC, 17040 Otsego St., Encino, Calif.* 91316.

Rear Projection Screen Lightweight, Compact

A rear projection screen, designed for any sound/slide projection system, is excellent for desk top presentation, individual training or slide editing. Built of plastic with a high quality mirror, it measures 11" by 11½" and collapses to a ½" thickness, easily fitting into a standard projector carrying case.

A large 8 x 9" format for a square or vertical picture can be

A rear projection screen for use with any sound/slide projection system.

accommodated. The unit weighs 2 pounds. Write *Vis-U-Line Systems, Inc., Dept. BSC, 5319 Hollywood Blvd., Hollywood, California* 90027.

Tape Interchange Possible Between Countries

Two videotape recorders permitting tape interchange between countries using different recording and playback standards are offered by International Video Corp. The IVC-811 will reproduce 60 Hz, 525-line recordings while operating on a 50 Hz line. Also, it records and reproduces 50 Hz 625-line tapes compatible with all VTR's using the IVC format and intended for use on 50 Hz power. The two operating standards are switch selectable at the control panel.

The IVC-810 performs the opposite function. For full information write *International Video Corp., Dept. BSC, 675 Alamanor Ave., Sunnyvale, California* 94086.

Eumig Announces Three Zoom Reflex Movie Cameras

Eumig, Inc. has announced three new zoom reflex movie cameras. The super 8 Viennette 3 is fully automatic and has a zoom range from 9 to 27mm. The Viennette 5, also automatic.

Continued on page 42

EUROPEAN CURRENCY REVALUATIONS HAVE CHANGED SOME CAMERA PRICES

So which is the least expensive, totally professional camera: the Arriflex 16S/B? No. The Eclair CM3.

What's more, the CM3 lets you change magazines in five seconds, plus...shoot 16 and 35mm with the same camera!

The Franc has been devalued; the Deutsche Mark has gone up. As a result, most French products, including Eclair cameras, have become less expensive on the U.S. market, while most German products have gone up in price.

With two 400 foot magazines, three lenses and constant-speed motor with sync-pulse generator, the CM3 now costs about $200.00 less than the Arri S/B GS similarly equipped. Not much less, certainly. But with all its features, you would expect the CM3 to cost a lot *more*. The Arri S, of course, is the least expensive Arriflex. It's the one with a body designed for 100 foot loads, to which you can attach a 400 foot magazine.

The CM3 is the Eclair camera that won an Academy Award for its design. In addition to its five-second clip-on magazine change and its unique capacity for shooting both 16mm and 35mm with the same camera body, same motor and same lenses, (different magazines), the CM3 gives you extremely bright and accurate reflex viewing, (simpler optics, groundglass at the film aperture), a viewfinder and eyepiece that each rotate through 360°, (any angle, either eye), three heavy duty bayonet lens mounts, (for critical seating of wide-angle and zoom lenses), plus a variable shutter, matte box and sound blimp.

You can also adapt the CM3 to shoot 35mm Techniscope in seconds, at no cost; and the CM3 accepts Panavision lenses. Most features are being shot wide screen, most commercials in standard 35mm, most industrials and documentaries in 16mm. The CM3 is the only camera that will shoot all three formats. What's *your* next job going to be? And the one after that?

For a CM3 brochure, write to Eclair Corp. at 7262 Melrose Ave., Los Angeles 90046.

eclair

has a Eumig 14 element Vario Viennar f/1.8, 8-40mm zoom lens.

The Macro Viennette 8 adds an f/1.8, 7-56mm Macro Vien-

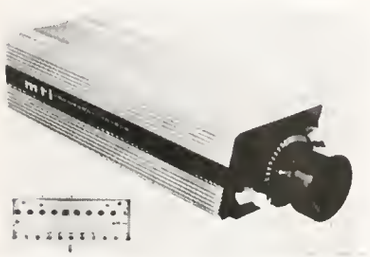
One of Eumig's reflex movie cameras is the Viennette 8.

nar zoom lens which focuses from infinity to 0, utilizing the full zoom range. For more information and specifications write *Eumig (U.S.A.) Inc., Dept. BSC, 101 West 31st Street, New York, New York* 10001.

A complete line of squeeges for lab processors, including Ott, box, vacuum, knife and wiper squeeges, as well as a pre-dryer, is available from Treise Engineering, Inc., Dept. BSC, 1941 First Street, San Fernando, California 91340.

MTI Introduces Low Light Level Camera

The MTI isocon camera is designed for use in applications where light levels are extremely low. A significant increase in sensitivity may be realized in static applications permitting integration of charge buildup. It is de-



Isocon camera produces useable pictures at 10 to -6fc photocathode illumination.

signed to utilize the operating advantages of the isocon tube which over-comes the limitations inherent in low light level image orthicons.

The long-life burn resistant, electron conducting glass target isocon tube is available in a variety of photocathode surfaces with different spectral responses and a fiber-optic face plate for coupling to image intensifiers for extremely low light level pick-ups. MTI's cameras use the English Electric Valve isocon tube, distributed by Visual Electronics Corp. For specifications write *Maryland Telecommunications Inc., Dept. BSC, Cockeysville, Maryland* 21030.

Lightweight Battery Pack Offers Longer Life

Dynasciences' portable battery pack, weighing only 3¼ pounds, will drive up to six 400-foot 16mm film magazines before needing recharging. The unit features circuitry that prevents overcharging or damage to the camera motor should the charger line cord be left plugged in while the camera is connected to the pack. There is also a built-in undervoltage circuit that prolongs battery life by preventing battery discharge below recommended limits.

The 9-volt batteries are recharged in approximately 12

Life expectancy of this battery pack is two or three years.

hours by connecting the integrated AC line cord to a 110 volt, 60 Hz outlet. More information is available from *Scientific Systems Division, Dynasciences Corp., Dept. BSC, Township Line Road, Blue Bell, Pa.* 19422.

Crossfield Designed Deck From Tandberg

The 6000X stereo tape deck is a 3 speed, solid state, 57 transistor instrument making possible professional quality recordings even at slower speeds.

The compact deck offers 4 precision-gapped, mumetal screened heads with bias design. It is available in quarter-track and half-track models, may be used with low noise, high output tape and operates in vertical or horizontal

Tandberg's 6000X tape deck has a walnut cabinet.

position. More information is available from *Tandberg of America, Inc., Dept. BSC, P.O. Box* 171, *Pelham, New York* 10803.

File and Store 8mm Film Cartridges

Filing and storage libraries for Kodak Super 8 film cartridges are available in one or two draw-

These libraries are constructed of steel with double side walls for greatest strength.

er models. These libraries are modular and lock-stack with other Luxor audiovisual materials libraries.

Cartridges are filed in four indexed compartments with movable bookend dividers which keep the cartidges to the front for easy title selection. Write *Jack C. Coffey Co., Inc., Dept. BSC,* 104 *Lake View Avenue, Waukegan, Ill.* 60085.

Economic Synchronization For Tape/Slide Program

Edmund's Tape-Slide Synchronizer provides any photographer, amateur or professional, with an inexpensive tool to synchronize a tape-slide program. Record on-the-spot sound or music to go along with your slides and your own narration.

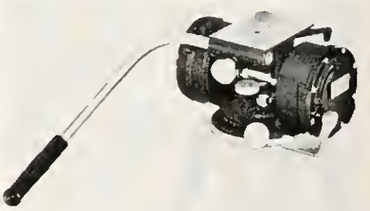
Slide advance signals are im-

Edmunds synchronizer measures only 4" x 3" x 1½".

pressed on the tape by simply pushing a button. For more information, write *Edmund Scientific Company, Dept. BSC,* 555 *Edscorp Building, Barrington, N.J.* 08007.

Lighter Head for Heavy Cameras

O'Connor Engineering Laboratories has developed the Model 100-C fluid head for motion pic-



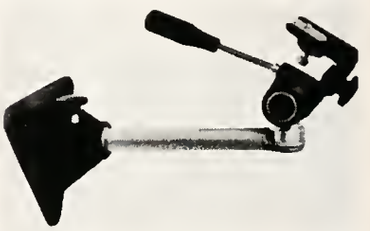
The Model 100-C is significantly lighter than the 100 which it replaces.

ture and TV cameras weighing up to 100 pounds. The new head weighs only 16 pounds and features a camera tie-down "cinch lever" for faster mounting and releasing with no loss in stability.

With an operating range of 0 to 120°F, the new head is suitable for rugged field operation, protected by special seal rings from water, dust and sand. Further information may be obtained from *O'Connor Engineering Laboratories, Dept. BSC,* 3490 *E. Foothill Boulevard, Pasadena, Calif.* 91107.

CCTV Camera Mount for Wall, Ceiling, Floor

A wall mount, engineered to securely support and aim CCTV



Installation and removal of the camera from this mount is simple and fast — even in hard-to-reach locations.

cameras, has a fully adjustable pan head with 3-way controls. Panning handle locks horizontal and vertical action; a front tilt knob also permits side tilt a full 90 degrees right or left for more precise aiming.

All parts are precision machined of aluminum. Standard tubular arm puts camera about 11 inches from wall. Models also available for floor, table or ceiling installations. For further information write *Welt/Sale-Lock, Inc., Dept. BSC,* 2400 *West 8th Lane, Hialeah, Florida* 33010.

Inexpensive, Lightweight TV Support Equipment

Innovative Television Equipment's D3 Dolly is a rugged lightweight unit with a load capacity of 300 lbs. Each dolly leg has a 4" diameter caster with brake. Each caster can be set for free swivelling or can be indexed for tracking by adjusting spring loaded pins.

Another piece of lightweight TV support equipment is the ITE

Lightweight but rugged dolly for television use.

T10 Elevator Tripod with a load capacity of 165 lbs. Large diameter legs and center column are retained in position by positive locking devices and center spider stay rods. Locking grooves are provided for attachment to the dolly. Further information is available from *Innovative Television Equipment, Dept. BSC,* 11661 *San Vicente Blvd., Los Angeles, California* 90049.

Timelapse Analysis System Features Economy

A Timelapse Super-8 Analysis System for medical documentation, time study in training and education, surveillance, warehouse inventory control, etc. can compress up to one day's events into ½ hour viewing time. The complete system includes self-powered camera with 5 to 1 zoom lens, reflex viewing and automatic exposure control, a choice of speeds, a remotely controlled flickerless automatic threading projector with single frame viewing plus speeds of ½,

This Super 8 system records up to 8 hours on 2 conventional film cassettes.

1, 2, 3, 6, 18 or 54 frames per second both forward and reverse, plus accessories.

For literature write *Instrumentation Marketing Corp., Dept. BSC,* 820 *S. Mariposa St., Burbank, California* 91506.

Instructional Videotapes With Ampex Tape Purchase

A series of four 25-minute instructional videotapes on closed circuit television techniques is available to purchasers of Ampex Series 161 or 163 closed circuit video tape.

For details on quantity required to obtain the programs, see your Ampex dealer.

Manual Projector Offers Several Desirable Features

IAV's Royal M projector is basically the same projector as the ST and offers the same features and advantages, but is a manual projector and, therefore, considerably lower in price.

In addition to its initial economy, the M offers lower maintenance costs. It features half the

The Royal M 16mm projectors feature economy in purchase and upkeep.

Continued on next page

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new products . . .
continued

moving parts found in most projectors and all parts which might require replacement are easily accessible without major disassembling. The M is convertible from classroom to auditorium brightness. Several models are available.

For more information write *International Audio Visual, Inc., Dept. BSC, 119 Blanchard Street, Seattle, Washington* 98121.

System Uses Both Sides Of Cassette Cartridge

Teaching Dynamics model TD 201 cassette sound projection system uses both sides of a standard cassette cartridge giving up to two hours of programming from a single cassette unit. It automatically programs any slide or film strip projector with remote capability.

For additional information write *Teaching Dynamics, Dept. BSC, Main and Cotton Streets, Philadelphia, Pennsylvania* 19127.

The programmer records its own sound and programming cues and playback is automatic.

Quality-Bilt
Film Shipping Cases

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2020 W. St. Paul Ave.
Chicago, Ill. 60647
Phone: 312-227-0027

Birns & Sawyer Introduces Improved Gaffer Grip

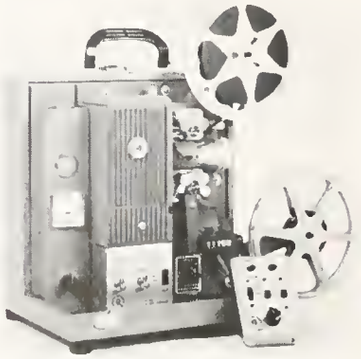
A Gaffer Grip with 5/8" stud to accept most professional lights, comes with rubber teeth and is designed as a heavy-duty accessory to clamp on chairs, pipes, doors, beams, or anything firm enough to use as a solid support.

More information on the Gaffer Grip is available from *Birns & Sawyer, Inc., Dept. BSC,* 1026 *N. Highland Avenue, Los Angeles, California* 90038.

Projector Designed for Time Motion Study

The Model AAP-301 industrial time motion study projector is designed for use in establishing performance rates, proving fairness in production requirements, improving uniform quality, eliminating wasteful rehandlings, training employees, etc.

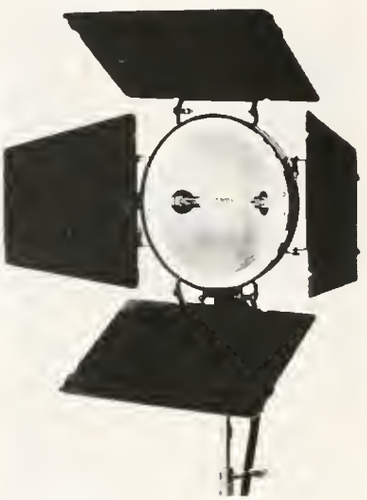
The unit has specially designed solid state circuit control that gives positive speeds from 900-1500 frames per minute in increments of 50 and 100, with settings of 960 and 1440 for silent and sound film. Also included with this unit is a five digit, resettable frame counter for registering precise frame rates. For brochure #170, write *Lafayette Instrument Company, Dept. BSC, P. O. Box* 1279, *Lafayette, Indiana.*



The Lafayette Analyzer is especially designed for industrial time/motion study.

Versatile Slimline II Produces Even Light

The Slimline II high-intensity, continuous duty light source produces an even pattern of light over a wide area. The rugged housing allows convection cooling, reducing heat-load and increasing unit life. Each of the four leaf style barndoors has its own spring-loaded hinge and can be adjusted individually for positive lighting control and sharp edge cut-off.

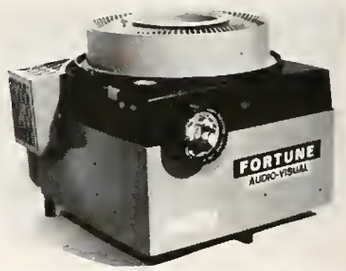


The Slimline II is available with a wide variety of accessories.

Because of its small size and portability, the Slimline II is also ideal for field use. When the barndoors are closed several of the units can be packed together into small units of space. Models without barndoors are also available. Write *Bardwell & McAllister, Inc., Dept. BSC* 895, 12164 *Sherman Way, North Hollywood, Calif.* 91605.

Mor-Lite for Projection Without Darkening Room

Mor-Lite, a 1000 watt lamp system using the autofocus Carousel type slide projector, is compatible with all Carousel lenses and may be used with super slides. Lamp brilliance is variable from "off" to "high". The additional light is particularly desirable in conference rooms where dimming of lights often impedes good rapport between participants.

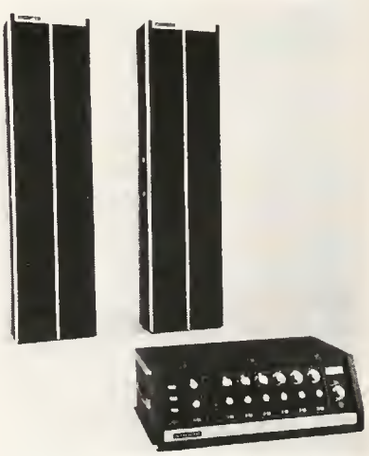


Mor-Lite provides far more light than the standard 500 watt machine lamp.

To assure proper cooling, the fan continues to run after the projector has been turned off and shuts off automatically when the projector has cooled. Further information may be obtained by writing *Fortune AudioVisual, Dept. BSC,* 30-24 *Broadway, Fair Lawn, New Jersey* 07410.

Packaged Sound System From Shure Brothers

The Shure VA302 Vocal Master is a package sound system capable of meeting exacting professional requirements as either a portable or permanently installed system. Features include a true V.U. meter (with two-position meter sensitivity switch) that gives positive reference to actual output; low impedance Cannon connector microphone inputs; and a microphone level output with impedance selector switch.



This sound system consists of control console-amplifier and two speaker columns.

For further information write *Shure Brothers, Inc., Dept. BSC,* 222 *Hartrey Ave., Evanston, Ill.* 60204.

industry news

Japan Wins Top IBA Television Award

Japan won the television grand sweepstakes in the 10th annual International Broadcasting Awards with a commercial for the Fuji Film Company produced by the Tokyo Publicity Center.

It was the first sweepstakes victory for a commercial produced outside the United States in the history of the event.

Radio sweepstakes honors were won by a Colorado commercial titled *Fufflier*, (correct) which was produced for the Plateau Natural Gas Co. and the Broyles, Allebaugh & Davis advertising agency of Denver by Don Spencer Productions, also of Denver.

The two commercials thus emerged as the "world's best" selected from 3505 entries from 45 nations in this year's competition sponsored by the Hollywood Radio and Television Society.

The Japanese commercial had been selected as the trophy winner in a special category for non-English language commercials en route to the sweepstakes honor. The Colorado commercial was the trophy winner in the radio humorous category.

In all, trophy winners in 12 television and eight radio categories were announced and trophies presented by Hollywood celebrities at a gala dinner attended by 1000 advertising and broadcasting executives in the Century Plaza Hotel March 10.

Carol Burnett, star of her own CBS Television show, was honored at the dinner as "Woman of the Year" in broadcasting. A special award also was made to Brig. Gen. David Sarnoff, retired chairman of the board of the Radio Corporation of America, as "Man of the Century in Communications."

Russell C. Stoneham, director of program development for M-G-M Television, was IBA general chairman.

TV winners included:

Category 1. *Truck Swerve* for Mercedes-Benz. Agency: Ogilvy & Mather. Producer: Filmways of California.

Category 2: *Candid Kids* for Hallmark Cards. Agency: Foote, Cone & Belding. Producer: N. Lee Lacy.

Category 3. *Eskimo* for Beech-Nut, Inc. Agency: Young & Rubicam. Producer: Horn Griner Productions.

Category 4. *Equitable Savings Builds* for Equitable Savings & Loan. Agency: Chiat Day. Producer: Klein Barzman Hecht.

Category 5. *New Technique* for Coca-Cola Export Co. Agency: Hansen-Rubersohm-McCann-Erickson. Producer: Supreme Films (Sydney, Australia).

Category 6. *Bronco* for Galey & Lord. Agency: Doyle Dane Bernbach. Producer: Alton Melsky Productions.

Category 8. *Pass-by* for Schenley Industries. Agency: Gilbert Advertising. Producer: Televideo Productions.

Category 9. *Lovers* for Pacific Northwest Bell. Agency: McCann-Erickson. Producer: N. Lee Lacey.

Category 10: *Funeral* for New York Urban Coalition. Agency: Young & Rubicam. Producer: Horn Griner Productions.

Category 11. *Newshunter* for WABC-TV. Agency: The Lambert Agency. Producer: Audio Productions.

Category 12: *Great Sit-In, Every Angle, Dry Society* for Proctor & Gamble. Agency: Benton & Bowles. Producer: Harold Becker Productions.

Mel Richman Acquires Glenn Bernard Productions

Mel Richman, Inc., has acquired the complete facilities and services of Glenn Bernard Film Productions, based in Philadelphia and New York.

Bernard, a 20-year veteran of TV and film production, will function as director and executive producer of all A-V requirements for Richman, according to Thomas Paul, executive vice president.

Mel Richman Inc. creative marketing services in Bala Cynwyd, Pa., offers total creative services to clients including such things as package design, direct mail, A-V production, product introduction, merchandising and media services.

Tom Hope to Publish Annual A-V Market Report

"Market Review: Nontheatrical Film and Audio-Visual," which has been printed in the *Journal of the SMPTE* (Society of Motion Picture and Television Engineers) since its inception in 1959, will now be published personally by its long-time author, Tom Hope

Hope is leaving the Eastman Kodak Company to devote full time to audiovisual communication market reports and consulting work.

He anticipates releasing four market reviews by mid-summer: a general-type report such as that desired by security analysts; one on the education, religious and related markets; another on the business, industrial and government markets; and a comprehensive survey of the entire field including product studies and other data designed for management use.

Additional reports are in the planning stage for later release.

The reports will be issued by the new firm, *Hope Reports*, at 58 Carverdale Drive, Rochester, New York 14618.

Screenways Slates Series On Children in U.S.

Children, America, a six part documentary series has been scheduled for production by Screenways, New York. Planned as a dramatic journal of the current life of American children from birth to teens, the films will be made with the cooperation of HEW's Office of Child Development. The series will include

Continued on next page

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• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

• PENNSYLVANIA •

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs. 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville, 16150. 342-5204.

• VIRGINIA •

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

MIDWESTERN STATES

• ILLINOIS •

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

industry news . . .

continued

examination of the long-range impact of the first five years, the homeless runaways, institutionalized children, the poor and the hungry, and drug users and delinquents.

Super 8 Productions Shoots Original in 8

Dudley Hosea and Fred Walterreit have opened Super 8mm Productions in Anaheim, California, to serve budget-restricted film clients by filming entirely in the Super 8 format.

One of their first completed projects is a sales promotion film shot at the Anaheim Convention Center during the Motorcycle and Accessory trade show and currently being shown to dealers throughout the West.

LaBelle Expanding Its Plant Facilities

In a move aimed at meeting a growing demand for its Products, LaBelle Industries in Oconomowoc, Wisconsin has expanded in manufacturing, engineering and research facilities.

The new addition to the plant provides an extra 8500 square feet to the electronic assembly department, and 3000 square feet to the general offices and engineering/research facilities.

Coffin/Christensen Add Partner in Seattle

Coffin/Christensen Productions, 619 East Pine Street, Seattle, Washington, has taken on a new partner and changed its name to Coffin, Christensen, Todd, Inc.

With the change in name and in personnel, the firm is broadening its horizons, expanding its views of life and offering wider communications services to its clients.

The new partner, K. P. Todd, Jr., was formerly public relations manager for Pacific Northwest Bell in Seattle.

Swartwouts Open New Arizona Film Center

Scottsdale, Arizona's first motion picture studio complex was opened recently when the new Arizona Film Center Building was occupied by four separate organizations specializing in services relating to the production of theatrical and sponsored films.

The largest occupant and owner of the building is Swartwout Film Productions.

Closely associated with the company is Bruce Henry, veteran free-lance writer-producer, who acted as creative consultant to the Swartwouts. Henry retired to Scottsdale a few years ago, but became interested in the new company and has written and been active in its productions ever since.

Other occupants of the center are the Bobby Ball talent agency, the leading supplier of talent in Arizona; Gerald "Dink" Read, cinematographer; and Sherman Goodrich's "Artimation" unit which produces motion picture animation.

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Surveillance/Time Lapse Camera

A brochure describing the Newman "Newmark" surveillance/time lapse sequence camera is available. The camera features 107 degree undistorted field of view on a 1½" x 5" negative format and is designed for use in banks, military, industrial and retail establishments, for mob activity documentation, on-site or in-plant efficiency studies, etc.

For a copy of the brochure, write *Newman Company, Photographic Division, Dept. BSC,* 36-770 *Cathedral Canyon Drive, Cathedral City, Calif.* 92234.

RCA Brochure and Catalog Data

A 12-page brochure and series of catalog sheets detail the complete complement of color television equipment offered by RCA's Professional Electronic Systems Department. The brochure provides an overview of color cameras, color film systems and video tape recorders. Several typical TV systems for instructional and training applications are depicted.

For copies, write *RCA Professional Electronic Systems, Dept. BSC, Building* 15-5, *Camden, New Jersey* 08102. Request form 3J5558.

Television in Training Booklet

"Straight Talk About Television and Training" is a booklet addressed to training directors and provides useful general information on the role of TV in training.

Write for copies of Training—Form 3J5561, to *RCA Professional Electronic Systems, Dept. BSC, Building* 15-5, *Camden, New Jersey* 08102.

Ampex Fact Sheet

A specification sheet describing the Ampex BC-210M monochrome broadcast television camera is available. The BC-210M, designed for studio and remote use, is a monochrome version of the Ampex BC-210 color television camera. The BC-210M is designed to be easily converted to BC-210 performance level, a capability which allows users to avoid new camera expenses incurred when making the transition from monochrome to color television. Request Bulletin V262 from *Mail Stop* 7-13, *Dept. BSC Ampex Corporation,* 401 *Broadway, Redwood City, California,* 94063.

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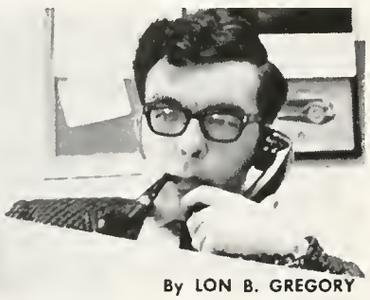

By LON B. GREGORY

Here's How to Start Your Own Videotape Facility

IT IS RELATIVELY EASY to get started making your own videotape programs. Minimum equipment needed to produce a videotape is a camera for converting visual images into electrical signals, a tripod for securing the camera, a microphone for picking up sound, a videotape recorder for recording the signals, a reel of magnetic tape for providing the recording surface, and a television set for viewing the picture.

Cables for connecting the camera, recorder and TV set, as well as for power, are provided with the equipment.

A simple, professional closed circuit videotape recording system may be obtained for approximately $2,000 to $2,500. And, most manufacturers today provide operating instructions at your location, offer complex training courses and seminars, and provide innumerable books, pamphlets and directions for producing successful programming.

Today's business, regardless of size, is missing a good bet if it is not at least considering potential applications of videotape recording within the next 18 months.

Indications of the very rapid rise of VTR usage is everywhere. Most closed circuit videotape recorders purchased today are for the purpose of producing and playing original videotapes. And, even though the business and industry market accounts for about 30 per cent of VTR equipment in use (education is first—55%), it is expanding more rapidly than any other market.

A Growing Market Despite Lack of Standards

Despite criticism from users, producers and others, the Super 8 format continues to grow at a rapid pace. Most authorities now feel that the Super 8 format will simply co-exist with the standard 16mm format.

This thinking was reflected earlier this year at an SMPTE meeting by Douglas S. Fletcher, general manager of Technicolor's Commercial and Educational Division.

"We now have Super 8 film standards for picture-to-sound separation from SMPTE." But, Fletcher noted that of seven Super 8 magnetic sound projector manufacturers, four have not conformed to the standards. A more heartening indication is that the three optical sound projector manufacturers have adopted a standard.

The question of optical vs magnetic is still not settled, and there are no present indications that it will be in the near future. The preferred format — continuous loop or reel-to-reel — will be settled in the marketplace according to Fletcher.

It would seem to us that the sooner a firm standard is established, the better the entire market would be. Right now, it is the user who suffers, being uncertain of which direction to go, and then not always have exactly the software he wants universally available.

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1970 marks the 25th anniversary of Jack Lieb Productions in Chicago. Our congratulations are extended to Jack Lieb, who founded the company which to date has produced more than 500 films and 1,000 television commercials.

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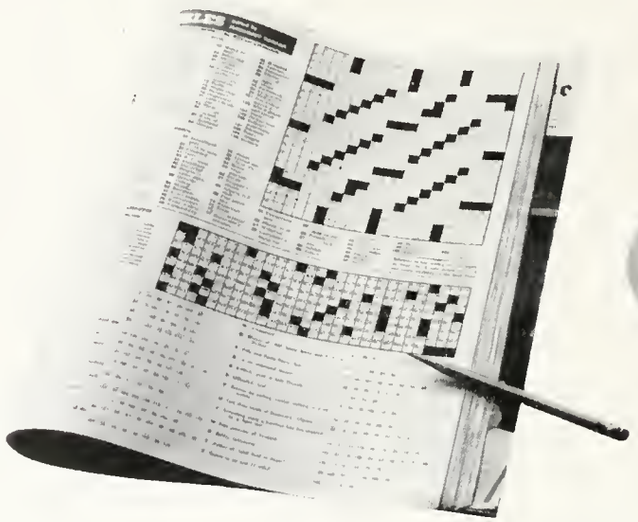

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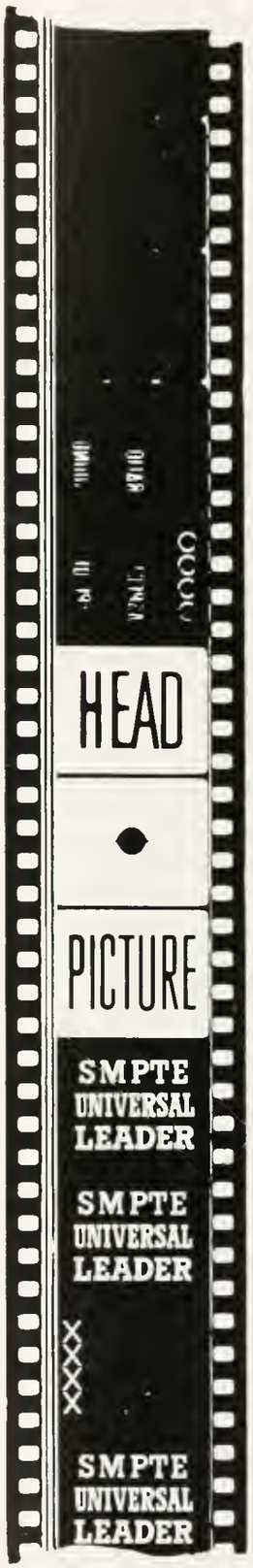
the leader



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ARRIFLEX® 35 'does its thing' for improvised Atlanta Festival award-winner, "RECESS"

Suddenly spontaneity is the thing—in the life style of youth, in the films they make, demand to see. Filling the demand comes "Recess". Looks like it worked. Not altogether complementary to its subject—American values and living patterns—its thematic and technical candor helped it take the Golden Phoenix, top award in the 1969 Atlanta International Film Festival.

Minimal sets and costumes, improvised action, free wheeling camera techniques, symbolism, metaphores both visual and literary—"Recess" might once have been pigeonholed as 'Underground'. But its thematic outlook has emerged into the mainstream, in this case backed by a crew of impeccable professionalism. Producer, William E. Barnes spent seven years as story editor for Otto Preminger; DP George Silano has such TV features as "Hunger in America" and "N.Y.P.D." behind him; and Director, Rule Royce Johnson zeroes in on his film's techniques during years of directing for the stage, including the original production of "Recess" at the esteemed Off-Broadway theatre, Cafe La Mama.

The difficulty with the improvisational shooting technique used in "Recess" is the relative chaos it requires—when spontaneity is the spicing you want, overpreparation will likely dull the flavor. "The actors would get deeply into their parts", said Mr. Silano, "improvising some of the most intense performances I'd ever seen. So you look at the footage counter and—you're running out of film. Spend more than a few seconds reloading and the actor looks like a deflated automobile tire. You've got to be shooting again almost instantly, while that pressure's still in him. If he takes it from the top again, he'll improvise a whole new movie. And that, more than anything else, is how the Arri 'made' this film. No other 35 would have let me work fast enough. It was the magazines, the viewfinder, its hand-holdability—the whole thing's just geared for speed, for the unexpected."

"Recess" represents the latest approach to filmic expression, but the groundwork that led to its style laid by the Arriflex. Cinema Verite and similar styles were first practiced with the Arriflex—the only 35 small enough, fast enough to be used for the high-pitched, intense, deeply-involved camerawork now part of the grammar of contemporary films. But film is the most dynamic art, and yet newer styles will surely evolve. If the past is a valid teacher, it is certain that the Arriflex, now entering its fourth decade as the most versatile filming tool, will continue as the malleable, obedient instrument used by the next generation of innovators.

ARRIFLEX
CORPORATION OF AMERICA Woodside, N.Y. 11377 • Burbank, Calif. 91502

Camera Operator Michael Livesey

Director of Photography George Silano

Director Rute Royce Johnson

right off the newsreel

Knox Lenticular Screens Selected for 747 Jets

The lenticular screen pattern developed by Knox Manufacturing Company of Wood Dale, Illinois has been selected for use by Inflight Motion Pictures on the new Boeing 747 Super Jets.

This screen pattern features an optically perfected vertical/horizontal silver lenticular surface to give maximum projection brilliance with a minimum of fade-off on side viewing angles. It is especially desirable in partially lighted areas, such as the interior cabin of the new Super Jets.

Inflight Motion Pictures will use the Knox screen pattern on eight major airlines utilizing the Inflight system in their new Boeing 747 Super Jets. These airlines include TWA, Northwest, Air France, Alitalia, BOAC, Iberia, Japan Air Lines, and Lufthansa.

F&B Ceco Opens New Hollywood Editing Center

One of the most complete editing centers in the nation has been opened at 1041 N. Highland in Hollywood by F&B Ceco.

The ground floor of the two-story building houses a large and varied stock of editing and VTR equipment. According to the company, the new facility marks the first time editors can find everything they need under one roof.

On the upper floor of the center there are 25 cutting rooms where a producer can actually select the kind of equipment he prefers: Moviola, Prevost, Steenbeck, Keller CTM or any other table available.

Twelve production offices, available furnished or unfurnished, are equipped with adjoining doors so any multiple of rooms may be used. A projection room with facilities for interlock screenings is also available to occupants.

Cornell Plans Unique Summer Film Session

An opportunity to make a film with a famous independent film maker will be the feature of a Film Production Studio which is a part of a broad Summer Session program to be held at Cornell University, Ithaca, New York, July 2 to August 14.

Students will have the opportunity of learning and taking part at all phases of producing a feature length film: camera work, recording, lighting, acting, editing and other studio activities. Company members will have access to a sound stage, recording studios, editing facilities and a wide variety of photographic equipment.

In addition to students, the company will consist of the film maker, who will direct the entire film; a master cinematographer; and two production technicians. The total program will be supervised by Professor Gordon Beck, director of the Cornell Univer-

Continued on page 8

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continued

sity Cinema. Company members will be enrolled in Theatre Arts 370 for six hours of undergraduate or graduate level credit. Meetings will be held daily and production sessions will be assigned throughout the day and evening.

The film will be conceived and scripted by the director and will be free of any constraints of commercial enterprises. It will be shot on the Cornell campus and the surrounding Ithaca area during the period July 2 to August 14. A work print "in progress" will be screened publicly at the end of the session. Shooting will be both synch and nonsynch and will be in student hands. Public release of the film is expected.

Further information and a copy of the Announcement of the Summer Session, 1970, which includes an application for admission, may be obtained from Professor Gordon Beck, B-20 Ives Hall, Cornell University, Ithaca, New York 14850.

Bardwell & McAlister to Larger Hollywood Facility

Bardwell & McAlister Inc., manufacturers of Fresnel and Quartz lighting equipment, has moved to a new and larger facility at 12164 Sherman Way in North Hollywood, California.

The new facility consists of 13,800 square feet and houses both a complete showroom and a substantially enlarged plant. The increased manufacturing capability will reportedly permit Bardwell & McAlister to speed up service to customers.

Technology, Inc. Acquires Houston Fearless' Westwood

Technology Incorporated has concluded an agreement to acquire the Westwood Division of Houston Fearless Corporation, Los Angeles, Technology's president, Maurice F. Krug said. The agreement — originally announced in November 1969 was approved by the Houston Fearless shareholders last month.

Technology will rename Westwood the Cintel Corporation and operate it as a wholly-owned subsidiary. Cintel's officers are: Krug, board chairman; James E. Remmer, president and general manager; Fred Kobayashi, controller; George F. Hall, assistant controller; and James J. Mulligan, secretary.

Hollywood Valley Labs Merged into Dymat Corp.

Dr. Richard J. Goldberg and Kenneth C. Cleveland, Jr. recently announced the formation of Dymat International Corporation, with offices located at 14241 Ventura Boulevard, Sherman Oaks, California. Dymat is engaged in the technology of creating and reproducing images for the national and international photographic industry as well as for the public. The principal investors in Dymat are Sam Wyly and Charles J. Wyly, Jr., of Dallas, Texas.

Concurrently it was announced that Hollywood Valley Film Laboratories, Inc. of Burbank, California was merged into Dymat.

Both Goldberg and Cleveland were previously vice presidents of Houston Fearless Corporation.

Vernon G. Frith, who previously owned Hollywood Valley Film Labs, will continue as its president. In addition, Frith was elected a vice president and board member of Dymat.

Film Analyzer, Dynalens Win Academy Awards

Academy Awards for technical achievement were presented last month to Hazeltine Corporation for its color film analyzer and to Dynaciences Corporation for the Dynalens, introduced to professional cinematographers in 1968 by Alan Gordon Enterprises.

Dynalens is an electro-optical image stabilizing lens system. It eliminates camera vibrations through a system of electro-gyros.

The Hazeltine Color Film Analyzer makes it possible for laboratories to achieve optimum scene-to-scene color correction and balance before the film is committed to printing, thus eliminating trial and error prints. •

Sound-O-Matic* makes your slide projector talk.

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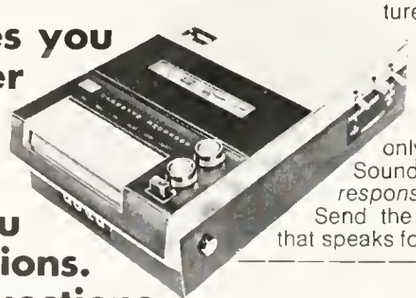

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A lot of people in PR film distribution are now looking into this new medium, and we're delighted to have them join us. We've been talking about motion picture distribution for years. As part of the MCA-Universal family, we were alerted to this trend when it was *first* new, and were able to take advantage of it for our clients. And we're still 'way out in front when it comes to getting the most efficiency from movie theater distribution.

That's just one reason more and more companies are changing *their* habit, and coming to us for *total* distribution programming for their PR films. Whether it's movie houses only, or a complete mix of all of today's distribution channels, you'll find it pays to ask the man from United World.

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the screen executive

Three Appointments at H. Wilson Corporation

A number of changes have been made at H. Wilson Corporation, South Holland, Illinois.

Doris De Bias, formally office manager, has been appointed director of customer relations. Miss De Bias has been with Wilson nine years and has had responsibility in all areas of the business.

Henry Camphausen has been appointed controller of the H. Wilson Corp. In addition to duties as controller, Camphausen will be responsible for purchasing, traffic, warehouse operations and inventory control.

Myril D. Lattz has been named manager, advertising and sales promotion. Lattz has had six years experience in this field.

Motorola Appoints Miller Head of EVR Engineering

Albert W. (Bud) Massman has been named director of Electronic Video Recording (EVR) engineering for Motorola, Inc., Chicago.

Massman, who was instrumental in the development of the color EVR player, is a veteran of more than 20 years with Motorola. During this time, he has worked on the development of both black and white and color television. He holds numerous patents in the television field.

Audio Graphic Films Names Kent VP of Marketing

George Kent, Los Angeles Chapter IFPA membership chairman, was recently appointed vice president, director of marketing, Audio Graphic Films.

Kent will be responsible for all domestic and foreign sales of audiovisual communication products and services at Audio Graphic Films.

Prior to this appointment, Kent was manager of customer services at Fairchild Camera and Instrument Corporation.

Rasch Heads Northeast Sales for Fairchild

Ed Rasch has been named regional manager for Fairchild Industrial Products, a division of Fairchild Camera and Instrument Corporation.

Rasch will be responsible for the sale of Fairchild's new line of 8mm sound cartridge projectors for the industrial and education markets in the Northeast United States.

Miller Heads Sylvania Photolamp Operations

Charles H. Miller has been appointed operations manager of the Photolamp Division of Sylvania Electric Products Inc.

Miller is responsible for manufacturing operations at photolamp plants in Montoursville, Pa., Winchester, Ky., and Dyersburg, Tenn. He will make his headquarters in Montoursville.

VPI Services Appoints Robinson General Mgr.

Mel Robinson has been appointed vice president and general manager of VPI Services, New York City.

Formerly director of operations for VPI Services, Robinson joined the company shortly after its inception seven years ago, and has worked in and supervised the various service departments.

Three Changes in Kodak's MP & Ed. Markets Division

Kenneth M. Mason will take over the position of regional sales manager, Pacific Southern region, replacing Walter L. Farley, whose retirement is effective August 1, 1970.

John H. Maynard has been appointed regional sales manager,

Continued on page 12

Are you putting today's films on yesterday's reels?

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the screen executive . . .

continued

New York City region. Maynard joined Kodak in 1936 in the cine processing lab in Hollywood, Calif. He most recently was sales manager in the Midwestern region.

NUCA Appoints Ground Executive Secretary

Robert Ground has been appointed executive secretary of the National University Cinema Association.

Ground, an award winning member of the D.G.A., is holder of a Ph.D. in English Literature. His doctoral studies placed special emphasis on dramatic and filmic literature. He has more than 20 years of experience in motion pictures and is an accomplished cinematographer. In addition to his duties guiding the activities of NUCA, current plans call for Ground to write and direct several features this year.

Fairchild Camera Elects Longo a Vice President

Dr. Thomas A. Longo has been elected a vice president of Fairchild Camera and Instrument Corporation.

Dr. Longo recently joined the Semiconductor Division of Fairchild as group director of operations and continues in that post.

Dr. Longo is responsible for MSI, Hybrid and other complex digital product operations in the Mountain View and Shiprock, New Mexico production facilities.

Movielab, Inc. Appoints Kaplan Corporate Counsel

David M. Kaplan has been named corporate counsel of Movielab, Inc.

Kaplan comes to Movielab with a broad legal background in corporate and labor law. He was formerly corporate general counsel and secretary for Shahmoon Industries, Inc.

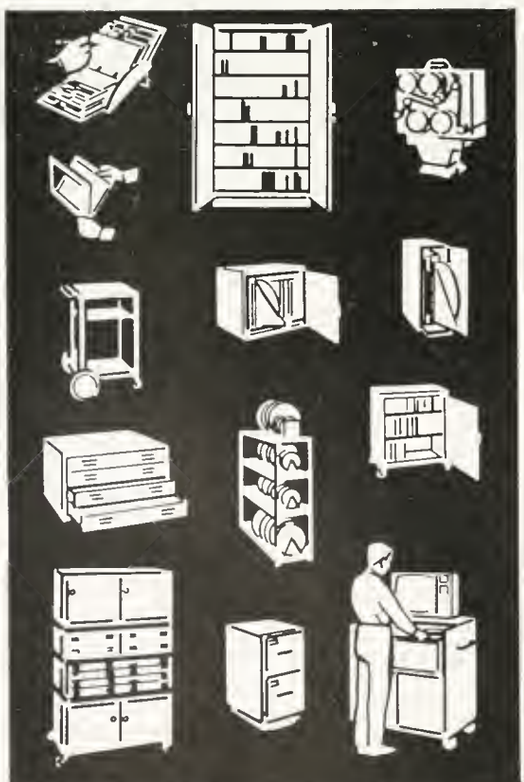
Doyle & Hershfield Form Audio Information Corp.

John F. Doyle and Herbert B. Hershfield have announced the formation of a new company, Audio Information Corporation, to be headquartered at 2040 North Towne Avenue, Pomona, California.

Sales communication will be the company's initial activity. Customized information will be prepared by Audio Information to bridge the communications gap that exists between companies and their field sales forces. Audio Information primarily will be a service organization providing programming innovations that will utilize the latest audio communications techniques and the versatility and convenience of the cassette medium.

Around the Industry

Among appointments at the special products divisions of Bausch & Lomb are *Peter H. Bacher* to senior program administrator and *George M. Tomczyk* to program administrator . . . *Derek Skudder* is promoted to production service manager at Rank Film Laboratories . . . *Martin R. Lieberman* has joined Victor Video, Inc., as executive vice president in charge of creative and production activities . . . *Patrick J. Ford* will handle sales for Plastic Reel Corp. of America in his recent appointment as sales representative . . . *George D. Black, Jr.* has been named manager, personnel for Commercial Electronic Systems, a major operating unit of RCA . . . *Virgil L. Lowe* is a northeast region sales engineer for the Ampex Corp. video products division . . . *Edward C. Gannon* has joined Reelpro Division of Mutschmann Films as producer/director . . . International Video Corp. has named *Robert E. Riddle* manager, marketing administration . . . *Donald P. Cochrane* has joined Calvin Productions of Pennsylvania as writer/director . . . and *Joseph S. Cuchiara* has joined DeLuxe General Inc. and will be in charge of technical operations in DeLuxe General's industrial and educational division's 8mm department . . . *J. M. (Bette) Brown* has joined Panorama Film Productions as newswoman . . . Plastic Reel Corp. of America has appointed *Anthony E. Schicchi* sales representative for the Mid-Atlantic states.



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If you wish to equip **25 salesmen** with films and projectors, over a period of 36 months, the cost averages $22.21 per man, per month. Then you own film, prints, and projectors.

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For **75 salesmen,** the approximate cost is only $16.41 —55c a day!—per man.

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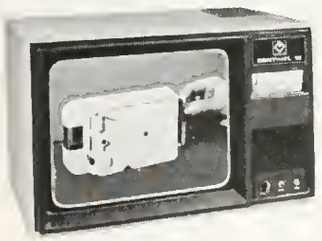

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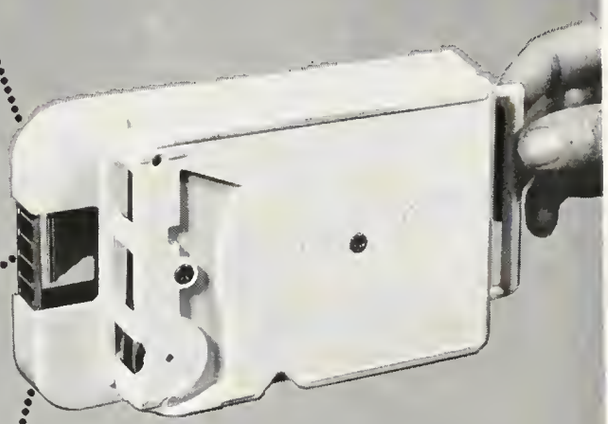

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THE A-V CALENDAR

MAY

Film Seminar of the Northwest, May 8-9, Seattle, Washington.

American Society for Training and Development, National Conference, May 10-15, Anaheim Convention Center, Anaheim, Calif.

American Film Festival, Blue Ribbon Awards and film screenings, May 12-16, New York.

Illuminating Engineering Society, 6th Theatre, Television and Film Lighting Symposium, May 24-26, Hollywood-Roosevelt Hotel, Hollywood.

JUNE

AIA Industrial Film Festival, June 14-17, Montreal, Canada.

Hemisfilm '70 film festival, June 18-22, San Antonio Convention Center, San Antonio, Texas.

Atlanta International Film Festival, June 22-27, Atlanta, Georgia.

JULY

NAVA Institute for Audiovisual Selling, July 12-16, Indiana University. Sponsored by the National Audio-Visual Association.

National Audio-Visual Association Annual Convention, July 18-21, Sheraton-Park Hotel, Washington, D.C.

AUGUST

9th International Congress on High-Speed Photography, August 2-7, Denver Hilton Hotel, Denver, Colorado.

American Management Association Annual Conference & Exposition on Education and Training, August 3-7, New York Hilton, New York.

International Convention of the Photographic Society of America, August 18-22, Biltmore Hotel, Los Angeles, California.

Animation Workshop, August 24-Sept. 4, Ohio State University campus, sponsored by the University Film Association and Ohio State University.

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the camera eye

By O. H. Coelln

No Harm to Aim for Greatness Just Don't Overlook Results

WHAT KIND OF FILM really counts? When the miracles of art and science come together to provide a total viewer experience, achieved with all the mastery which modern technology has made possible in cameras and film stock, the sponsor may have achieved a very valuable tool. Yet, all too often in our reviewing rooms, business and industrial films fall short of their potential.

Perhaps the target is limited — no more than a "report-on-film" of a new process, a new machine or a new corporate situation is wanted. Or a major goal is set but the people assigned to reach it are limited in experience or equipment. And, again, all too many films seem to become mere outlines of the total subject, lacking in depth, failing to stir real viewer interest or to accomplish complete understanding.

We mused on this premise of promise vs. fulfillment through long evenings of sober evaluation at our "Shangri-La" in South Central Missouri where the Lost River Ranch, its cattle operations, apple/peach orchards and new vineyards require a lot of agricultural implements and we could benefit from the inspiration and guidance of *good* informative farm-ranch-oriented films. Take one recent example: a film on a tractor which we decided to show our people for their better understanding of the machine's work potentials and operating parts.

But what the sponsor sent us turned out to be the usual product introduction sales film intended to spur dealer interest in the machine when it was premiered. Lots of good sales points and excellent graphics, but little depth for actual *users* of the machine. Where are the kinds of films which agricultural implement dealers might stock, most efficiently and economically, on Super-8 cartridges? These would help meet today's real crisis in service, help hired hands to understand how to maintain and repair a very expensive, really sizeable diesel tractor, for example.

There's a cue in that simple example: this film was intended for an entirely different purpose. Perhaps it was enough to highlight the new sales points which made this machine better than competitor's current models. Yet how many producers and sponsors try to "make do" with the "all-purpose" picture? There's an inherent weakness in trying to satisfy several unrelated objectives with one film.

Another experience, repeated on the frequent occasions when we have met with film festival juries in preliminary judging of entries, has been even more disillusioning. After seeing the first dozen titles, the pile of complete "rejects" grows and the conclusion is inescapable on these. The hopeful entrants have completely misjudged the basic goals of the festival. This has been especially true in judging basic entries for international film events (CINE). You soon ask yourself "what utter use would be served by sending this film to *any* event abroad?" The title in question is completely dependent on the sound track to get any meaning whatsoever of the visual content. Or the visual content, poorly supported by vague voice-over track, is confusing or disconcerting. And again you ask, "why do these people waste their entry fees, their time and the jury's by even submitting this picture?"

So the occasional *great* factual film (and they are unfortunately all too few in numbers) only proves to be the exception that makes the rule. You sense within the first moments of screening that the creators have understood and they are bringing understanding to you and to myriads of other viewers. They have been honest in their approach to concept, true to their goal of completeness of detail — *and* successful in applying the best techniques with camera, sound, lighting and film stock.

And we reflect that those who achieve top festival honors have earned these; that they justify the medium and its potential. They move hearts and minds.

Along about this time, we're aware that men in top management, from vice-presidents in charge of *results* to controllers of budget money, are fidgeting in their chairs during this kind of esoteric reverie. So be prepared to talk *their* language: the factual

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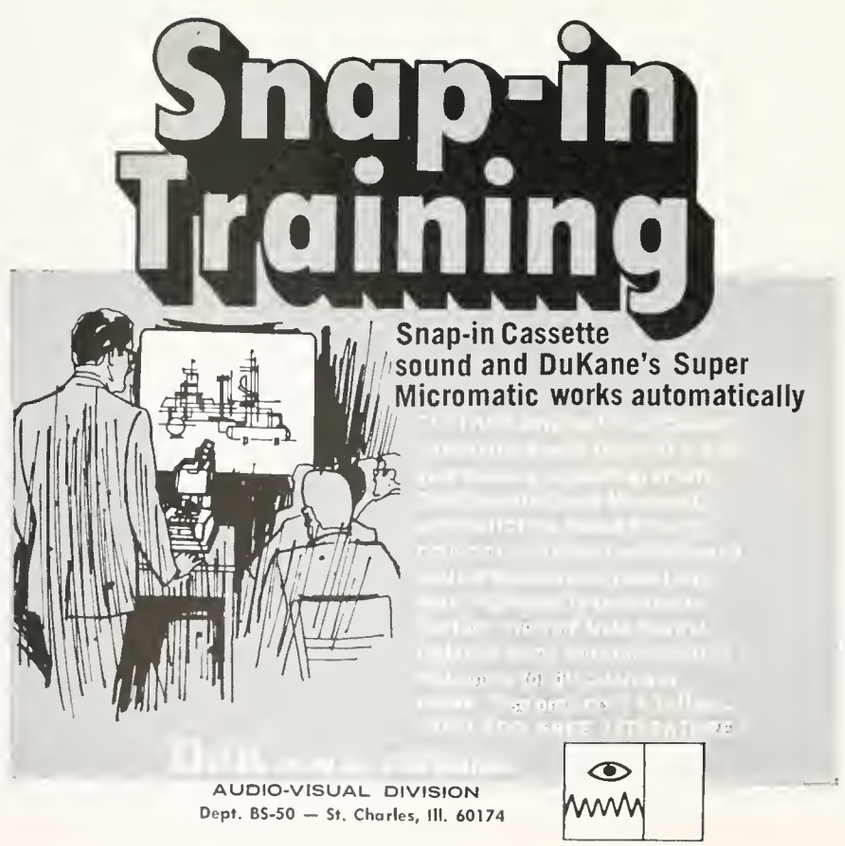

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camera eye . . .

continued

film as the lowest-cost-view-minute medium (and that includes print media); the *action*-getting effectiveness of a well-made picture, the *long life* of a really good corporate image or p.r. film.

Notes from Our Ozark Mountain Diary

The afternoon when this column was drafted was an eventful one. We write in our spacious (very old in terms of the *American* scene) ranch house at Koshkonong where we headquarter the 1800-acre Lost River spread. We are surrounded by our library of audiovisual books, some dating back to the last century. These volumes cover the technique of sight/sound over the past 60 years and more.

The decision to build a new life in this Ozark mountain country will interest our many friends throughout the U.S. and abroad. For one thing, the land itself here is challenging but had defied earlier efforts to break away from long-established agricultural traditions. It was cattle and hog country. But we also acquired some 30 acres of orchards, largely of peaches with some excellent apples.

Yesterday we completed the planting of nearly 19 miles of wine grapes. That is something new for this state, for this region. It began, our venture into wine grape culture, with last year's first seven acres of Catawbas, the basic grape used in American champagne wines. Within the last week, despite some seven inches of intermittent but heavy rains, we supervised the planting of more than 30 additional acres of Catawbas, Niagaras and 11 varieties of French hybrid and other interesting wine grapes in a special experimental plot.

And last evening, with the new vineyard making Missouri history as the largest planting of wine grapes in this new rival of California, New York and Ohio, we looked at a loan print of California's *Wonderful World of Wine*. Look alive, California, you have a new competitor in America's midwest!

After 30 years and more of active labor on BUSINESS SCREEN, what a pleasure it is to find the echo of our thoughts in Boris Pasternak's "Dr. Zhivago" when the subject of that masterful novel muses:

"What happiness, to work from dawn to dusk for your family and for yourself, to build a roof over their heads, to till the soil to feed them, to create your own world, like Robinson Crusoe, in imitation of the Creator of the Universe and, as your own mother did, to give birth to yourself, time and again."

The distant blue hills surround us, the mockingbird calls from a nearby bramble and the young grape vines thrust toward the sky. What more can one ask in this world?

THE ABOVE PICTURE COULDN'T GET INTO ANY THEATRE IN THIS COUNTRY EXCEPT BY PAYING APPROXIMATELY $2.00 AT THE BOX OFFICE.

We are showing it for a few reasons. First of all, for the few of you who don't know him (very few we hope) it's our president, Dick Rogers.

Secondly, if we can show this picture, none of you have to be shy about showing yours . . . . and for approximately $8.00 more than he pays for a seat at his favorite theatre, we might be able to get your picture into the movies (that's if it is suitable for motion picture theatre presentation and the running time is up to about 15 minutes). Other rates upon request.

We'll do all we can to make it easy and the place to start is to let us see your film, whatever its present length. By merely some good editing to shorten it where necessary, some new narration if necessary and a blow up to 35mm your present film might be ready to go to the movies. We'll point all these possibilities out for you to discuss with your producer.

We specialize in theatre distribution through a network of what we believe to be the 32 finest theatre branch offices in this country. As a result we can deliver national, regional or even local distribution for you.

We are priced below virtually every other major sponsored theatre film distributor because our theatre operation doesn't have several hundred other employees who are not involved in theatre distribution even though our theatre operation is as big as any other.

Our report is the most thorough and most informative with at least three or four items of information provided on our monthly reports beyond what is considered to be "standard" information.

Oh yes, the $10.00 per booking (up to the first nine days at the theatre) also includes individual promotion of your film, publicity, preview shipments, inspection and maintenance of prints, shipments to and from the theatres, advance notices, monthly reports including the actual report cards and lots of plain old fashioned service to our customers.

So whether you are a small client with a tiny budget, a big client with a small budget or whatever, we'll get you the best audience for your money. If you want to put up to 200 prints into our very capable hands for theatre distribution, we'll make them all work and deliver an audience averaging 2500 viewers nationally per booking from among the more than 5100 theatres that will use good sponsored shorts.

Write, wire or call us collect for more information or better, send us a 16mm print. We'll screen it pronto at no cost or obligation to you and tell you how you can get on the big screen (or advise you that it doesn't belong there, should that be the case).

We'll suggest how you can get ready through your own producer.

RHR FILMEDIA, INC.

RHR FILMEDIA, INC., SUITE 1806, 1270 Avenue of the Americas, New York, N.Y. 10020
212 541-9692 Richard H. Rogers, President

This 4-inch attache case opens to a movie theater.

This elegant attache case is the most compact projector in the world. The Bohn Benton Institor is the first truly portable, rear screen, Super 8 sound movie projector. It's automatic. It's set up and running in less than 20 seconds. And, it's cartridge loaded to eliminate film threading. Films can be changed in 2 seconds.

It's also a front screen projector. On the spot, you can convert to project an auditorium-size, 6 foot wide picture. Zoom lens and external speakers are available for group viewing. The Bohn Benton Institor lets your films sell for you every day; on every call, in every office. This is the projector salesmen will carry because it looks good, it's small, and it's light. The newest recruit can give a professional presentation on every call. He can take your plant, your products and your services to the desk of every prospect. It's easy to give an Institor to every salesman because its price is as extraordinary as its size — $300, far less than the cost of other first-quality rear screen projectors without Institor's advantages.

For more information, or an Institor demonstration, write Bohn Benton Inc, Dept. A, 110 Roosevelt Avenue, Mineola, New York 11501; or call (516) 747-8585.

Bohn Benton

AUDIOVISUALS IN TRAINING

The last half of the 1960s saw perhaps the greatest increase in the use of audiovisuals in business, industry and government training that we will ever know. As the growth continues, both equipment technology and the software programming becomes more sophisticated and available.

THE LAST HALF of the 1960s witnessed the greatest surge in the use of audio-visuals for business and industrial training ever. The increase in A-V usage between 1966 and 1968 will probably never be equalled, but the growth continues.

Today, there are more films, slides, filmstrips and videotape training programs in use than ever before.

The sudden increase of audiovisuals for strictly business and industry employee training at all levels came as the result of several developments during the past decade. Despite tremendous improvements in software in the actual programs that were available and that could be made, it was the development of new, less expensive, easy-to-use hardware that spurred the increase in the usage of audio-visuals in training.

With the advent of the Super 8 format, improved less expensive videotape equipment, cartridge projectors, better rear screens, synchronized tape systems for use with slides, more compact sound filmstrip projectors and many other devices, came the means of economically delivering specialized audiovisual training programs and materials to employees at all levels. More importantly, *effective* audiovisual training programs could be delivered on an individual basis. Compact, rugged, easy-to-operate projectors could be used at any time by the individual to be trained. He could learn at his own pace whenever he had time.

It was during this time that single concept films, conceived earlier, became a reality. And, we have not reached the ultimate yet in this area.

The advent of all this hardware also spurred tremendous improvements in ready-to-use audiovisual programs and custom-made programs. As corporate and government training departments became aware of the success, effectiveness and economy of audiovisual training, more and better films and A-V training programs were being developed by specialists in this area.

On the following pages are several specific examples of the use of audiovisual training materials at all levels. Companies not presently using one or more of the plethora of audiovisual training systems and programs available should be considering it. There are literally hundreds of ready-made films, filmstrips and slide programs available for employee training at all levels. Everything from sales training, executive decision-making, motivational and personal relationships to appearance, diplomacy and safety is available. In addition, any business or industry can now afford to make their own tailor-made training programs on any subject, no matter how detailed. In fact, most companies cannot afford *not to* consider the audiovisual training medium.

The articles on the following pages are examples of what is being done in the area of employee training by many companies.

In response to a number of inquiries on the subject and as a guide to those wishing to take advantage of ready-to-use audiovisual training programs, the companies listed on this page specialize in providing excellent training programs on various subjects.

In addition to those listed here, certain sales, management, motivational and other training films are available from the various national film distribution firms such as Modern Talking Picture Service, Association-Sterling Films, and United World Films.

A-V TRAINING SOURCES

Better Selling Bureau, 1150 W. Olive Ave., Burbank, Calif. 91506. Specialists in business and sales films. Programs custom made for individual clients.

BNA Films, 5615 Fishers Lane, Rockville, Maryland 20852. Wide variety of business, management and motivational training films.

Close, Plenum Productions, 2020 San Carlos Blvd., Fort Myers Beach, Fla. 33931. Wide selection of management, sales and employe training audiovisuals. Films, filmstrips, slides, etc.

Dartnell Corporation, 4660 Ravenswood Ave., Chicago, Illinois 60640. Specialists in sales management and sales training films and programs.

Edutronics Systems International, 3345 Wilshire Blvd., Suite 1007, Los Angeles, California 90005. Specialists in audio-visual training and education programs in computer and information sciences.

International Film Bureau, 332 S. Michigan Ave., Chicago, Ill. 60604. Films for business education, distributive education, dress and vocational counselling.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit, Michigan 48211. Ready-to-use and custom made film, filmstrip and slide programs for all training needs.

Journal Films, 909 W. Diversey Parkway, Chicago, Illinois 60614. Variety of films, filmstrips for specialized business industrial training.

Roundtable Films, 321 S. Beverly Drive, Beverly Hills, California 90212. Specialists in management and executive training films and programs.

Universal Education and Visual Arts, 221 Park Avenue South, New York, N.Y. 10003. Distributors of comprehensive sales training film series.

Universal Training Systems, 7101 N. Cicero, Lincolnwood, Ill. 60646. Suppliers of custom-made training materials and distributors of selected prepared training materials and equipment.

Executives Learn As Their Time Permits

Using Panacolor projectors containing the entire BNA Films' "Effective Executive" series, Government Employees Insurance Company managers learn at their own desks as their schedule permits.

THE BUSY EXECUTIVE, beset by countless crises clamoring for his time. Top priority for everything. And toward the bottom of the list, seldom getting any closer to the top, is the frustrated training director attempting to bring together a group of executives for a management training seminar.

"A training film? At a time like this?" is the familiar refrain.

"At your own time, in your own office," was the surprising reply of Nancy Dickey, training coordinator for the Government Employees Insurance Co., (GEICO), Washington, D.C., the sixth largest stock auto insuror in the U.S. Her trump card was the new Panacolor motion picture projector.

GEICO's middle and top management were recently able to view the Peter F. Drucker full color film series produced by BNA Films on *The Effective Executive*. Instead of being called away from their desks to attend a viewing in an auditorium, they saw the five-part series in their offices, at their convenience.

"So far we've reached 40 of the 110 executives here from manager up," explained Nancy Dickey. "For seven weeks the Panacolor projector was in use every day. As word of its presence got around, others called asking to be fit into the schedule. We expect to reach most of those 110 executives."

To evaluate the projection system and the film content, a form was left with each executive who used it. The evaluation form asked several specific questions about both the machine and the film. Each executive returned a completed form with 100 percent saying they were interested in seeing more films in this format.

Ted Culp, assistant vice president of the Claims Department said:

"There are usually four or five films each year that I'd like to see but can't because of more important commitments. Chances are unlikely that I'd be able to get away right now to see the Drucker series. But I was able to see it right in my office."

"I wouldn't want to take the time and effort to see a training film," pointed out Stacy Williams, assistant vice president and claims counsel. "But I did get to see one of the Drucker films on the Panacolor machine. And I got as much out of it as I would have in an auditorium."

"Flexibility is the chief advantage here," explained Gerry O'Neal, director of marketing. "I was able to look at the presentation off and on all day between various meetings."

There were a lot of interruptions," said Donn Knight, director of staff services, "but the important point is that I saw the Drucker films and was still on hand to take care of all those interrupting matters. I saw all five films. Normally, I wouldn't have had time."

Minding the store while watching a training film sums up the reaction of GEICO executives to the projector. Nancy Dickey achieved a breakthrough among the hardest group to reach, top management, with the machine that looks like a television set, works like a cassette tape recorder and features unique control capabilities.

The Panacolor projector has as its heart "prism optics," an advanced motion picture shutter system developed by Panacolor's Dr. Leon Wells and engineers at Zeiss Ikon, West Germany. They designed a unique "prism core" assembly by bonding 12 symmetrical lens elements to an optical prism.

A continuous capstan-driven film transport mechanism similar to those employed in tape recorders gives the projector the quietness of the tape recorder, plus the control abilities of reverse, frame-by-frame movement, and stop on frame.

Film for the projector is contained in a hand-size magazine that holds the equivalent of one full-length sound motion picture of up to two hours duration, or six different films, each up to 20 minutes long.

The film format consists of 12 rows of pictures and 12 tracks of optical sound reproduced on 70mm film. Printing economy is the principle advantage to this format, and the resulting film size takes up less storage space and is more rugged than 16mm film.

"We gave each executive a short demonstration on how to operate the machine," Nancy Dickey said. "Then we left them alone to use the machine at their own convenience throughout the day."

The push button controls allowed users to stop the film at any time for interruptions, or study a particular frame. They reversed to go over a point, proceeded frame-by-frame, or in slow motion.

"We were able to stop the machine at any time and discuss the presentation from the standpoint of applications within our department," said Ross Pierce, GEICO's assistant vice president of operations who called an associate in to view the Drucker series.

"The executives felt it was a very relaxed way of viewing a training film." Nancy Dickey pointed out. "But most important, it made it possible to present some ideas like Drucker's to people who just didn't have time for classroom presentation." •

GEICO executives loading cartridge containing the five films in the BNA "Effective Executive" series into the Panacolor projector. Remote control on desk top permits instant random access control of the program.

Realism Key to Firefighter Training

Through a combination of audiovisual elements and a student response system, the U.S. Forest Service provides fast, accurate forest firefighting training in an atmosphere of dynamic realism.

UNUSUAL REALISM is created through the use of a combination of audiovisual elements to train today's modern U.S. Forest Service firefighters. Nearly real communications situations are created in the training centers.

"Fire in medium pine timber, quite a few down logs on fire, must be an acre or more, burning hot, some crowning . . . .," the excited voice crackling over the radio is that of a U.S. Forest Service trail crew foreman who has just arrived at a lightning-started fire at the 7,000-foot line in the steep-walled, desolate Ponderosa National Forest in the Sierra Nevada Mountains.

Although the voice on the radio suggests the tempo that will build as war is declared on the fire, this fire will not burn a single bush or tree, deface a forest, fell a fleeing fawn, or threaten a home.

The fire appears on a projection screen upon which five different projectors are casting their images to create a scene of unusual realism. The fire simulator, installed at the U.S. Forest Service fire training center at Marana, Arizona, is used to train fire bosses, the "generals" who must assess a fire situation and deploy men, aircraft, bulldozers, vehicles and materials.

Specially constructed room

In the specially constructed bell-shaped room near Tucson, the fire boss plays his role and his actions bring prompt and sometimes embarrassingly dramatic results.

If, for example, he directs the pilot of a firefighting tanker plane to make his drop of chemicals at the head of the fire the colorful fire scene on the screen will diminish in intensity at the head of the fire but the flanks will crown and spot as they compete for attention.

In the advanced fire management course the training follows a branching sequence. The action can follow to some degree a course of events that would be a fair response to commands given by the fire boss in training.

There are at the present time more than a dozen fire simulators throughout the United States, used by various federal and state forestry agencies for intensive, professional fire training. The fire simulator at Marana is unique, however, in that it has an additional instructional system, the Raytheon EDEX student response system, which increases the number of active trainees from the usual four or five to forty.

By using the student response system and a special program prepared with the help of Raytheon Learning Systems Company, the "observers" become active, participating trainees.

Using selector buttons at their seats these additional trainees answer multiple choice questions at key points in the exercise and their responses may be used by the "umpire" in directing the activities.

Although every fire represents a loss in

Continued on page 26

Five projectors create realistic picture of "fire" as fire bosses (right) direct their forces by radio. The picture on the screen responds to the various actions taken by the foresters in training.

Baldwin a

In eight months, Baldwin Baker exposed a million and a quarter feet of 16mm film for ABC TV.

That's 7,000 feet a day, five days a week. All on location, sync sound, with one camera.

Mr. Baker needed a camera that was quick to operate and, above all, reliable. He used an NPR.

Baldwin Baker writes: "*Everybody's Talking* is an ABC Television show that really eats up film. In the first eight months of shooting, we regularly exposed between fifteen and twenty 400 foot rolls a day. In 35mm, that would be over 20,000 feet a day. All lip sync, of course, and all on location—very often three or more separate locations on the same day."

"Short film clips from our filmed footage of people talking about an unidentified subject were screened in the studio for a live panel, who had to guess what the people were talking about. Because we could never tell how long it would take the panel to guess the subject and because the people doing the talking were mostly non-professionals, we had to shoot literally miles of film to get good tantalizing quotes and to make sure there would be enough footage to keep running clips until a panelist finally guessed right. We used so much film in fact, that more than once Eastman's Hollywood store ran completely out of 16mm black-and-white rawstock!"

"With travel between locations and a shooting schedule like that, you can imagine

he man in the photograph, is a member of the IATSE Hollywood local 659; and that's his NPR.

how much time there was to spare for setting up or for mechanical problems. Without the NPR's instant magazine change, I don't think we could have gotten that much footage in the can. Overall, it's a fast camera to work with, of course. But our NPR had to be completely reliable too; and it certainly was. We got a million and a quarter feet of rock-steady images."

As well as five-second magazine changes, the NPR gives you precise reflex viewing, balanced shoulder-resting, registration-pin movement, a constant-speed motor with sync-pulse generator and automatic clapper, a rotating two-lens turret, and, of course, it gives you blimp-free silence. May we send you a free copy of our sixteen page NPR brochure?

You can get it, free of course, from Eclair at 7262 Melrose Avenue, Los Angeles, California; (213) 933 7182. Or from our office at 18 West 56th St., New York City; (213) 247 0350

eclair

Camera makers since 1909

training firefighters . . .

continued

Opinions are asked in the form of multiple choice questions projected on the wall. Trainees answer by pressing appropriate button on student response system which records their answers and provides feedback to exercise director.

timber, watershed, scenic value, or wildlife the course for "generals" is aimed particularly at controlling those catastrophic fires that burn 1,000 or more acres. Of the 12,000 forest fires annually in the United States less than 50 cause 80 per cent of the total loss.

Fires of this magnitude challenge the fire boss' organizational ability as well as his hard-won fire line experience.

The Raytheon-aided program helps the foresters to deal efficiently with uncertainties, evaluate risks, prepare for contingencies and cope with the varied risks of normal and unusual fire behavior.

Each trainee has an opportunity to size-up the fire, order and deploy the various resources, plan and execute strategy, and direct his forces — even to the extent of planning what and where they will eat and sleep and how they will be replaced by fresh crews.

Dynamic realism

An essential ingredient in the program is its dynamic quality. The trainee must constantly make new decisions based on the effects of his earlier decisions. Like the proverbial painter who paints himself into a corner, the trainee at the simulator might even "burn" himself out of his command post.

As part of the realistic details associated with an actual first magnitude fire the fire boss receives radio reports that some of his equipment is being held up by sightseers blocking the highway. And just as he is expecting a call from a key unit on the fire line he gets one instead from a "newspaper reporter" requesting an in-depth interview on the progress of the campaign.

At another point in the program, a group of residents near the edge of the fire calls to ask if homes in the area should be evacuated.

To insure that he really feels the immensity of the organization and command role, the pilots of the several types of aircraft at his disposal pose typical logistics problems as they report their fuel remaining and the time required to return to their bases.

In the darkened room with their attention focused on the animated color scene shown on the screen, the trainees become swept up in the realism of the scene. Veteran foresters who learned their firefighting in the searing, crackling heat of the fire line often find themselves so engrossed by the realism of the simulated fire and the "radio" reports that they may look up at the ceiling of the darkened room as the sound of an approaching plane is heard over the loud speaker system and the pilot "radios" that he's approaching the scene and will fly in low over the command post to survey the fire line.

Simulated fire

To create the simulated fire on the screen the foresters have experimented with various combinations of devices. One early device was a board with holes in it through which smoke was puffed on cue. The present simulator has five mirror-bounce projectors to superimpose the flame and smoke over a forest scene.

A synthesis of actual systems and situations, the simulator and the multi-media student response system form a bridge between the classroom and actual fire management. But the foresters have wisely insured that it is more than a game. Each exercise is carefully planned and objectives are specified and discussed in advance with the participants. At the conclusion of each exercise a debriefing session is held — whether the conclusion is "fire out" or "fire out of control" — to analyze each decision and its alternatives. The instructor team brings out ways to improve performance on the fire line.

U.S. Forest Service officials cite the impact that both modern firefighting equipment and training techniques are having on controlling fire losses. Typically, in the South, during the early Forties the average fire burned 165 acres. By 1966 the average loss had been reduced to 30 acres. It is hoped that the combination of fire simulation and the new training techniques will be able to insure that more trained men will be at the scene of every future fire and that sound decisions in the initial attack will continue to minimize the ravages of fire in our woodlands. •

Trainee group of firefighters is briefed on operation of the EDEX response system before a firefighting drill. They will watch a fire develop on a simulator and listen as the fire bosses deploy forces to fight it.

Here a worker studies the assembly of the Audiscan cartridge assembly.

Versatile Projectors Add Meaning to Self Training

The Audiscan continuous loop projector with synchronized sound is one of several compact audiovisual systems in training use which permit individual control and study pacing.

The projectors also work well in communicating corporate messages to employees during breaks.

Restaurant employees at King's Food Host USA learn methods and procedures at their own pace as they have time.

ONE OF TODAY'S newer audiovisual training tools being used with outstanding success in business and government training programs is the Audiscan audiovisual self-instruction system.

The Audiscan system revolves around a single, sealed 5″ x 5″ 1½″ cartridge which snaps into a portable projector. The cartridge can be programmed with up to 225 16mm visuals, and 25 minutes of sound, perfectly synchronized and sealed into the cartridge. Stop-start-hold capabilities permit near animation-like sequences. Controls providing for automatic or manual, or combination operation are built-in to suit the program needs.

Since Audiscan is a self-training tool, the need for instructor and supervision time is reduced substantially. There is no pressure on student or instructor, and no chance of important information being left out.

Audiscan adapts nicely to single concept "Program Teaching," because instructions can be broken down to suit any level of learning. Complicated subjects can be simplified and graphically emphasized. The learning time required is determined by the trainee, who manually restarts the lesson whenever he is satisfied with his understanding of the subject covered.

The combination of words and pictures, plus the presentation techniques available with Audiscan programming capabilities results in superior training. Uniformity of training is an added advantage. Pictures show the trainees exactly what the subject should look like at each point in the lesson, while the voice tells him exactly what to do. Consequently, trainees learn the most efficient way to do the job and they all learn it alike.

Ryder Systems, for example, found that maintenance employees not only learned faster, but easier and with better retention and understanding, than from printed manuals.

ITT Cannon Electric, division of IT & T Corporation, experienced savings of 50% in time, and costs, in training microelectronics assembly-line workers. Employees were also better trained, and able to assume full job responsibility as soon as assigned to work stations.

Boeing and Sikorsky were early users, with aircraft maintenance training programs. Owens-Illinois Glass Company trains overseas in the operation of their equipment, while Chase Manhattan Bank trains tellers with Audiscan.

It has proven particularly appropriate for franchisors. Krystal Company, a drive-in restaurant chain, and Bavarian Alpine Inns depend on the system for operations training courses. King's Food Host includes waitress training, and food handling instructions. International House of Pies programs its accounting procedures for Audiscan. Wilcox & Gibb, manufacturers of industrial sewing machines, train employees in assembly and installation with Audiscan. National Tool & Die Precision Machine Association has a series of filmstrips for training of apprentices, technical personnel, and journeymen review.

The Army Air Force selected Audiscan for its Serendipity Program. The U.S. Army Signal Corps teaches its Project "Covet" (common basic electronics) with Audiscan systems. And it is being used in classified training courses by the U.S. Navy in Bangor, Washington, and New London, Connecticut, plus a joint venture program with the U.S. Marine Corps.

Firms of all sizes are utilizing Audiscan and similar systems more and more for employee training and indoctrination, at all levels from routine semi-skilled jobs to executive communications. They are uniquely effective for technical and production-line training.

With training of both the jobless and the employed becoming critical facets of our economic structure, cartridged self contained sound projection systems are providing a simple, proven method of effectively training employees with minimum supervision at low cost. •

Warehouse employees study inventory control and handling instruction with the use of the Audiscan projector.

The quadrangle of floating screen blocks as they appeared during a program break. The blocks were mounted on a turntable in the stage floor and revolved for various portions of the program.

MULTI-MEDIA FOR MULTI-SITES

When an elaborate audiovisual show has to travel to many locations and play under varying conditions, resulting adaptions often destroy much of the program's effectiveness. Here's how John Deere Company, through careful planning, presented a highly effective product introduction multi-media show that also fits the "will travel" category

TO RECEIVE FULL value from an audiovisual investment, a company will often seek wide exposure for its film, stripfilm, or multi-media story. The multi-media or multi-screen program, as a result of this need to reach more people, is usually booked for showings in many locations under widely varying circumstances . . . audiences may range in size from 75 to 750, and room sizes will vary accordingly. This, in turn, will often require an adaptation of the original show to suit the new show situations, and changes become necessary which may prove fatal to the effectiveness of the original program.

Deere & Company, manufacturers of farm machinery—tractors, combines, and auxiliary machines—last fall launched a major product introduction to its 700 branch executives and some 1000 dealerships. They asked Ken Saco Associates, New York show producers, to prepare an audiovisual pragram that would fill the typical sales meeting and new product introduction needs—to generate enthusiasm and to tell the nuts-and-bolts story as well.

Two initial kick-off shows were to be given in the Deere Administrative Center in Moline, Illinois. A few days later the program would travel into the field to be given by the Deere branch sales managers to their John Deere dealerships. All programs, however, were expected to be given equal treatment, regardless of the different in-field conditions under which they would be given.

The Deere Administrative Center, a modern six-story structure of exposed steel girders and glass, is one of the late Eero Saarinen's most brilliant pieces of architecture and the Quad Cities' popular points of interest. It contains corporate executive offices and a unique 350 seat semi-circular auditorium with several striking features: A revolving 32-foot wide turntable is built into the stage floor, capable of carrying many tons of weight. The entire rear wall of the stage, over 16 feet high, is covered with steel curtains which may be raised to reveal a glass wall and large courtyard beyond. When the steel curtains are down a 15x28 foot movie screen may be lowered into position for projection. Lighting, projection and sound installations are very complete.

The problem was to design a program that would make use of this auditorium's potential, yet have a show that could travel without extensive adaptations.

Good lead time

The show's lead time of six months was a healthy one. Time was required for proper photographic coverage of the prototype combines, self-propelled farm machines capable of threshing and harvesting wheat, maize, corn and other crops. These prototype machines were in short supply and were in demand for advertising photos and filming, all of which had to be fitted around another need — a cross-country testing schedule calling for workouts of new-against-old machines in many different crop areas at the best possible harvest times.

A timetable was prepared, allowing for script and shooting storyboards to enable photographers to complete their work before the combines were moved out for field testing. When it was completed, the six-month lead time did not seem quite as long as it did at the outset—the planning time for presenting a visual format and script treat-

ment had been condensed into a six week period.

"Stonehenge West" takes shape

The auditorium was covered photographically by the producer, and blueprints were obtained for the structure itself. When the research team finished they had more than enough background information and statistics. Different avenues of visual approach were explored.

Initial idea drawings indicated some exciting directions and the new concepts were followed thru into dummy stage form. The resulting idea immediately caught the imagination of the creative team.

A group of free-standing, apparently "floating in space" blocks were designed which would stand on the stage turntable. It was found that a variety of shapes could be presented to the audience depending upon how the turntable moved during the show. The final concept presented to the Deere people took this shape:

"In the Moline Auditorium the screens will be a series of free-floating screen blocks, positioned on the stage turntable in a triangular arrangement. At transitional points in the program the turntable will rotate to present the audience with a different configuration of screen blocks. Through selective masking of 35mm slides, and positioning of projection equipment, images will fit into each of the three screen configurations without changing position of the projectors. In the branch field shows, on the road, a single two-to-one ratio screen will accommodate all three formats, without any change in the original show."

This meant that the in-field shows could be picked up as-is from the original. It was recommended that the original take advantage of the projection balcony, and use nine slide and two 16mm projectors for a smoother series of visual effects, with additional music and light effects during the screen changes.

The in-field shows could be projected with as few as three slide projectors, and a single 16mm film projector, or they could be almost as elaborate as the original show if the staging conditions and audience size warranted it.

Scripts were planned to make full use of the "floating block" screens whenever possible and appropriate. Deere's story was a straightforward one—and the staging avoided any look of "gimmicry" by its highly functional use. When screen changes were made, they underscored actual program content changes.

Company spokesmen were at lecterns during portions of the program, at other times the films and slides were mixed to a pre-recorded track—all portions of the program were tightly staged and visualized.

The entire program ran three hours, including a mid program break for a view of the new combines in the courtyard during a coffee serving. Deere's board chairman, William Hewitt, attended the first show. Impressed by the visual format, and sensing a resemblance to England's grouping of ancient astronomic stone shapes, he quipped to Curtis Lowey, Ken Saco Associates' partner, "I've decided to dub this, Stonehenge West!"

The branch shows

Traveling "kit" versions of the show were prepared, and were ready for delivery at the same time as the original show. They were duplicates of the first show, and contained detailed scripts with complete cuing and tray-change instructions. In addition, custom-built triple projector control boxes were provided to simplify the advancing of projectors on script cues.

Response from the field, traditionally quiet when it comes to coping with multi-media show productions, was excellent. Every branch manager had seen the Moline show, and at that time had an opportunity to become familiar with the projection technique. Classes were given, informally, for those wishing to rehearse the kit setup.

Multi-media shows certainly need to reach adequately large audiences . . . and today the show techniques and projection equipment are available to do this efficiently.

Company sales executives are becoming more interested in these mixed media shows that have an excitement about them that the single-screen programs lack—and this generation of excitement is what most of these sales meetings are all about. •

Each of the vertical screens measured 11 x 5½ feet. After each program section, the turntable revolved for a 20-second quarter turn in sync with music and light effects.

The projection equipment was arranged in this fashion in the second balcony. Stage Manager Skip Rognlien reviews cue script prior to performance.

Top edges of floating screen blocks were lit with red from above to intensify dimensional effect.

Foreign Policy for the Citizen

Offering no solutions, the Henry Strauss film, "From Where I Sit," provides a much needed insight into U.S. foreign policy. It examines the complex decision-making process and relates the situation in understandable personal terms.

The film begins with a fade-in on a chair (top), but as the camera circles the chair, it ceases to be a chair, evolving into an abstract 3-dimensional design of revolving rods (bottom), making the point that a situation must be approached from every conceivable angle.

THE FADE-IN OPENS with a straight-lined, easily recognizable chair. Slowly — but purposively — the camera begins moving around the chair. And soon, the chair becomes less like a chair — eventually an abstract three-dimensional design of revolving rods.

"When is a chair not a chair?" the narrator asks.

This intriguing opening sets the mood and stage for *From Where I Sit*, a 27-minute, 16mm black-and-white documentary about the complexity of foreign policy issues and the diverse factors which must be defined and evaluated before the State Department makes a decision. The film was produced for the U.S. government by Henry Strauss Communications of New York, a division of Novo Corp.

"This production has none of the characteristics of a dramatic film," Henry Strauss, the producer, says. "There is no point of view. It arrives at no conclusion. There is no beginning, middle or end. We're dealing with an abstract concept, a total problem."

In the film, Strauss dramatizes the varied problems of State Department policymakers for the responsible citizen. The film, through carefully structured sequences, use of cinema verite and pointed narration, demonstrates decision-making alternatives — not totally acceptable — and each involving conflicts in this country and elsewhere.

"This type of film is provocative," Strauss said. "It's a matter of picking up the emotional overtones. You have to build keys as you go along.

"The script changes as you move through your research and filming. What someone says 'off-the-cuff' may affect your next sequence — especially if it challenges and stimulates. It's a matter of being flexible and patient."

In focusing on the decision-making process, the film makes this point: the responsible citizen applies the same process — analysis and determination of broad national interests in shaping his own opinions on foreign policy issues as does the State Department. In the film, no decisions are made; it gives the viewer the tools with which to draw his own conclusions, pinpointing the difficulties facing the State Department.

"There is no hero, no villain, no conclusion or philosophical viewpoint," Strauss said. "It is difficult to demonstrate successfully the synthesis of shaping viewpoints. We must show right and wrong, black and white, then reverse — and you must take into consideration your own feelings in evaluating the problem.

"We tried to build a dramatic, structural and social viewpoint and show black and white do not exist in this area — and that government has to bring together conflicting viewpoints."

This is done in two principal sequences. The first deals with a pointedly uncomplicated question concerning the United States when California fishermen are arrested by Ecuadorean, Peruvian and Chilean patrols while trawling up to 200 miles off South America's west coast.

Fisherman aboard a U.S. fishing vessel looks with dismay at Russian trawler in background scooping up thousands of fish off the California coast.

In the first, the U.S. tuna fleet wants Washington to stop what they feel is "piracy" on the high seas. "In this case fishing is an extremely dramatic problem," Strauss said. "We are attempting to affect and influence people — to give insight — and I think the sequence makes the point very well."

In the second sequence, dealing with the U.S. and trade with Eastern European countries, the camera sweeps down on a Brooklyn dock where the same diversity of views and factors are captured via cinema verite.

Trade means more jobs, some say, but others contend American workers would be subject to unfair competition; an American manufacturer sees export opportunities, but others feel trading with the Communist block would encourage aggression and betray our fighting men. Others feel trade will lead to better understanding and improve peace prospects.

The film provides the viewer with behind-the-scene activities at the State Department, focusing on one ranking official who faces a continuing range of decision-making alternatives.

At the Arms Control and Disarmament Agency, whose director reports directly to the Secretary of State, officers are seeking a solution to a basic conflict of national viewpoints: the deeply rooted Soviet rejection of any arms control proposal which would require inspection of Soviet territory by non-Soviet personnel, as opposed to the American rejection of any arms control agreement which cannot be policed.

In the State Department Office: What should be the U.S. attitude toward a foreign regime which takes and retains power undemocratically but which may be the only immediate alternative to chaotic violence?

Another office, another topic: U.S. aid to a country with severe food and population problems. Can large-scale aid be justified to the American taxpayer if the country being helped is not taking effective steps to increase its food production and limit its population increase?

The film concludes by reflecting on some critical decisions of the State Department in recent years under four different presidents — and then surveying the problems ahead. •

THE QUIET VOICE OF CREATIVITY

Sharing a great love of filmmaking, relentless curiosity, and a dedication to artistic creativity, Mort and Millie Goldsholl of Chicago's Goldsholl & Associates deliver an eloquent artistry in all of their films.

"THE QUIET voice of creativity" is perhaps the best way to describe Mort Goldsholl of Goldsholl & Associates, today considered one of the nation's leading sponsored film producers.

He is considered by many the unquestioned master of creativity in two fields; design and sponsored films, although he refuses to recognize a distinction between the two in his thinking. His approach to all of his undertakings is that of an artist. Even thought the business world generally sees graphic or print design and filmmaking as two separate fields, Mort insists, "There is no difference between a designer and a filmmaker."

An artist and art enthusiast most of his life, Goldsholl studied at Chicago's School of Design with Moholy-Nagy, and combines beauty and practicality in his work. If there is a key to his success, it perhaps lies in this feeling that there "is no conflict between fine art and applied art" and his application of this principle to everything that he does.

One cannot describe the films of Goldsholl & Associates without also quickly calling attention to the other half of a very creative and harmonious team, Mrs. Morton Goldsholl, "Millie" to most who know her. An equally adept artist and filmmaker, Millie is perhaps the more outspoken, quickly interpreting, explaining or discussing something in great detail, somewhat in contrast to Mort's more quiet, thoughtful pattern. Outwardly, the two are almost a study of contrasts. Millie is vivacious, almost bubbling and seems to be a whirlwind of perpetual activity, constant interest and curiosity. Mort is generally quieter, more thoughtful, but every bit as curious, interested and dedicated to what he is doing. And, no less active. They share several common interests, hobbies and outlooks, differing perhaps only in the way they express them.

They work in a rather simple looking building in Northfield, Illinois, a far Northern Chicago suburb, amidst a row of other small office buildings. It is near their suburban home, something they both prefer and relish to commuting to the distant downtown Chicago loop.

And, even though they are widely known for their film work, their studios more greatly resemble the art department of a busy ad agency than a highly creative film production facility. This appearance is attributable to the fact that as Mort puts it, "I can spend only about 30% of my time on our great love . . . films, but fortunately Millie can spend full time."

Like many of the country's most talented producers, Mort and Millie can be selective about the films they do. They always have more opportunities than they can accommodate. Neither of them will accept a film assignment that they don't believe in.

Mort believes a filmmaker "should consider it a privilege to take on the challenge of making a film." "A filmmaker has the responsibility of doing the film to the best

Continued on next page

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voice of creativity . . .

continued

of his creative ability, to properly convey the idea and subject matter, and fight for the right to use film as art."

The Goldsholls will do nothing "hokey," and cringe when they see samples of bad filmmaking. They believe art can be effectively applied to the production of any film.

If films are their great love, then fishing and/or trains are second, and both of these interests have played parts in their filmmaking. The first film they made, called *Night Driving* was filmed on the way home from a fishing trip. Millie shot the film of passing lights at night from the car as Mort was driving. She used the camera lens to create distortions for effect in the film.

Their first sponsored film was Texoprint, produced for Kimberly-Clark Corporation.

Their great love of trains (almost a romantic nostalgia) undoubtedly was a factor in the acclaim of *Imagination* 10, their tremendously successful film of two years ago. Up until the demise of most regular passenger runs, Mort and Millie traveled almost exclusively by train, preferring it to automobiles or airplanes.

Their first film studio was actually in their home, even though Mort had a design studio in downtown Chicago since the early 1940's. Neither of them really knew anything about filmmaking, both having been art and design students. Their first animation stand was fashioned by Mort from a drill press. Millie counted the frames of film to add sound, knowing only that there were 24 frames per second.

Today, in their 12th year of making films, they employ 20 people, six of whom are regularly involved in filmmaking. Mort and Millie believe in maintaining as much as possible the same staff because they feel a total crew can work better together this way and produce better results.

"The crew members, having worked together, gain a mutual knowledge of each other and what is desired in the particular approach to a film," says Millie.

In the wake of recently completed annual reports for Borg-Warner Corporation, Kimberly-Clark and Owens-Illinois, Mort is currently working on *Momentum*, a film for Westinghouse. Millie has just completed a film for Eastman Kodak, *Out of Sight*. The film looks at everyday life through the eyes of an 11-year-old boy where ordinary things become unordinary through an extension of his vision. An example, as the boy looks at a cow, it becomes a milk producing machine through animation.

In their spare time, the Goldsholls are active in the Film Forum, a North Shore film society in its 18th year. Presently numbering about 80 members, meeting each month in a member's home, the group at one time numbered about 500.

Mort and Millie's strongest feelings are expressed on the subjects of creativity and filmmaking ethics.

"For best results," says Millie, "a filmmaker should be paid a creative fee. And, a filmmaker should never bid until he has thoroughly researched the subject, applied his maximum creativity and envisioned the total concept of the film to be made. To do this properly, the filmmaker should expect to be compensated.

"A major problem of most filmmakers is conveying the sense of the film or subject to non-film oriented people. By taking that extra creative step and applying the added dimension, any film can be made interesting to nearly any audience. There can be something for everyone in any film."

Sharing the growing belief that many young people are turned off on "words," Mort and Millie utilize this idea that visuals convey the message in their films.

They select and make films that challenge their creativity. They want to make those films where they can apply creative concepts. Millie believes that "all art is one," that all art is related.

On the subject of sponsors and film buyers, Millie says, "Too many people, including sponsors, have a backward notion about what film is and what it can do. A creative artistic film can convey a corporate message far better than a direct hard sell approach."

Of film festivals and awards, Mort says, "The first award you receive is nice, but the most important award is the medal you give yourself." He believes this is a rare event for a professional filmmaker, because there always seems room to improve.

Mort and Millie each research and write their own scripts. They are quick to add that they "write film, not words." Mort's approach to a film is to think a film assignment over in his mind for days, sometimes longer. He mulls the film over until all facets are clear in his mind. He claims that all of the essential details are relatively sharp in his mind before he prepares the script or begins shooting. He says this has proven to be his most successful approach to a film or design project.

Preferring a reputation as creative filmmakers, neither Mort nor Millie are considered specialists in any general subject area. In one year's time, they have produced films ranging from educational undertakings to very technical product films. In one year, their sponsors range from Field Enterprises and the Department of Health, Education and Welfare to Sears, Roebuck and Co. and Owens-Illinois.

Their dedication and talent are reflected on the screen in every film they produce. And, despite a tremendous popularity and acclaim, they remain the "quiet voice of creativity" in industrial filmmaking. •

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The production of corporate public relations films is at an all time high and growing, according to Mr. Smith, who cites a "glaring lack of selling effort on the part of business film producers" as perhaps one of the reasons there are not even more being made.

PR FILMS— COMING OR GOING?

By **SHIRLEY SMITH**
Vice President
Assistant to Executive
Association-Sterling Films

EASTMAN KODAK Company recently made a film titled, *Movies Move People* and certainly no one, especially competent and knowledgeable public relations people, will quarrel with the well-known fact set forth in this brief but meaningful title. It has been true since the silent film days and the earliest sound films such as Al Jolson's "The Jazz Singer" and Cecil B. DeMille's great spectacular, *The King of Kings* which the author saw at its premiere showing in Grauman's Chinese Theatre, May 1, 1927.

But it was not until television brought movies into the living room that the full impact of films really made itself felt. TV has changed the living habits of the average American family to a degree few realize. Because of this and other revolutionary developments already in the prototype stage future generations will be much better informed and more sophisticated. In fact, as one political analyst put it when remarking about the huge amount spent on TV in the last election, "the first voters this time grew up on their bellies in front of a television set. They've been brainwashed with audio visuals and that's the way its going to be from now on."

Kodak's promotional brochure on "Movies Move People" says it is fairly common knowledge that film can store events for the future, make it possible to project information again and again without any change in meaning, allows the salesman selling turbines or bridge beams to demonstrate them without carting them along with him, offers a convenience to the executive too busy to address his far-flung operations in person, can deliver the world, and now even the moon, or any part thereof, to any single location. Film can be used to demonstrate, display and teach in color, black-and-white, with sound or without, in wide screen, split or un-split screen, through animation, dramatization, or documentation and in 70, 35, 16 or super 8 mm. Film can be seen in the home, office, store, assembly line, school, exhibit, and in the church, theatre, on television. In point of fact, it can be seen everywhere. All of these are salable facts, and while they are important and "old hat" to film professionals, they are not always the most compelling reasons for those who want to communicate effectively in the most forceful manner through film.

Film, by its very nature, provides the user the incomparable opportunity to be unusually persuasive. It is the one and only medium through which it becomes possible to reach a target audience by way of all of its emotions at once. Shock, tears, laughter, concern and apprehension, uncertainty, relief—all can carry a message, and all are reproducible on film. Film turns an idea, a concept, fact or what-have-you, into a very personal—and often memorable—experience. This alone sets it aside as a uniquely potent tool of effective communications.

Hugh Marlowe, who narrates Eastman's film about film, establishes this concept in his introduction. He states that film can "intercept the senses, lull and electrify them; that it has the power to embed an idea or change one; provoke shouts or a memory" — all through the evocation of desire, regret, joy or revulsion. Entirely unlike other media, film can communicate on many levels simultaneously. It can channel information through receptive climates generated by dramatization or comedy, by the subtleties of plotting, stylization and timing; by the techniques of animation, special effects and documentation. It grabs the viewer, shakes him out of his apathy and alerts him to feel a connection and involvement with the material being shown on the screen. There is a sharp difference between this approach and the miasma of words so often encountered in other methods of communication. Film can be most emphatically believable and this is vital because credibility is the potent essential in the solicitation of understanding. Film, as Mr. Marlowe concludes in his introduction to *Movies Move People*, is "a substance on which to reason directly—with sound or fury, or silence. It is a method to make thoughts understood."

Those in the production and distribution of business films will all lay claim to knowing what Mr. Marlowe, and the Eastman film, so effectively set forth, but many of them feel, and so express themselves, that "public relations people do not understand what a potent tool film is and are not taking anywhere near full advantage of its potential to help them do a better job of communicating." However, the record does not support this contention.

A recent survey conducted for the Society of Motion Picture and Television Engineers by Thomas Hpoe, also of Eastman Kodak, shows that the non-theatrical motion picture and audio visual business is now more than a billion-dollar industry. The latest available figures (for 1967) show a total of 12,750 non-theatrical films made that year —7,500 of which were produced by and for business and industrial firms. Business and industry spent $241,000,000 on films during the year with costs per film ranging from less than $10,000 to $500,000 spent on a 40-minute corporate film by a major company. A sizeable percentage of the income of business film producers and no less than 75% of the income of distributors of such films comes from public relations budgets.

The important influence of public relations thinking and practice in business film production is clearly demonstrated in the low key commercialism of the average corporate film today as compared with the trend only a few years ago when the firm's logo and president's name (and often, picture) had to appear every few hundred feet to gain official approval. Business films are now so tastefully done as to commercialism that they are finding fertile exposure possibilities both on television and in the nation's theaters. Kaiser Aluminum's *Why Man Creates* won an Academy Award last year as the best short subject. It is a magnificent film, produced by Saul Bass, and is not about aluminum, industry, the Kaiser family or the company's record of progress. It was the original "brain child" of Robert Sandberg, the company's vice president of public relations and advertising, and was inspired by the themes of three issues of the famous Kaiser Magazine.

At the first film festival ever held by the Public Relations Society, during its annual conference last November in Los Angeles, Mobil Oil Corporation's unique film *A Fable*, starring Marcel Marceau, famous French mime, won the grand award. Without a spoken word and with background

Continued on page 36

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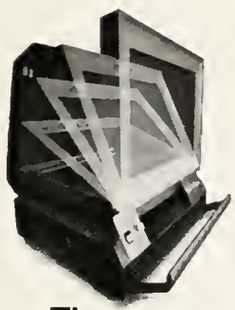

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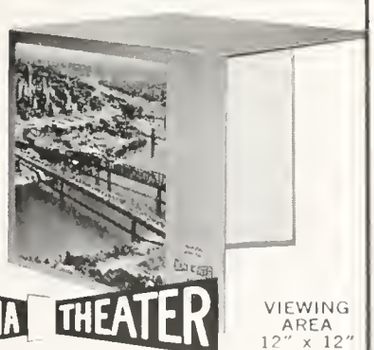

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Public relations films . . .

continued

music by the London Royal Orchestra, this beautiful movie, filmed just outside a 14th century village near Rome, gently and subtly gets across its message of the importance of better world understanding and closer relationship. Because it has no spoken word the film is being shown throughout the world transcending language barriers to win wide acclaim, acceptance and understanding. Companies with foreign interests and operations can learn much from this example of the versatility of film for universal communicating. In this connection, Edward J. (Ned) Gerrity, Jr., senior vice president and director of corporate relations and advertising for International Telephone and Telegraph Corporation (ITT), has some interesting observations in his statement in Denny Griswold's Public Relations News of December 29, 1969. He says in part, "Today, American business is being measured more and more frequently not by the yardstick of profit or size of assets, but by the yardstick of service to the nation. Every company is now expected to give something back to society in proportion to its corporate size and its influence over the lives of its employees and the people in the communities where it does business. There are urgent problems in our country today that can be solved only by government and business working together. The problems of pollution, transportation, training of hard-core unemployed, housing, minority entrepreneurship are a few that government can never solve alone. . . ."

"But", continues Gerrity, "domestic problems are not all that will preoccupy public relations people. The great changes that have occurred in business during the past decade indicate that companies are going to become even more diversified and more international. No longer will a strictly American or even a Western viewpoint enable an enlightened businessman to deal with the world around him. The prediction has been made that international businessmen will be the real diplomats of the future. If this is so, and everything seems to be leading to it, good corporate public relations will need to communicate more and more not with segments of people but with the public at large —the world. . . ." Gerrity's very astute observations make real sense and may very well point to an ever-widening usage of films by business and industry to accomplish the goals he has set forth for the public relations executive of the future.

In the same issue of the Public Relations News is an item on the rapid growth of television—not just as a source of entertainment—but as a news source. Ten years ago Roper Research Associates, in answer to "where do you usually get most of your news about what's going on in the world today," were told that 37% depended on newspapers, 33% on television and 22% on radio. In their latest survey TV jumped to 40% while newspapers dropped to 33% and radio to 17%. This is yet another piece of evidence as to what's happening in this "sight and sound revolution."

Reverend John Culkin of Fordham University made a survey revealing that by the time the average student graduates from high school today he or she will have watched more than 15,000 hours of television, seen more than 500 films and yet will have been in school only 10,800 hours. So there's no question but what the "mix" in communications media, from henceforth, will have to be much heavier in audio visuals and there's plenty of evidence on all sides that thinking public relations people realize this full well and are "getting with it" at a rapid pace. Sure, most top public relations people were print-oriented but yet, in the main, they are making effective and increasing use of films. The reason why more of them are not doing so may well be because they have not been told or sold the many reasons why they should be making and using films. And this brings us to what we consider a glaring lack of selling effort on the part of business film producers especially in the public relations area where, as we mentioned earlier, most of the money for business films comes from.

So perhaps instead of lamenting the fact that more public relations people should make more business films the nation's major producers of such films should take advantage of the situation existent and concentrate on giving public relations people more information and help in deciding how to make a proper film.

Of real significance to the film industry are the films made recently by prestigious publications to tell the public their story and to help solve some of the country's major problems. The New York Daily News made a film *The Trip Back*, a starkly-true story of a woman who was "hooked" on drugs for 23 years, and prints have been purchased by police departments, community organizations, companies, schools, etc., all over the country. Newsweek's *The Day Before Tomorrow*, depicting the true situation on our college campuses today, won a top award at PRSA's film festival. Reader's Digest has just completed *From Sea To Shining Sea*, a fine film recording the frank opinions of Americans across the country on the many problems facing our nation today. The New York Times made a good film *New York City-The Most*, sure to help repair some of the bad public relations suffered by the city with all the riots, racial disturbances, and other unfortunate happenings. And when film's principal competitors in the media field start using films to sell their wares that should be the clincher to prove Eastman Kodak's contention that *Movies Move People.* •

IFPA JOURNAL

INFORMATION FILM PRODUCERS OF AMERICA, INC.

P.O. Box 1470, Hollywood, California 90028

Code of Ethics Coming

We have come of age during the decade of space. Not only IFPA members but *all* non-theatrical filmmakers. Member or not, you are a part of a new profession. Not just photographers. Not just writers, directors, editors, planners, executors, salesmen, or electricians. But part of an industry that can move people, move groups, yes, even move the world to act and react. This is a responsibility that can stagger the imagination. Can you imagine irresponsibility in the legal or medical profession? Dishonesty in architecture or engineering? Catastrophy! Recognition has come slow in our profession. A few years ago, it was considered a luxury — frosting on the cake — a dispensable commodity. Today, this next decade, is our day. The Communication Revolution is here. The Information Explosion has happened. We must mature and accept our destiny and heritage. We, too, must recognize our responsibility, and to this end, IFPA has risen to the occasion and has prepared, not only for our members, but for all non-theatrical filmmakers to embrace and subscribe to: a "Code of Ethics." Publication of this code will be made nationally in July of 1970 and copies suitable for framing made available thereafter.

In this day of moral and ethical issues, it is commendable that this organization spearhead this Code of responsible activity.

Student Programs Bloom

Guidance, instruction, and creative programs are growing in several IFPA Chapters throughout the Nation. We strongly feel the responsibility to bring youth and new ideas of communication into our powerful medium. Learning to make effective and moving pictures is an art. Some of it comes naturally and can be nurtured. Some of it is skill that must be developed and honed to a fine edge. To this end, several chapters have started programs for high school-age students that are directed to encourage further involvement in the information arts.

This will be the subject of several articles in the future. The reason for this article is the announcement of the national subscription drive for a substantial scholarship grant to be awarded a deserving high school senior for use in obtaining a university cinema degree. Goal for the E. C. Keefer Scholarship Award this year is $2,500.00. A campaign will start in June and will be spearheaded by Chairman Jack Smith. If you feel a responsibility to youth in our profession — if you recognize that the future is in the hands of the next generation, if you want future filmmakers to be a reflection of guided and professional training — *not* underground, irresponsible frustrated filmmakers who are not accepted through closed doors and minds — *then* without further solicitation, send your share of the future in dollars to E. C. Keefer Scholarship Fund, *IFPA, P. O. Box* 1470, *Hollywood, Calif.* 90028. It's very worthy.

Call for "Cindy" Film Awards

Awards Chairman Jerry Oliver has announced the dates and schedules for the 12th Annual Cindy Film Award Competition. Committee chairmen and category assignments have been designated and soon details will be available for one of the most honored and original non-theatrical film recognition competitions in America. Awards will be made on Saturday, November 7th at the National Conference to be held this year at the fabulous, refurbished Dell Webbs Newporter Inn, in Newport Beach, California. No better facilities exist in Southern California and the affair will be staged with exceptional finesse and saviorfare.

Recognizing the advance of electronics in our industry, a new category has been added this year — "Information & Communication by Videotape."

The traditional "Jay Gordon Award", and The "E. C. Keefer Award" will be presented to an individual and a group respectively for accomplishment and professionalism in the motion picture industry.

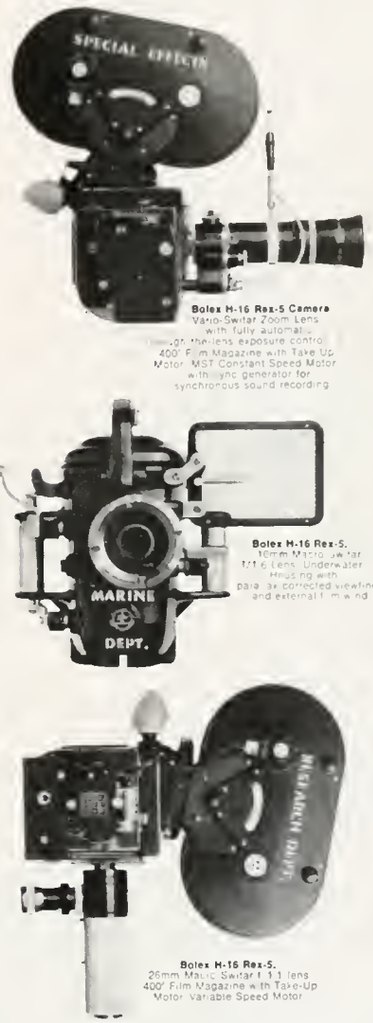
Practice What We Preach

Eastman states that "Movies Move People" and you can believe it! We believe it in IFPA and we're doing just that! Both Chicago and the Dallas-Ft. Worth Chapters were installed officially via a filmed "greeting" from the President, who then read the installation letter, welcomed the group, and urged all to become involved with the chapter activity and growth.

In addition, the First Quarterly IFPA Status Report was put on film, as well as

Continued on next page

Stop borrowing the Bolex



Bolex H-16 Rex-5 Camera
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Today's the day you wanted to use the Bolex.

"Sorry. The Bolex is being used to make a time lapse study and is going to be tied up for awhile."

You'll have to hold off on that public relations film. And that microscope sequence for the research film will have to wait. And all those other film projects will have to be re-scheduled.

Maybe what your company needs are a few more Bolexes.

Then the Bolex would be at your disposal, instead of the other way around.

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IFPA journal . . .

continued

the printed page, for simultaneous presentation at the April and early May meetings across the country. Reaction, so far, has reinforced the conviction that any and all medium must be employed to better transmit information and improve communication between the local chapter and the National Office.

8th IFPA Chapter Installed

Last month we reported on the granting of a charter to the group of Chicago filmmakers now called the "midwest Chapter." Again, we offer our congratulations and compliments to this aggressive group for their achievements in so short a time: assistance on the "code of ethics" plan, project for a promotion film, acquisition of the North Shore Film Laboratory in addition to the Dukane Corporation as sustaining members, and program plans which include a full social as well as instructive and educational programs. Such enthusiasm deserves recognition and the National Board wants to assist and support this new chapter in the Great Lakes area.

9th Chapter Installed

We now have the pleasure of announcing the granting of a charter and installation on April 16th of the Dallas-Ft. Worth Chapter of IFPA. President Bob Montague on two separate visits met with both area producers, and introduced the "professionalism" concept.

Through free exchange of ideas, mutual respect, local recognition, and being the best informed filmmakers in the world, IFPA members can truly be called "professionals" and like lawyers, physicians, architects, and engineers, can associate on a high level of intellectual and technical exchange of experience and accomplishment.

This Southwestern group started with sixteen charter members, an additional fifteen prospects the first 30 days and an estimated 75 to 100 potential members during this year.

Our Man Bruce Herschensohn

IFPA member Bruce Herscensohn, who recently received a Flemming Award (*March, Business Screen*), is the guy who, as director of Motion Pictures and TV for the USIA, is assigned the responsibility of communicating with an audience of millions, in more than 110 countries and translates his productions into more than five languages.

Yes! our man "Bruce" is quite a guy, with quite a responsibility. His interest lies in communicating with audiences abroad, with a different dimension added by cultural variety implied by those members and by a wide variety of social and political climates abroad, as well as some prejudices. Let's replay a few well chosen and timely remarks selected from his speech of 20 November 1969 to the National Academy of Television, Arts and Science.

QUOTES

"The question often comes to us . . . "What good results from the productions of the United States Information Agency?" With the wealth of information about the United States coming from countless sources and going all over the world, isn't the USIA television and motion picture product really just a pebble in the avalanche of material? And the answer is . . . yes . . . that is all it is. It would be sheer imagination to say that it's much more than that. Well, then, the question is . . . is it worthwhile?

"Or should we just throw the whole thing away? I would say, if it wasn't for one basic fact, the Agency should get out of the television and film business. But that basic fact overrides any other consideration. The fact is that this country is still misunderstood internationally.

"The truth is that all of those lenses, view finders, turrets, cranks, and buttons have been made to preserve the visible on film and tape. But that assumes the visual is the truth. Often it isn't. Most often what is visible is only a reaction to the invisible.

"What is so important that's invisible?

"Peace is invisible, freedom is invisible, faith is invisible, restraint, potential, and even the motivation behind political decisions is largely invisible.

"It is not visually interesting to watch a free border—to watch cars going across an unmarked line. That's hardly an interesting view for the television screen. But a wall? That's interesting.

Peace is visually pretty dull stuff.

"Perhaps recognizing the limitations of the visual and the craving of the invisible to be seen, is the way television can be the true mirror of man. To ignore these limitations and this craving any longer may be catastrophic."

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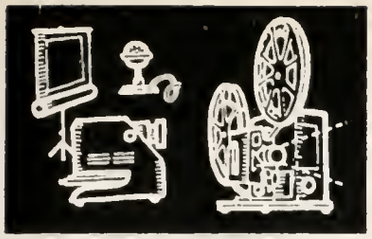


new products review

Chromabeam Converts Videotape to Color Film

3M's Chromabeam system allows economical conversion from video taped program material onto color 16mm motion picture film without loss of color quality and registration. This film can be projected on any standard 16mm projector and broadcast film chain equipment. The system consistently provides a low-noise picture with reproduction comparable to the taped or live original and allows the television producer the advantage of doing the original on video tape and then producing film copies for mass distribution.

The Chromabeam electron beam recorder (left) and printer.

The Chromabeam system is composed of an electron beam television recorder, specifically designed for the system, and a newly developed color printer. For more information, contact *3M Company, Dept. BSC, 3M Center, St. Paul, Minnesota* 55101.

CR 100 Chemistry Cuts Color Processing Time

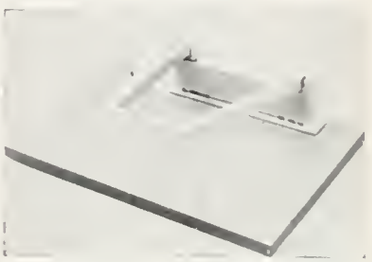
CR 100 Cine Color Reversal Chemistry, a chemistry which reportedly cuts motion picture color processing time in half, has been developed by The FR Corporation in cooperation with the Westwood Division of Houston Fearless Corporation. CinTel's Minicolor and Colormaster Motion Picture Film Processors, for which the CR 100 was primarily designed, have been developed to operate at approximately double normal speed and allow dry-to-dry film in approximately one half the conventional time required.

The speed of the process will enable television stations to extend deadline times for newsfilm. For further information, write *The FR Corporation, Dept. BSC, 951 Brook Avenue, Bronx, New York* 10451.

Precision Punching for Art and Overlays

An art-registration punch, now available to artists, photographers and film producers for preparation of art for animation, tv commercials, slides, slidefilms and titles, works with speed, accuracy and stability. The design features foolproof lifetime alignment of hardened tool-steel dies, minimal movement and fewer and simpler parts.

Other aids include a multipurpose camera stand, artist work-



Animation punch features compactness, ruggedness, precision and ease of operation.

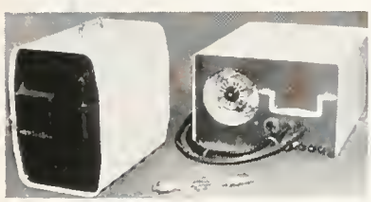
boards and camera-field charts in both 12″ and 16″ professional

Continued on next page

field formats to assure proper visuals design and production in-plant at comparable savings. For information, write *Merv's Animation Aids, Dept. BSC,* 17040 *Otsego, Encino, California* 91316.

16mm Projection for Large Auditoriums

The Cine-X16, Model 1600 and 2500, compact and efficient 16mm xenon projector lamphouses, make possible 16mm presentations at light levels previously obtainable only with 35-mm projectors. The high screen brightness of these lamphouses is



The Cine-X16 has advanced safety features and interlocks which protect both operator and equipment.

the result of a complex aspheric reflector which collects 85% of the light emitted from the xenon source and directs it to the film-gate without corrective lens.

The xenon lamp affords ozone free operation and has an average lamp life of 2000 hours. For more information write *Optical Radiation Corp., Dept. BSC,* 2626 *S. Peck Road, Monrovia, California* 91016.

"Super" 1600 Projector Availamle from RCA

An advanced designed 16mm projector, the "Super" 1600, is now available from RCA Audio-Visual Products.

It features a completely new sound system consisting of a transistorized 15 watt RMS (30 watt peak power) amplifier, a wide range 4″ x 8″ internal speaker, and an improved exciter lamp of the BAK type with twice the output of the usual BTD type. In combination with a high-efficiency optical system, the "Super" 1600 assures high quality, undistorted sound, and brilliant pictures on the screen.

Other major advances include an improved fluid clutch for even take-up tension on any size reel, a smoother and faster rewind system, greater motor torque, and many inner refinements that add to better overall projector reliability and long life.

Two versions of the "Super" 1600 are available, one with sound speed only, and one with sound/silent speeds for those users who still have the old silent 16mm films or may have produced their own films without sound.

The "Super" 1600 still retains the automatic "Safe-Threader" as an optional accessory, a simple manual threading path, large sprockets to protect the film, ease of operation with all controls centrally located, and flip-up reel arms that can be positioned with one hand.

Additional information is available from local RCA distributors or by writing to *RCA Audio-Visual Products, Dept. BSC, Building* 15-5, *Camden, New Jersey* 08102.

Elco Programmer-Recorder For Sound/Slide System

Converting a standard remote-control slide projector into an automatic sound/slide audiovisual system, the new Mastermatic III programmer-recorder is equipped with a response feature that allows the viewer to restart the presentation at his convenience after programmed intermissions. The cassette-loaded unit, which offers 60 minutes of high-quality synchronized sound, is ideal for training applications where test-taking is involved.

Because the unit is equipped for audio recording and cassette programming as well as for slide projector control and audio play-

Mastermatic III programs and records.

back, no other equipment is needed to prepare A-V presentations. Projector slide advances and response pauses are programmed into the casette by the user in the form of inaudible pulses, so that sound and slides always remain synchronized. The easy-to-use programming controls are mounted on a separate control panel to eliminate the possibility of inadvertent programming changes during normal operation.

For more information, write *Elco Optisonics, Montgomeryville, Pa.* 18936.

Squeegee System for Printing Machines

The CE-AVS-351 air/vacuum squeegee system is furnished complete with inlet and outlet filters and solid state speed control. Power requirements are 3 amps, 115 volts, 60 cycle and

Air/Vacuum squeegee system functions equally well for all film formats.

the system is suited for optical printers of all makes and for retrofitting of most contact printers.

For more information, write *Carter Equipment Company, Inc., Dept. BSC,* 232 *S. Glasgow Ave., Inglewood, California* 90301.

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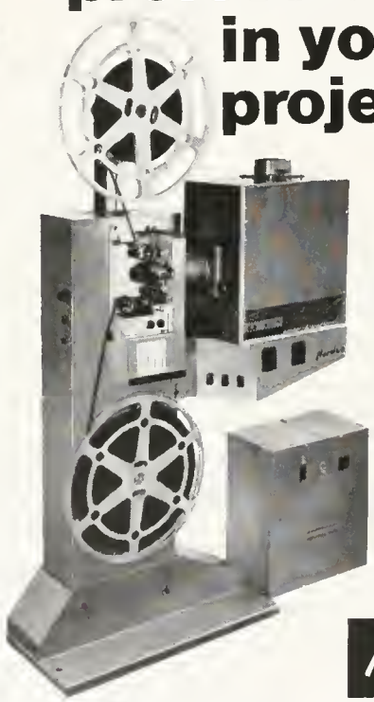

The new Norelco FP-16mm projector brings big theatre performance to any auditorium because it's built to the same rugged standards of performance demanded by professional motion picture theatres. Provides a brighter, clearer, steadier screen image.

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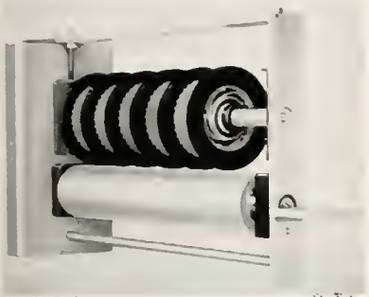
SBR-Drive for Uniform Processor Tension

A line of SBR-Drive Processors has been announced by Treise Engineering for use of commercial laboratories, as well as for industrial, military, government and microfilm processing requirements. The processors feature a type of demand-drive that permits laboratories to change film sizes and still maintain uniform tension and constant speed.

The heart of the SBR-Drive is a film roller with a flexible heavy-duty 5-leaf spring insert.



SBR-Drive processors are available to accommodate any film size.

The spring bearing rollers are mounted on a stationary shaft at the top of each rack and are free to rotate. An overdrive shaft is mounted directly underneath. As the film tension increases or decreases, the SBR contacts or pulls away from the drive shaft. The slightest change in film tension creates a response and thus maintains equilibrium.

Also available is a modification program whereby existing processors can be modernized with SBR-Drive. For full details, write *Treise Engineering, Inc., Dept. BSC,* 1941 *First Street, San Fernando, Calif.* 91340.

Production Planner Organizes AV Paper Work

The A/V Production Planner is a quality vinyl binder with 100 storyboard pages and indexed dividers which allow better organization of scripts, storyboards, shot lists, correspondence, model releases and the countless detail

Production coordination and cost records can be conveniently kept in one binder.

sheets and memos that make up the average A/V program.

The Planner features the 3-frame storyboard, specifically designed for planning triple-header productions but equally useful for standard layouts. For more information, write *A/V Production Planner, Dept. BSC, Box* 100, *Schenectady, N.Y.* 12304.

Da-Lite Screens Offer Increased Brilliance

Da-Lite's Challenger, a glass beaded tripod slide and movie projection screen, and its counterpart, the silver lenticular Wonder-Lite, now feature Color Magic surfaces. This surface is specially treated and color processed for brilliant, life-like color.

Both screens are available in a variety of sizes and with several features. More information may be obtained from *Da-Lite Screen Company, Inc., Dept. BSC, Warsaw, Indiana* 46580.

Cartridge System for Sales and Recruiting

The Audiscan 16mm sound filmstrip systems utilize synchronized film and tape in 5″ x 5″ x 1½″ sealed cartridges which snap into portable electronically operated rear screen projectors.

The Audiscan cartridge holds 225 visuals and 25 minutes of sound.

Stop-start-hold capabilities permit maximum latitude in programming, making it effective for self-instruction in assembly line operations and complex work procedures and efficient at any level of learning. The system is effective for sales and recruiting.

For more information, contact *Audiscan, Inc., Dept. BSC,* 1414 130*th Avenue N.E., Bellevue, Washington* 98004.

Color TV Zoom Lens Available from Tele-Cine

The Schneider-System is a 11.2 to 1, f/2.1 lens designed for use on broadcast color cam-

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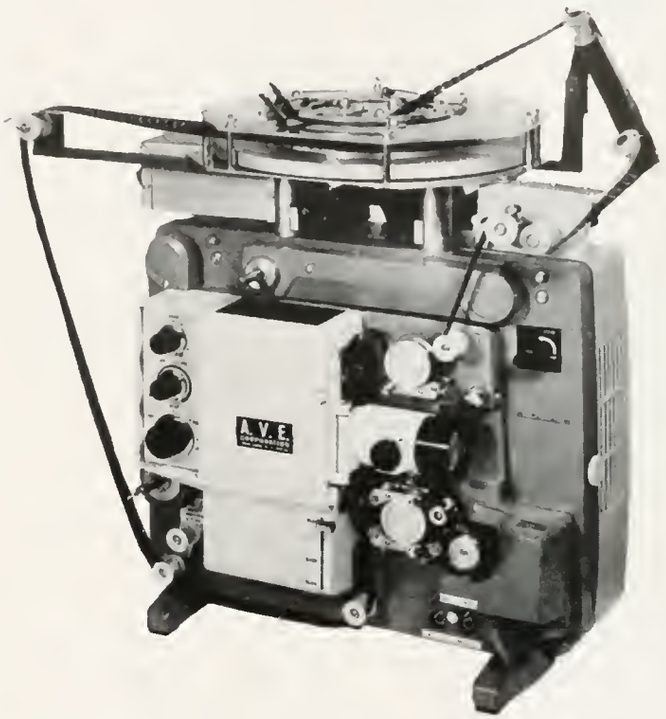
CONTINUOUS DEPENDABILITY



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eras. It features complete mounting interchangeability between different models and manufacturers cameras. Servo can be added to the basic manual lens at any time by the simple addition of the plug-in Servomodule. The zoom range will focus down to 28 inches without adaptors. Full screen close-ups are possible on subject sizes as small as 0.3" x 0.4". Operational back focus control and instant change range extenders and a four speed manual zoom control are also available.

For information, write *Tele-Cine, Inc., Dept. BSC,* 303 *W. 42nd St., New York, N.Y.* 10036.

Bardwell & McAlister Has Line of Grip Equipment

A complete line of grip equipment and lightweight outdoor aluminum reflectors, providing total serviceability in TV, motion-picture and still-photographic uses, is available from Bardwell & McAlister. Among the products are medium and folding century stands for studio and location use, scrims, flags and cutters, baby and junior tombones, gobo heads with extension arms, dots and targets, apple boxes and lightweight reflectors.

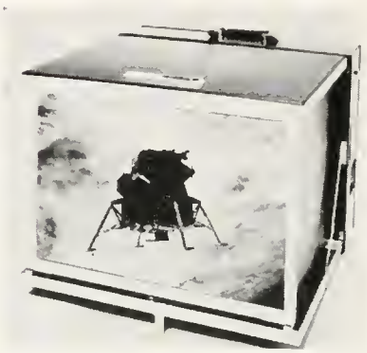
Dots and targets for providing control of light and eliminating hot spots in studio or location applications, are part of a complete line of grip equipment.

For further information, write *Bardwell & McAlister, Inc., Dept. BSC,* 12164 *Sherman Way, North Hollywood, California* 91605.

Do-It-Yourself Programming For Sound Slide/Filmstrip

The Synchromatic AV2000C is an automatic, self-contained, cassette recorder and synchronized projector for 35mm slides and filmstrips. It is contained in an attache case with its own built-in supersize daylight rear projection screen.

The built-in cassette recording and playback unit advances slides automatically. A two-track system allows inaudible signals to be erased and changed, without affecting the recorded portion of the program. Up to two hours of programming is permitted. For more information, write *T. M. Visual Industries, Inc., Dept. BSC,* 25 *West 45th St., New York, N.Y.* 10036.



This projector synchronizes sound with 35mm slides or double frame horizontal filmstrips.

Spindler & Sauppe Offers Multi-Media Programmer

The Media Mix Programmer, a highly compact, 27-channel, punched tape multi-media control, includes its own built-in 1,000 Hz. Synchronizer. The solid state unit is designed to control three complete S&S Dynamic Dissolve Systems, plus nine pieces of auxiliary equipment, such as other A-V equipment, lights, curtains and powered displays.

The Media Mix Programmer weighs only ten pounds and is little larger than a cigar box.

Standard eight-hole computer tape is used in the unit. Each dissolve system can be programmed for either momentary pulses or on-off sequences.

Local and remote manual controls are available for "live" presentation of programmed materials, and the built-in synchronizer makes possible completely automated programs. More information may be obtained from *Spindler & Sauppe, Inc., Dept. BSC,* 1329 *Grand Central Ave., Glendale, Ca.* 91201.

Accessory for Sentinal Adds to Usefulness

Synchro-Lock automatic resynchronization is an important optional feature for the LaBelle Sentinel 35. The accessory is especially desirable for installations where the unit operates unattended, at the command of a prospective customer, or is in continuous operation—such as in displays, shows and lobbies.

Synchro-Lock provides automatic resynchronization for the Sentinal 35.

If, for any reason, the audio and visual sequences get out of synchronization, the Synchro-Lock takes over and reestablishes

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synchronization for the next replay. For more information on the Sentinel 35 and the Synchro-Lock, write *LaBelle Industries, Inc., Dept. BSC,* 510 *S. Worthington St., Oconomowoc, Wisconsin* 53066.

Two Dual 8 Projectors Introduced by Eumig

Two economically priced dual 8 projectors have been introduced by Eumig. The Mark-501 comes with Eupronet f/1.6, 15-27mm zoom lens or Eupronet f/1.6, 18mm lens.

The Mark-S-712 D incorporates sound at a practical price. For more information and specifications write *Eumig (U.S.A.) Inc., Dept. BSC,* 101 *West* 31*st Street, New York, New York* 10001.

Popularily priced dual 8 sound projector from Eumig.

Tool Removes Emulsion For Proper Splicing

Sure-Flash, a tool originally designed to remove oxide from flashguns, has been found to be an inexpensive answer to a common splicing problem for professional projectionists. This tool removes all emulsion and provides a great rough surface. The result is a splice comparable to those made at film exchanges with expensive heat equipment.

For more information write *The Eraser Company, Inc., Dept. BSC, P.O. Box* 1342, *Syracuse, New York* 13201.

Dawe Cinestrobe Available In the United States

The Dawe Cinestrobe provides powerful short-duration light in synchronization with the shutter of the professional motion picture or television camera. It is the first lightweight, portable strobe light designed exclusively for cine use that provides sufficient light for motion picture making.

Pictured is console and mobile cabinet for Cinestrobe.

Up to ten strobe lamps and two viewing lamps can be connected. Write *Alan Gordon Enterprises, Dept. BSC,* 5362 *N. Cahuenga Blvd., North Hollywood, California* 91601. •

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Any good 16mm projector performs well under ideal viewing conditions. But you usually don't have (or don't want) perfect darkness or perfect quiet.

That's why you need the perfect projector for imperfect conditions. It's called the Bauer P6 automatic 300 16mm portable sound projector.

What makes it better? For one thing, the Bauer P6 has a special new high-intensity lamp. It's the GE MARC 300 metal arc that produces nearly four times more light than conventional tungsten lamps. More light means a more brilliant picture. More vivid color. Clear images even in full room light.

The Bauer P6 has a 15-watt solid-state amplifier, for real high-fidelity sound. And a lot of other features, too: automatic threading, optional 4,000-foot capacity and "change-over" control, and automatic fail-safe circuit to stop the projector if your film breaks.

Maybe you think that a projector that does so much should cost a lot. It doesn't. And this may be the most attractive feature of all. Write for information to Dept. BS5 A QUALITY AIC PRODUCT BAUER P6

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ALLIED IMPEX CORP., DIVISION OF AIC PHOTO, INC. 168 GLEN COVE RD. CARLE PLACE, N.Y. 11514 IN CANADA: KINGSWAY FILM EQUIPMENT LTD. *Robert Bosch Photokino GMBH.

industry news

Technicolor Acquires Byron Labs in Washington

Technicolor, Inc., has acquired Byron Motion Pictures, Inc., in Washington, D.C., for an undisclosed amount of Technicolor common stock. About a year ago, Technicolor had purchased the Mecca film processing facilities in New York from Byron Roudabush, president of Byron Motion Pictures.

Byron's Washington facility, specializing in 16mm film processing will continue to provide lab services for industrial, educational and government customers. It will be expanded to include Super 8 processing services for the Technicolor TK sound and silent film cassette film players for Eastern customers.

Roudabush was named president of the new Washington Division and will become a director and senior vice president of Technicolor.

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NAVA Sales Institute Is "Best Ever" Say Planners

The 22nd annual National Institute for Audio-Visual Selling scheduled July 12-16 at Indiana University, is reported to be the "biggest and best ever" by Kevin O'Sullivan, NAVA director of training.

The meeting planners have gathered a dynamic and knowledgeable team of instructors to make the 22nd Institute the most searching "in depth" effort ever made, according to NAVA Institute program planners.

Additional information on the Institute is available from NAVA, 3150 Spring St., Fairfax, Va. 22030.

Modern Talking Pictures Aids Environment Crusade

"Focus on Environment" is the theme of a commendable special film distribution program begun just over a month ago by Modern Talking Picture Service.

In a special effort to get films dealing with environment, pollution and the like heavily used throughout the month of April, particularly April 22 "Earth Day", Modern promoted its library of films dealing with ecology through a special brochure called "Focus on Environment."

In addition to special mailing to various user groups, Modern followed with a concerted effort of telephone calls to TV stations encouraging environmental programming in connection with the national crusade and attention in April.

As part of its commendable program of special emphasis on environmental films, Modern Talking Picture Service last month was passing out "Man's Impact on the Environment" buttons in connection with the showing of the film by the same name at the DAVI convention. Here, Carl Lenz (left), Modern president, gives a button to Walter G. Cox, president of KDI Corporation, Modern's parent company.

Because of the extraordinary effort, Modern was commended by the Department of Interior's Bureau of Outdoor Recreation.

At the DAVI convention in Detroit April 27-May 1, Modern called additional attention to the national environmental crisis and its program with the continuous showing of the film, *Man's Impact on the Environment.*

Fairchild Industrial to New Plant Site

Fairchild Industrial Products, a division of Fairchild Camera and Instrument Corporation, has moved from Plainview to Commack, New York.

The newly constructed one level building at 75 Mall Drive will serve as division headquarters and will house all East Coast management, engineering and manufacturing personnel. West Coast manufacturing facilities in Los Angeles will continue in operation.

In making the announcement, R. G. Hennessey, corporate vice president and group general manager, stated that this move coincides with initial shipments of Fairchild's seventy (70) series projectors. The seventy series projector equipment provides a self contained rear screen and represents a decade of leadership in the 8mm sound field.

Bureau of Mines Reports Heavy '69 Film Usage

Informational films on mineral resources and mineral conservation, produced by the Bureau of Mines in cooperation with American industry, were shown more times during 1969 than ever before, the Department of the Interior said today.

Films circulated by the Bureau cover 47 different mineral and natural resource subjects, and nearly all of them are funded by industrial sponsors. The motion pictures are made available on free, short-term loan to secondary schools, colleges, civic and business clubs, professional groups, and similar organizations. In 1969 these films were screened a total of 245,529 times — an increase of more than 8,000 over the previous year, and of more than 3,000 over 1958, the previous record year.

Attendance at 1969 showings totaled more than 10.2 million, not a new record but a gain of more than 200,000 over 1968. Moreover, the Department said, for the first time in the history of the Bureau's film program the ten most popular films were each shown more than 10,000 times.

Copper, the Oldest Modern Metal, was shown the most (15,212), followed by *Steelmaking*

Today (14,363); *Arizona and Its Natural Resources* (13,556); *Helium* (12,126); *The Magic of Sulphur* (12,049); *California and Its Natural Resources* (12,-009); *Aluminum: Metal of Many Faces* (11,702); *Petrified River — Story of Uranium* (11,-615); *Washington and Its Natural Resources* (11,579); and *Alaska and Its Natural Resources* (10,756).

Generally, the Bureau's films cover either specific mineral resources, resource and environmental problems, or the resources of individual States. They explore the important relationships between conservation practices, resource development, social and economic progress, and environmental quality.

Two new films were released during the year: *Tennessee and Its Natural Resources* and *First Aid Now*. Currently in production or soon to be released are Bureau films on the natural resources of Oregon and of Pennsylvania; the recycling of mineral values from wastes; the metal, molybdenum; refractories; and the challenge of low-grade ores. All of the Bureau's films are in 16-mm. sound and color, and run about 27 minutes.

Among firms and organizations that have sponsored recent Bureau films are: Inland Steel Co., Atlantic Richfield Corp., Phelps Dodge Corp., American Zinc Institute, Lead Industries Association, American Smelting and Refining Co., Anaconda Co., Aluminum Company of America, Northern Natural Gas Co., Phillips Petroleum Co., National Helium Corp., Hecla Mining Co., the State of Tennessee, Johnson & Johnson, Texas Gulf Sulphur Co., and Johns Manville Corp.

Complete information about the Bureau's film program, including a catalog with a list of distribution centers, can be obtained by writing to Motion Pictures, Bureau of Mines, 4800 Forbes Avenue, Pittsburgh, Pa. 15213.

Jane Davenport Reopens Chicago Writing Shop

Jane Ware Davenport & Associates has reopened an enlarged film and tape writing shop at 609 Ivy Court, Kenilworth, Illinois. For the past 18 months, Mrs. Davenport has served as project development manager for a Chicago film producer. Prior to that, she worked as a freelance writer and film consultant.

Mrs. Davenport's extensive experience with business and educational films includes work at Wilding and Niles studios in Chicago, the American Association of Film Producers and *Business Screen Magazine*. She also headed the Suburban Fine Arts Center and originated the unique art-architecture-nature show, The Arts and Riverwoods.

In addition to scripts and related material for business and educational films and videotape, the firm offers consultancy services in the use and programming of these media to solve communications problems.

Lippman New President at Design Effects in N.Y.

Design Effects, Inc., an optical effects company specializing in TV commercials, industrial films and motion picture trailer effects will be under the leadership of Larry Lippman, former owner and founder of L & L Animation.

Lippman was most recently vice president of sales at Berkey Pathe. He is a master cameraman with extensive animation and optical effects experience.

Key technicians will join him at Design Effects, located at 410 East 54th Street, Ne wYork City.

Noting that he has the most sophisticated optical equipment manufactured by the Oxberry Corp., including the only #1700 Oxberry Optical Printer with Beam Splitter in the United States, Lippman stresses the "quality control" factor at Design Effects. "We are not a nuts and bolts factory" he says, "we will do quality work, on time, at competitive prices."

Ken Saco Moves

Ken Saco Associates, New York audiovisual producers and corporate designers, have moved to new quarters on the 21st floor at 150 E. 58th St., in New York City.

The move represents an expansion of the company, doubling their space. Saco will reportedly now offer clients a more expanded service in the design and audiovisual field.

AFI Sets Summer Film Seminar July 6-31

A four-week Summer Seminar, "Teaching the Film," will be held by The American Film Institute at its Center for Advanced Film Studies in Greystone, Beverly Hills, California this July. The seminar's aims are to provide film teachers with an opportunity to deepen their knowledge of cinema and television and to explore the methods and goals of film education.

The theme for this seminar, which runs from July 6 through July 31, is "Images of America" — an examination of the films of American directors, alongside those of European directors who emigrated to America.

The other principal work of the seminar will be the study of various approaches to film teaching.

Commercials with Computer Animation Aired in April

April saw the first extensive use of computer animation in TV commercials.

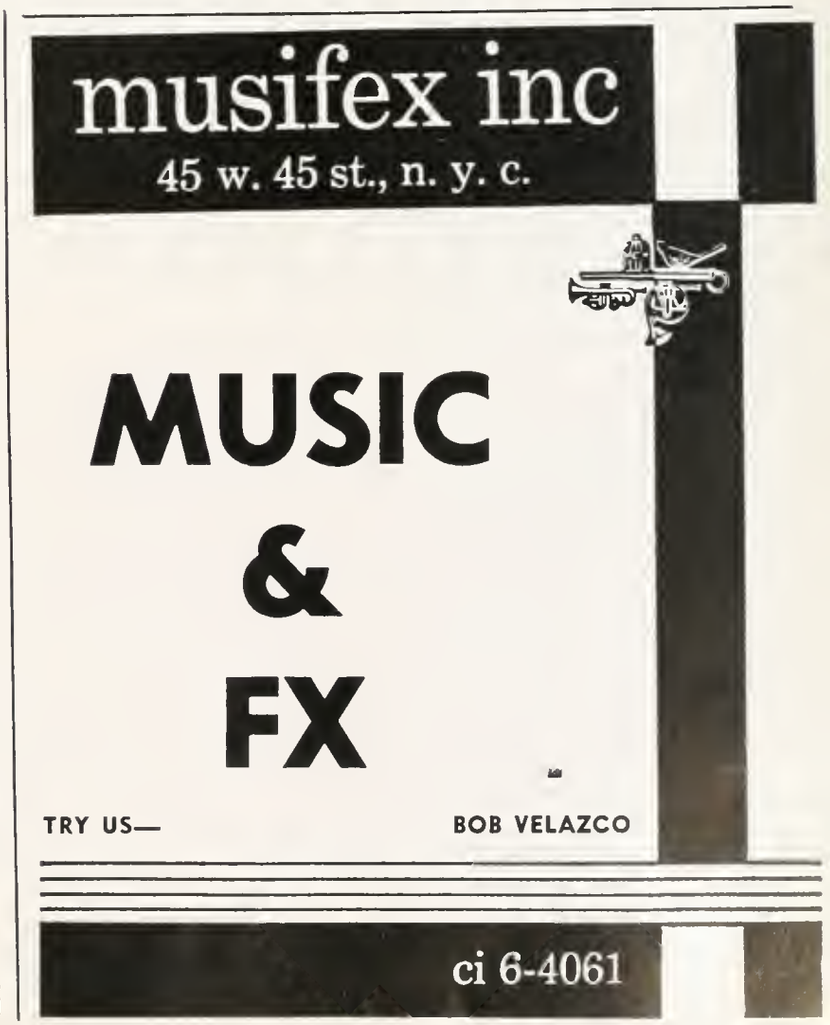
A sports program broadcast on New York's WOR-TV April 6 used five computer animated 60-second commercials for Lehigh Valley Industries, sponsors of the special about the New York Mets. The commercials were produced in conjunction with Computer Image Corp. in Denver.

Norelco claims to hold the distinction of sponsoring the first 3-dimensional commercial completely programmed by computer. The commercial, featuring a computer animated man using the Norelco shaver was aired on the CBS Friday Night Movie April 17. In producing the 30-second commercial, William Fetter used the animated data he created through arrangements with Computer Graphics.

Hunt Chemical Plans 100% Stock Split

A two-for-one stock split, subject to authorization of required additional shares at a May 12 meeting, is planned by Philip A. Hunt Chemical Corp.

The share distribution, in the form of a 100 per cent dividend, will be paid May 15 to shareholders of record May 1, 1970. Dr. Jerome Coles, Hunt president, noted that payment of the stock dividend will enable Hunt to meet the stock distribution requirements for listing on the New York Stock Exchange and that he expects the listing to occur shortly after the stock distribution.



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UNICOM — Division of United Camera, Inc. Providence, R.I.; North Haven, Conn. (401) 467-4750 or (203) 239-5300

• WASHINGTON •

"The" Film Center, 915 12th St. NW, Washington, D. C. 20005 (202) 393-1205

• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

• PENNSYLVANIA •

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs. 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville, 16150. 342-5204.

• VIRGINIA •

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

MIDWESTERN STATES

• ILLINOIS •

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

reference shelf

Directors Guild Directory

Current members of the Directors Guild of America are listed alphabetically with addresses, agents where applicable, and their credits, in a 350-page directory available at $5.00 a copy from the organization's national headquarters: *Directors Guild of America, Inc., Dept. BSC, 7950 Sunset Boulevard, Hollywood, Calif.* 90046.

Photo Products Described

The GAF professional photo products catalog lists and describes the wide range of GAF photo products, including color and black and white motion picture, still, aerial, instrumentation and recording and duplication film. It also details photofinishing supplies, photographic papers, paper chemicals, film chemicals and specialty photographic chemicals.

The catalog may be obtained from the *Industrial Photo Division of GAF Corporation, Dept. BSC, 140 West 52nd Street, New York, N.Y.* 10020.

Theatrical Directory/West

Los Angeles, San Francisco, Las Vegas and Hawaii sources for the entertainment industry and related fields are covered in the newly-issued 1970 West Coast Theatrical Directory. The 6x9″, 300-page soft-cover directory, with Jeremy Tarcher as publisher and editor-in-chief, lists artists' representatives; broadcasting, radio-tv and associated services; live show production; motion picture and tv production and distribution; motion picture, tv and theatrical equipment, facilities and services; music, recording, tape and associated services; photography, graphic arts and related services; public relations, advertising and associated media and services; publishing; theatrical instruction and workshops; unions, guilds and trade associations; and such local facilities as airlines, hotels and restaurants.

Copies are available at $6.95 each (plus 35¢ sales tax in California) from *Tarcher/Gousha Guides, Dept. BSC,* 9110 *Sunset Blvd., Los Angeles, Calif.* 90069.

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Help in Handling Audiovisuals

Anyone who has to present information to groups can do a better job of it with the help of the newly-published book, "Audiovisual Aids and Techniques in Managerial and Supervisory Training." This comprehensive book tells how to select, prepare and use AV materials such as slides, displays, films, tapes, programmed instruction and closed circuit television and videotape.

This up-to-date book, written by R. P. Rigg, is fully illustrated with photographs and diagrams and provides help for training directors and executives. Included are a glossary of audiovisual terms, a film evaluation questionnaire, a list of sources of information on audiovisual training, a session check list for meeting planners and recommendations about suppliers.

This 1970 publication sells for $13.75 and is being exclusively distributed in the United States by *Olympic Film Service, Dept. BSC*, 161 *West 22nd Street, New York* 10011.

Project: Filmstrip Kit

"How To Make Your Own Filmstrip On A Pinch-Penny Budget" is written for educators, businessmen and sales executives to aid them in being their own producers of audio-visual aids at an exceedingly low cost. The professional filmstrip producers of Project: Filmstrip will also provide the post production services of assembling, editing, sound and laboratory supervision.

The kit includes instructions with detailed examples of script and storyboards and professional tools; storyboard form pads and cards, script forms, sequence sheets, acetate cropping guide and filed chart. Project: Filmstrip will also provide professional consultation and complete production facilities if needed.

The cost of the kit is $7.50. Order from *Project: Filmstrip, Dept. BSC*, 24038 *Mariano St., Woodland Hills, Calif.* 91364.

Services List From Calvin

Calvin Productions of Kentucky's slide presentation brochure details services which include scripting, photographing, processing, slide mounting, narration, music and sound recording, editing, and equipping facilities for slide presentations.

The brochure also explains Calvin's packaged finishing and programming services for both slide and film strip presentations. For your copy, write *Calvin Productions-Kentucky, Dept. BSC, P. O. Box* 20126, *Louisville, Kentucky* 40299.

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the last word

By LON B. GREGORY

More A-Vs in Training

THOUGH WE DON'T believe the use of audiovisuals in corporate and government employee training and education will ever again show the jump it reflected in the late 1960s (see page 21), we are well aware that the surface of this whole area has barely been scratched.

Indications of the potential and the need for ever more and better employee education are everywhere. And, at the present time, the need and desire for these improvement programs is expanding faster than current steps to meet the demand.

For example, there are more *adult Americans* (your employees, Mr. Businessman) taking formal education courses than the total enrollment of students in all schools, colleges, and universities in the U.S. And, most of them are taking courses for the express purpose of preparing themselves for a better position where they're working . . . *or for another company.*

Carefully planned audiovisual programs and courses on the same subjects these people are going outside to get can be prepared and tailored to the individual needs of any company. Already, many forward thinking organizations offer their employees self and job improvement courses on company time.

Economical, portable sound film and filmstrip projectors carry this idea a step further. The progressive company of the '70s will offer employees a variety of self and job improvement courses on compact cartridge loaded projectors and various other learning units. Employees will be able to borrow the necessary programs and equipment from a corporate "library" or training center and use it at home instead of attending a nearby school.

Such programs utilizing a closer alliance between corporate audiovisual and training directors will result in better educated employees of longer tenure and provide greater economies in employee education and training.

A Question of Age

Sir: We notice with specious amusement your congratulations to two organizations for their 21st and 25th anniversaries in your April column.

When it comes to old age — but not senility — I'd like to point out that Wilding was organized in 1914, Jam Handy in 1917 and Worcester Film in 1918. We were incorporated in 1918 and believe that we are the oldest movie producers in the country under the same name. . .

Carleton E. Bearse
General Manager
Worcester Film Corp.
Worcester, Mass.

► *We were not suggesting that Jack Lieb Productions approached being the oldest film company in business, merely commending them on their 25th anniversary, a relatively rare event among film producers.*

Incidentally, noticeably absent from your list of film production company "pioneers" is Jamieson Film Co., Dallas, Texas, organized in 1916*!*

Now that we've opened the question, we'll undoubtedly hear from other long-established firms. We're waiting.—Editor

Worth Seeing in New York

The new Eastman Kodak Gallery and Photo Information Center at 1133 Avenue of the Americas in New York is an exhibit well worth stopping by to see.

Opened April 15, the opening show features a collection of more than 70 exciting photographs of New York City, all dedicated at the opening as a gift to the people of New York.

The theme of the Motion Picture & Education Markets Division display is "Movies Move People" and features movies, slide shows and an array of products. Within a large, self-contained projection unit, visitors are able to watch three presentations — a continuous showing of parts of two movies, a slide quiz on pictures of famous scenes and works of art, and a slide story of how to make a slide talk.

It's open from 10 a.m. to 5:30 p.m. daily except Sunday.

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BUSINESS SCREEN

JUNE, 1970 • VOLUME 31 • NUMBER 6

The Magazine of Audio and Visual Tools and Techniques of Communication

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the screen executive

Howell Retires from Navy After 25 Years of Service

Lieutenant Commander Sims Howell will retire from the Navy on July 1st after nearly 24 years of service in Navy photographic assignments.

Howell is best known for his five tours of duty in the motion picture department at the Naval Photographic Center, but he has also served on the Navy's first guided missile ship, on the staff of the Commander of the U.S. Sixth Fleet, and as officer-in-charge of the Fleet Air Photographic Lab in Atsugi, Japan.

Kutza Chosen to Produce "Spoleto Cinema" in Rome

Michael J. Kutza, Jr., Chicago International Film Festival founder and director, has been invited by directors Luchino Visconti, Federico Fellini and Franco Zeffirelli to produce their "Spoleto Cinema" in Spoleto, Italy June 20 through 24.

A series of pre-screening is presently being set up in Chicago for film makers who are interested in having their work shown in Spoleto. Film makers can send their 16mm optical sound or 35mm optical sound film prints to: Chicago International Film Festival Headquarters, 12 East Grand Avenue, Chicago, Ill. 60611.

Pfizer Forms New Unit; Appoints Shea Director

Pfizer Pharmaceuticals has established a new medical communications and education unit to coordinate medical communications activities for both its Pfizer Laboratories and J. B. Roerig Divisions and to develop new areas of communications technology.

Thomas Shea, formerly group product manager in the J. B. Roerig Division, has been appointed director of medical communications and education.

The newly organized unit will be responsible for medical symposia, learning systems, scientific exhibits, speakers programs, professional publications and for the development of new non-traditional medical communications areas.

Several Changes Made at Eastman Kodak Company

William S. Vaughn has retired as chairman of the board of directors of Eastman Kodak Company and as chairman and member of the executive committee. He continues as director.

Dr. Louis K. Eilers, president, was elected chairman of the board of directors and continues his responsibilities as chief executive officer and chairman of the operations committee.

Gerald B. Zornow, executive vice president, was elected president of the company and chairman of the executive committee.

Time-Life Films Appoints Morris Program Director

Time-Life Films, a division of Time Incorporated, has named Edward L. Morris program director, responsible for all aspects of production and selection of programs to be marketed by the division.

For the past six years, Morris has been programming director of the Chicago Educational Television Association — WTTW/Channel 11 and WXXW/Channel 20, where he was responsible for many new programs and program series.

Scott to Head West Coast Facilities at Metro/Kalvar

Kenneth W. Scott has been named vice president, operations and development of Metro/Kalvar, Inc.

Formerly director of operations and development, Scott will oversee Metro Kalvar's West Coast facilities in Los Angeles, including R&D, engineering, sales and a new expanded production and laboratory services department. •

To shoot this man and his family for NBC, Gerry Feil and his crew walked for six weeks through the jungles of New Guinea. Temperatures as high as 110. Annual rainfall 200 inches. EF film.

Humidity had made the EF emulsion so sticky that Cinelab had to unwind the film rolls by hand. But Mr. Feil exposed 50,000 feet of film without losing a single frame. His camera was an Eclair NPR.

Six weeks into New Guinea's unmapped rain forest, Cameraman-Director Gerry Feil and his crew found what they were looking for: a village whose inhabitants had never seen a white man and whose style of living was unaltered since the Stone Age. Nobody knew how the villagers would react; but it was obvious that, whatever they did, they would do it only once. No retakes. No waiting for jams or threading film.

The footage was for a 60 minute NBC TV Special called "Patrol Into The Unknown," produced by Capital Cities Broadcasting; and this unrepeatable moment was to be the climax of the film. Amazingly, the villagers appeared neither terrified nor hostile as the film crew walked toward them, shooting sync sound as they approached. Later, it became apparent that the villagers were reassured by the presence in the film crew of a woman — Mrs. Feil.

They weren't afraid; but they certainly were curious. Never having seen a camera before, they were quite unselfconscious about being filmed by the silent-running NPR. But later in the day, when Mr. Feil tried to get some candid non-sync footage with his backup camera, its whirring motor instantly caused everyone to freeze and stare at the lens.

Since it was impractical to carry more than one filmstock, Mr. Feil decided to use high-speed EF film throughout, relying on the NPR's variable shutter to cut down exposure where the light was bright. EF emulsion is relatively thick, and it tends to swell and soften in hot weather; but Mr. Feil had used it for the ABC TV Special on Africa with no problems, despite the equatorial heat encountered there.

Mr. Feil reports that the NPR's unobtrusiveness, together with its five-second magazine change, made it the only camera usable at the village, for both sync sound and wild footage. "If the NPR had not survived its battering en route, or if the fantastic heat and humidity had made the EF emulsion jam the NPR, it would have been a disaster," says Mr. Feil. But nothing went wrong. Back in New York, Cinelab had to load the exposed film by hand into the processing machines. But the footage was perfectly OK — and fascinating; and historic.

For an NPR brochure, write to Eclair Corporation at 7262 Melrose Avenue, Los Angeles, Calif. 90046. Phone: (213) 933-7182. Eclair's New York Service Center is at 73 S. Central Avenue, Valley Stream, N.Y. 11580. Phone: (516) 561-6405. Eclair International: Paris 2e, France.

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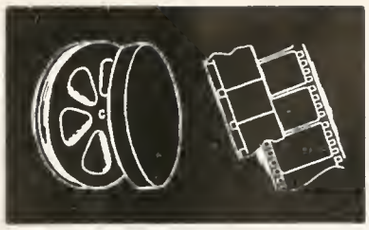

right off the newsreel

AFI-Kent School Offer Summer Film Institute

The American Film Institute and Kent School will offer a two-week Film Institute this summer expressly designed for educators on all grade levels who are beginning their work in film study.

The Institute will be held August 12-26 at Kent School in Kent, Connecticut (85 miles north of New York City). It will be limited to 60 participants who will study under professional filmmakers, critics and educators. Activities will include lecture/discussions, screenings, seminars and filmmaking workshops.

The cost of the two-week Institute is $250, which includes registration fee, laboratory expenses and room and board. Facilities include two auditoriums equipped for 35mm projection, seven rooms for 16mm projection and extensive audio-visual equipment.

Applications must be submitted by June 30, 1970, to Kent/AFI Summer Film Institute, The American Film Institute, 1815 H Street, N.W., Washington, D.C. 20006.

New York Film Festival Sets Oct. 27-30 Dates

The International Film & TV Festival of New York will be held October 27-30 at New York's Americana Hotel.

In announcing the dates for the 13th year for the festival, Herb Rosen, chairman, said additional details and entry forms may be obtained from the festival office, 121 W. 45th St., New York, N.Y. 10036.

BNA Films Opens Los Angeles Office

BNA Films, national distributor of management and motivational films has opened a Los Angeles office at 3460 Wilshire Blvd., Suite 804.

Charles A. Krueger, Jr., represents BNA at the new branch. All of the BNA films are available for preview at the new office. An advance reservation is required to use the screening facility.

Jacksonville Pursues Film Center Comeback

Jacksonville, Florida has taken a major step toward re-establishing itself as a national production center for motion picture and TV film companies. After four months of organizational work, the Jacksonville Area Chamber of Commerce has announced the formation of the Motion Picture and Television Council of Jacksonville.

"Jacksonville was the birthplace of the American film industry," said Chamber president Gert Schmidt. "The first full-length feature film was made here, and at one time scores of production companies had headquarters and studio facilities located here.

"We mean to attract this business back to Jacksonville, and the fact that the Motion Picture and Television Council has been formed already has resulted in some major filming on location in Jacksonville."

The Committee of 100, the industrial development arm of

Continued on page 10

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the Chamber, sees the impact of increased film and television production as a significant economic factor. The Committee has formed a task force within its ranks to promote its development in cooperation with the film-TV council. Heading the task force is Ted Johnson, president of Jacksonville-based Manor Dinner Theatres Corporation of America.

One of the first objectives of the Motion Picture and Television Council is to compile and publish an inventory of motion picture and TV facilities currently in Jacksonville, including creative and technical personnel in the field. A detailed directory will be distributed nationally in a bid to attract increased film production in the community.

Modern-Mass Media Opens East Film, A-V Service

Modern Talking Picture Service, Inc., has licensed Modern-Mass Media, Inc., to assume the operations of its Summit, New Jersey, film library starting July 1, according to Carl H. Lenz, president of Modern Talking Picture Service.

DEL CORO

Modern-Mass Media is a new company formed by Ralph J. Del Coro, who is currently vice president of Modern Talking Picture Service. He is president of the new firm, in which Modern Talking Picture Service holds a minority interest.

As a licensee of Modern Talking Picture Service, Modern-Mass Media will distribute business sponsored free-loan films to schools and community groups in the New York-New Jersey area, to television stations throughout the Northeast and to summer resorts in Maryland, New York, New Jersey and eastern Pennsylvania.

Del Coro indicates the new company will be engaged in a general audio-visual business, which is expected to include the newer, more sophisticated electronic audio-visual equipment and systems as well as conventional projection equipment, educational films, feature films, filmstrips and other audio-visual aids.

Headquarters of Modern-Mass Media will be at 315 Springfield Avenue, Summit, N. J.

A special membership award in recognition of "promoting the business of photography to higher levels of accomplishment for a period of more than 25 years" was presented to the Da-Lite Screen Co. Receiving the award is George H. Lenke, Jr. (left), president, from Wiliam Ivay, director of Canadian Affairs for the Master Photo Dealers & Finishers Association.

Nicholson-Muir Plans A-V Research Center

On June 1, 1970, ground will be broken for a new audio-visual research center in Mamaroneck, New York by Nicholson-Muir Productions. Nicholson and Muir have been producing shows for television since 1947, and are best known for "The Newlywed Game," "Pay Cards," and "Howdy Doody."

The studios are designed for the production of training programs for business and industry. Nicholson-Muir will also use the studios for the production of special interest programming for cable television, and for pilots of commercial television programs.

In addition to producing in its studios, Nicholson-Muir will have a "mini-van" for location shooting at plants, on-site construction projects, in offices, or at conferences.

Patterned along the lines of broadcast television studios, but designed to meet the needs of the closed circuit television user, the building has two studios, all the necessary allied facilities for the

Continued on page 12

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preparation and execution of program production, executive and general offices, plus an apartment (to accommodate out-of-town celebrities and special guests).

The studios are being outfitted with the very latest electronic equipment, all of which meets broadcast standards. This includes five color Plumbicon cameras, two 16mm film chains, numerous slide projectors, microphones and lights; videotape recorders for recording, transferring and editing. Since the final recorded product will be made available to individuals with a variety of helical scan (closed circuit) systems, an in-house duplicating center will enable NMP to supply recordings for all major brands of recorders.

The new facilities will employ a corporate staff of ten, and a basic technical crew. Production personnel will be added according to the requirements of each job.

At the present, Nicholson-Muir maintains offices and their studios in Larchmont, New York.

Bebell & Bebell Now at Full Production

Bebell & Bebell Color Laboratories' new motion picture installation at 416 W. 45th St., New York, is now in full production after nearly a year of engineering, planning and actual construction.

Release print and dailies production on Eastman Color Positive and Internegative developing machine has greatly increased in both 16mm and 35mm. Bebell is now also developing the new Ektachrome Commercial 7252 film.

Bebell's Hazeltine Color Analyzer timing department has new facilities for "over-the-shoulder" consulting time by customers.

Don Glasell Launches Chicago A-V Training Firm

Training Concepts & Communications, Inc., has been opened at 221 N. LaSalle, Suite 1038 in Chicago by Don Glasell, area audiovisual specialist at one time with Montgomery Ward.

According to Glasell, the new company is an agency type consultant-producer of training and communication films, audio cassettes and videotape programs. The small broadly experienced staff will be particularly concerned with audience receptivity, individuality, identity and reinforcement of human values, as well as achieving low cost effective results.

Of special importance, Glasell notes, is that the company's service supplements, but does not replace the work of the client's own organization or its other advisors.

Memorex Plans Economical Videotape Duplication

Memorex Corporation has announced a breakthrough in color TV recordings for broadcast, educational and ultimate home use — a new low-cost high-speed process for the mass duplication of video tapes.

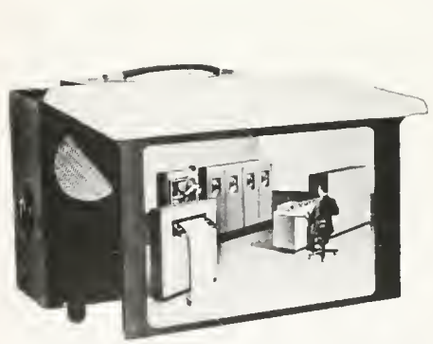
The Memorex duplication process is made possible by the unique qualities of a new chromium dioxide magnetic tape which Memorex will produce and market beginning this summer.

Memorex President Lawrence L. Spitters revealed that the duplicating equipment now operating in the company's laboratories simultaneously turns out multiple duplicates at high speed for an effective production rate 10 to 15 times faster than present processes. Existing video tape duplicating processes must utilize a separate expensive video tape recorder which takes one hour to duplicate a one-hour program, whereas the new Memorex process takes only minutes. The Memorex process requires no electronic circuitry to transfer between the master and an unlimited number of copies.

"The physical properties of chromium dioxide also produce copies which have twice the magnetic energy or 'brilliance' of conventional original video tapes," Spitters said.

The greater video information storage capacity of chromium dioxide will open the way to the development of a new generation of video equipment operating at speeds down to one-half those of present recorders. This means twice the programming per reel or a significant cost reduction per program for the user. This sharply reduced media cost coupled with the economies of

Continued on page 14



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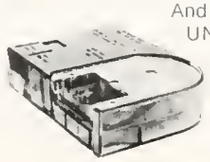

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I dream things that never were and say, why not."

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November 20, 1925—June 6, 1968

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ALL types of mastering
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right off the newsreel . . .

continued

the Memorex duplication process should set magnetic tape as the standard mass visual medium.

"Looking to the future, we feel that thermally duplicated chromium dioxide tapes will offer a higher quality color video package for the mass education and consumer markets," Spitters predicted. "Like conventional magnetic tape, the recording can be erased and reused indefinitely."

Memorex gave the following reasons for the superiority of chromium dioxide as a recording medium: One, the material inherently retains a greater magnetic force than conventional oxides, known in the industry as residual magnetic flux density or retentivity. Two, the microscopic particles which hold the magnetic charge have a uniform needle shape, called acicularity, which can be more efficiently aligned and packed with uniform density. Third is the thermal characteristics which allow mass duplication by the Memorex process.

Ingenuics Contracts for 3-D System Distribution

Ingenuics, Inc., of Gaithersburg, Maryland and FCS Communications Corp., of Rockville, Maryland have signed an agreement whereby FCS Communications becomes the exclusive national representative for marketing the 16mm InVision System manufactured by Ingenuics.

The InVision System permits any ordinary movie to be projected for 3-D viewing by large or small audiences and sells for just under $2,000. The agreement calls for the sale of at least 900 Systems through 1975.

CBS-EVR Opens Sales Subsidiary in Canada

CBS Electronic Video Recording Limited has established EVR sales offices in Montreal, according to Robert E. Brockway, president, CBS Electronic Video Recording Division.

Brockway said, "So much interest in EVR has been generated in Canadian industry and education circles that we have found it mandatory to locate in Canada."

Director of Sales, Canada, is Arthur J. Sebesta. He has held this post nearly a year, based in New York, and has now taken up residence in Montreal.

EVR's Canadian offices are located at the Banque Canadienne Nationale Building, Suite 1822, 500 Place d'Armes (Montreal 126, Quebec).

Wynne Award Films Begins Production in Dallas

David Wynne, president of Dallas audio-visual company Wynne Enterprises, Inc., has announced his company's expansion into motion picture production with the formation of Wynne Award Films.

Heading up the new division are film and videotape veterans Bob Curran, Ken Marthey, and Yves Vezina. Together, these men bring to the Dallas market more than 40 years experience in film and videotape production.

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OCTOBER 27—30, 1970
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A Grand Award is given to the most outstanding entry in each section, and Gold, Silver and Bronze medals in each category under each section, as well as Special Achievement Awards are presented.

For the first time, an international EXPOSITION & FAIR will be held in New York City which includes:

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- An exhibition of current equipment, techniques and services, with special emphasis on the latest achievements in Videotape and Computerized Film Productions.
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This 4-inch attache case opens to a movie theater.

This elegant attache case is the most compact projector in the world. The Bohn Benton Institor is the first truly portable, rear screen, Super 8 sound movie projector. It's automatic. It's set up and running in less than 20 seconds. And, it's cartridge loaded to eliminate film threading. Films can be changed in 2 seconds.

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People like to watch television. And closed-circuit television systems of various kinds have been used for years to train, to sell, to communicate.

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The system...CBS Electronic Video Recording.

The EVR System stores up to fifty minutes of monochrome pictures with sound, or 25 minutes of color pictures with sound, in a 7-inch circular EVR Cartridge.

The cartridge is placed on the EVR Player, where it threads itself automatically at the touch of a button.

The EVR Player connects directly to the antenna terminals of

Your salesmen might bring in extra business if they spent more time watching TV.

any standard television receiver... one or as many as you require.

The EVR System is fully described in an illustrated brochure that shows how your audiovisual materials can be converted to the EVR format for more convenient, flexible and economical display.

To obtain a copy, fill out and mail the attached postpaid reply card. Or write on your company letterhead to Electronic Video Recording, a Division of Columbia Broadcasting System, Inc., 51 West 52 Street, New York, N.Y. 10019.

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The economical way to distribute audiovisual materials for playback on any TV receiver.

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needs no floor space, mounts so fast you cut time and labor to 50%.

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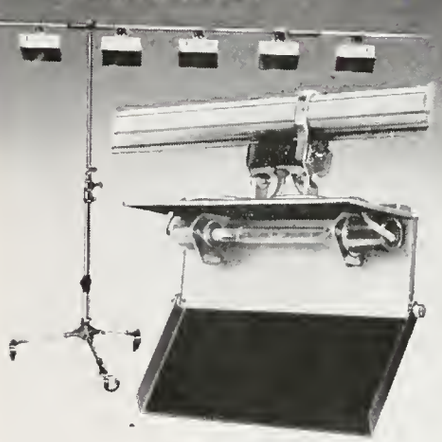

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the camera eye

O. H. Coelln

Our In-Depth Analysis of the 176 Films for Overseas Festivals

THE PICTURE OF THE U.S.-1970, as it will be seen by those who attend over 100 overseas film festivals this year, makes a fascinating mosaic of this country's recent factual, sponsored, government, medical and industrial motion picture output.

The 176 films selected by over 300 jurors representing The Council on International Nontheatrical Events (CINE) include 19 "amateur" films. The other 157 festival candidates, comprising this country's "Olympic Team" which will compete for global festival honors this year, include 66 motion pictures sponsored by U.S. business and industrial firms or trade groups. 26 of these titles are specific industrial, sales promotion or safety subjects; nine titles promote travel; three are on sports, two are agricultural; 10 titles are for professional medical audiences, three were sponsored for public health education; and 13 television documentaries, principally for network telecasts, were also sponsored by U.S. companies.

The Federal Government accounted for 20 of this year's CINE selections with the U.S. Information Agency represented by six titles. The Federal Aviation Agency, NASA, and the U.S. Atomic Energy Commission, with two titles each, accounted for another six of the Federal-sponsored entries. Other U.S. government selections represented the Departments of Health, Education & Welfare; the Office of Economic Opportunity; The National Institutes of Health; the National Park Service (U.S. Dept. of the Interior) and the U.S. Navy.

All of these 157 films of professional standard will receive CINE's "Golden Eagle" award, symbolic of their overseas selection and of their "intrinsic cinematic excellence." Amateur film entries, ranging from advanced adult to youth-produced origination, are given the CINE "Eagle."

Analysing the remaining 1970 selections, we note that 31 titles are for classroom and other educational purposes; the arts are represented by two films. Science subjects (non-sponsored) account for four titles; religion-oriented content was represented by 10 pictures and a social-documentary was a single entry. Eleven of this year's selections were in the "experimental" category and three others were "entertainment" short subjects.

Was their any kind of pattern in the factual business-industrial subject area this year? Advanced technology, represented by such titles as *ESS, It Couldn't Be Done* and *Light*, all sponsored by American Telephone & Telegraph Co., and *Micro*, sponsored by the Western Electric Co. appeared to serve that area. As did *Ore to Core—and Beyond*, sponsored by United Nuclear Corporation, and *Freedom to Explore*, offered by the Alabama Space & Rocket Center at Huntsville.

Public health concerns were illuminated by *Please Hurry*, a New York Telephone-sponsored title; *Driving and Drugs*, sponsored by General Motors; *Second Sight*, sponsored by The Eye Bank for Sight Restoration; and *What Will Poor Robin Do Then?* underwritten by Merck, Sharp & Dohme.

Corporate imagery brought CINE *Reflections of a Company*, sponsored by Crown Zellerbach; and *The Lively World of Great Northern* (Great Northern Railway). Financial market operations were clarified by *Market in Motion* sponsored by The New York Stock Exchange. A lively interpretation of the distaff side of marketing is shown in *Woman Is*, sponsored by American Standard. The American Sheep Producers Council with *Build the Land* and the National Broiler Council film *Chicken, American Style* represented a diminished sponsored-agricultural category.

The air transport industry was again well-represented, especially with sponsored travel films, where Pan American World Airways had *Grand Tour*, TWA sponsored *East Africa;* and United Air Lines took viewers to *Los Angeles*. Other noteworthy travel-film sponsors included Continental Oil with *Four Seasons of Yellowstone;* Kiekhaefer-Mercury, with *Inland Sea Odyssey;* and Eastman Kodak, *Brand New Day* (San Francisco-oriented).

A major technological achievement, the voyage of the *S.S. Manhattan*, dealing with the Arctic route to Alaska's new oil discoveries, was contributed by the Humble Oil & Refining Co.

There were other outstanding selections from U.S. business and industry sources.

Continued on page 22

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(The man to call: Ed Schuller, General Manager. He'll be glad to discuss your print needs, arrange a tour of the lab, or send one of our salesmen to see you.)

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camera eye . . .

continued

IBM World Trade Corporation is showing *Of Men and Demons* at that company's Expo 70 exhibit in Osaka, Japan. The film should be a widely-distributed festival entry in other parts of the globe.

Sales promotion, marketing and graphic arts-related subjects from U.S. firms include *Subject: Packaging*, sponsored by the Forest Products Division of Owens-Illinois; *We Used to Call It Printing*, sponsored by E. I. duPont de Nemours; *See Where Fashion is Going*, from Celanese Fibers Marketing; and *Simmons Mattress*, a Simmons Company entry. In this area, *Threshold of Tomorrow*, sponsored by the Masonite Corporation, presages a too-long deferred building boom.

For troubled times

Of special import in these troubled times is the Washington Metropolitan Police Department's sponsorship of *Some to Demonstrate — Some to Destroy*. Other current American public concerns are reflected in a number of 1970 CINE selections treating social problems and in those dealing with efforts to preserve man's environment and the balance of nature. Nine of the "Golden Eagle" award-winners fell into each of these latter two categories.

Because these overseas festival entries are selected through an exhaustive series of nationwide regional and national screenings (with more than 300 jurors participating) they deserve careful, thoughtful analysis. Juror representation always includes specialists in subject-matter fields as well as nationally-known film executives and critics.

The "Golden Eagle" and "CINE Eagle" citations will be presented to producers and sponsors of these films at CINE's Awards Ceremony and Exhibition of Films of Merit to be held November 12-13 in Washington, D.C. And on that occasion, international trophies will also be presented by ambassadors and other diplomats representing lands where the festivals were held.

A final note: a sizeable group of network television documentaries was represented in this year's selections. Sponsors of these include Armstrong Cork, the American Gas Association; General Electric, 3M Company and North American Rockwell. Sponsors of professional medical films worth noting include Eli Lilly & Co.; Ortho Pharmaceutical Corp.; Hoffman-LaRoche (RECOM); Eaton Laboratories and the Upjohn Company. —OHC

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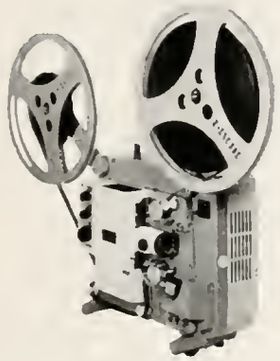
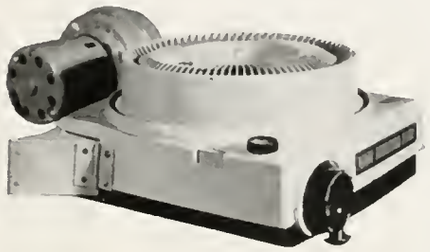
A.V.E. CANARY 16MM MAGNETIC OPTICAL SOUND PROJECTOR



A 16mm incandescent projector with needle sharp picture and superb optical or magnetic sound. Featuring automatic loop setter, forward, reverse, slow speed, stop frame, remote control.

A.V.E. 1200 CAROUSEL SLIDE PROJECTOR



Double the light output of the ordinary ektagraphic slide projector for big screen presentations.

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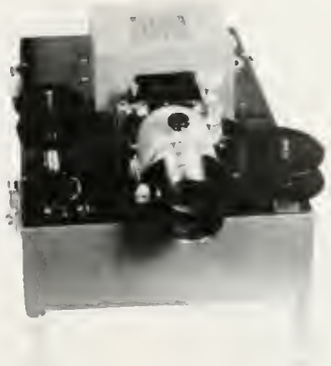

Super wide horizontal frame format with high speed advance and variable panoromic crawl. Also adaptable for xenon light source.

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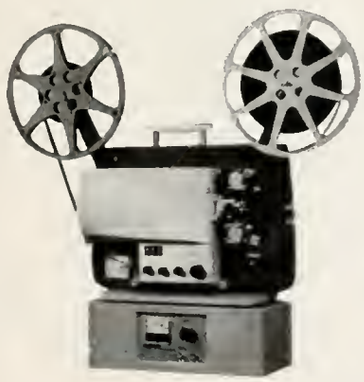

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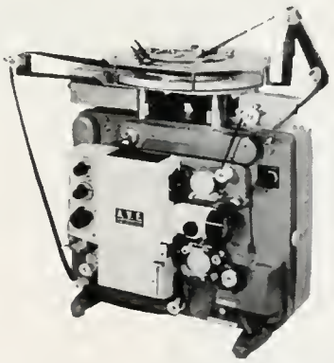

Excellent front and rear projection for repetitive programming with minimal film wear. Features dependable film looping device, variable loop feed and quality sound.

A.V.E. Corporation specializes in being different and offers a unique line of audiovisual equipment and accessories including programmers, special lenses and dissolve and fade devices for purchase and rental. Literature and prices on request.

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Semi-portable, TV-like, self-contained for small groups or in carrels.

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Featuring 3-WAY COMMPAK Cartridge interchangeable in "16" series:

Continuous loop visuals with continuous loop sound permanently synchronized; slip-in and show.

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Portable—take to audience. AC operation—COMMPAK Cartridge.

LA BELLE SENTINEL 16
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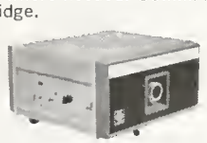

LA BELLE TUTOR 16
Projected image for groups. COMMPAK Cartridge. Available soon.

●SIGHT/SOUND SYNC
Adds sound and activates visuals for remote control filmstrip or slide projectors:

LA BELLE PLA-MATIC 83
Compact—ideal for built-in applications. Continuous loop tape sound.

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In communications, audio/visual is the current magic word . . . be it a sales story, assembly instruction, employee indoctrination, employee training, worker guidance, public information, or the new dimension in education.

Just having pictures and sound is not enough . . . there must be a dramatic, convincing presentation . . . and that presentation needs proper "audience-rated" dependable equipment.

LaBelle offers a reputable line of reliable audio/visual equipment. Descriptive literature is free. Contact V. M. Ivie, Manager, Audio/Visual Sales, LaBelle Industries, Inc., 502 S. Worthington St., Oconomowoc, Wisconsin 53066.

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If it's LaBelle, you can be sure!

THE A-V CALENDAR

JUNE

AIA Industrial Film Festival, June 14-17, Montreal, Canada.

Hemisfilm '70 film festival, June 18-22, San Antonio Convention Center, San Antonio, Texas.

Atlanta International Film Festival, June 22-27, Atlanta, Georgia.

JULY

NAVA Institute for Audiovisual Selling, July 12-16, Indiana University. Sponsored by the National Audio-Visual Association.

National Audio-Visual Association Annual Convention, July 18-21, Sheraton-Park Hotel, Washington, D.C.

AUGUST

9th International Congress on High-Speed Photography, August 2-7, Denver Hilton Hotel, Denver, Colorado.

American Management Association Annual Conference & Exposition on Education and Training, August 3-7, New York Hilton, New York.

International Convention of the Photographic Society of America, August 18-22, Biltmore Hotel, Los Angeles, California.

Animation Workshop, August 24-Sept. 4, Ohio State University campus, sponsored by the University Film Association and Ohio State University.

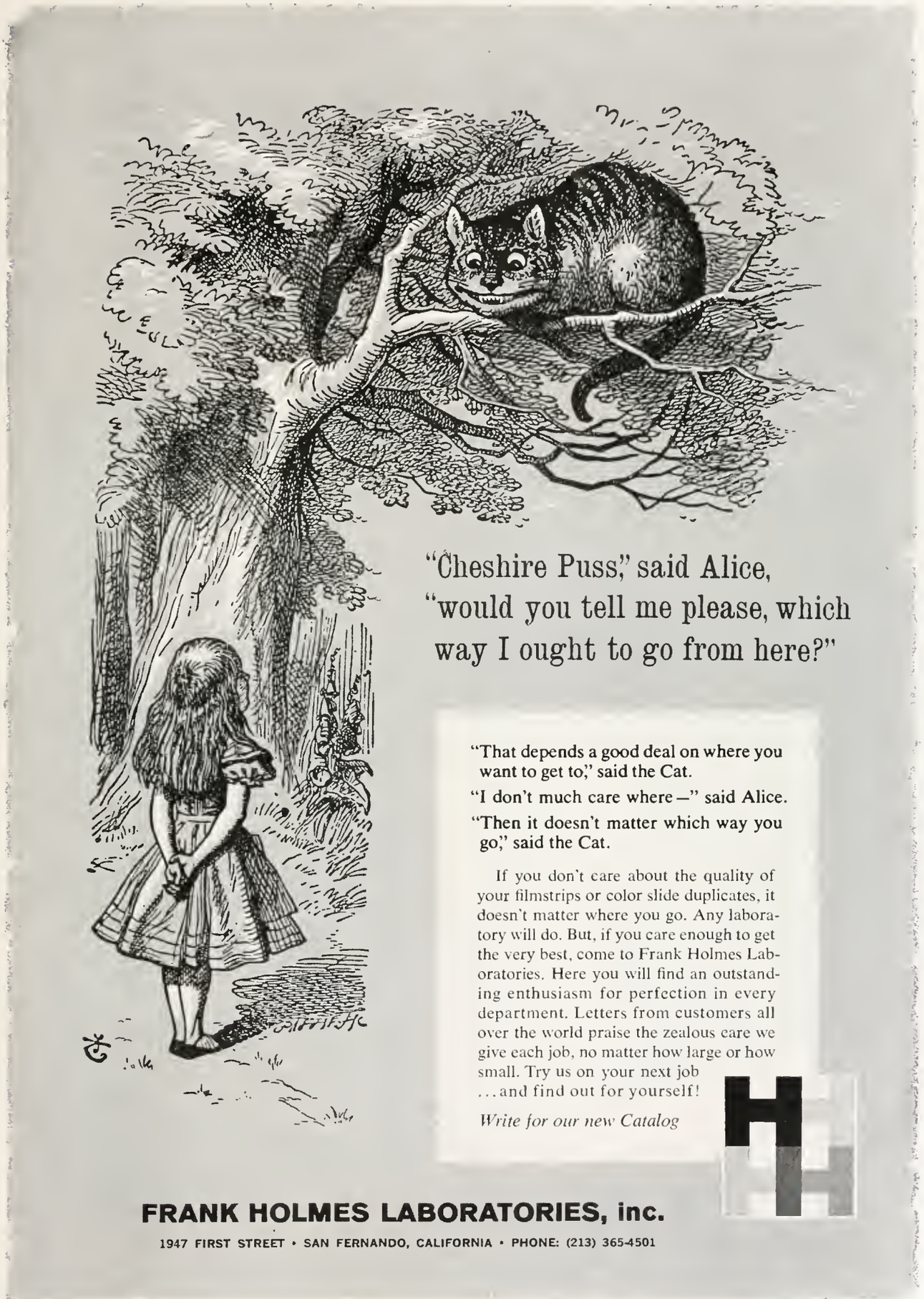
OCTOBER

13th International Film & TV Festival of New York, October 27-30, Americana Hotel, New York City.

NOVEMBER

11th Annual Information Film Producers of America (IFPA) Conference, November 4-7, Newporter Inn, Newport Beach, California.

1970 CINE Awards Ceremony and Exhibition of Films of Merit, November 12-13, Washington, D.C. Presented by the Council on International Nontheatrical Events.



"Cheshire Puss," said Alice, "would you tell me please, which way I ought to go from here?"

"That depends a good deal on where you want to get to," said the Cat.

"I don't much care where—" said Alice.

"Then it doesn't matter which way you go," said the Cat.

If you don't care about the quality of your filmstrips or color slide duplicates, it doesn't matter where you go. Any laboratory will do. But, if you care enough to get the very best, come to Frank Holmes Laboratories. Here you will find an outstanding enthusiasm for perfection in every department. Letters from customers all over the world praise the zealous care we give each job, no matter how large or how small. Try us on your next job ...and find out for yourself!

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AUDIOVISUALS OF THE 1970s

By EVERETT HALL

Looking into the decade ahead, Everett Hall analyzes what is available and what we may expect of presentation equipment in the near future.

NEW EQUIPMENT, with greater ease of use and improved reliability, challenges the industrial audio visual user to develop (create) better software in the effort to communicate via the projected image and the recorded voice.

The decade of the 70's promises to fulfill the vision of the pioneers of the cinematic process, that the dramatic impact of the projected image, with its great memory retention facility, will come into daily usage by salesmen, trainers and educators. The people who will take the time to program a film showing are already audio visual users. The expansion of the industry must come from the layman who can't be bothered with set up time but who wants instant projection as a supplement to his capability.

Nor is the universal machine that accepts any format and comes with a simple on/off switch just around the corner. What, then, can be expected of the new equipment?

1. Elimination of threading.
2. Projection under existing room conditions.
3. Increased reliability.
4. More presentations, longer materials life.
5. Greater portability.
6. Adaptability to various audience sizes.

No one piece of equipment is accomplishing these criteria, so let's take each format and analyze the newest items. Super 8mm and videotape indicate the greatest portion of the audio visual industry's expansion and the greatest emphasis is on developments in this area.

To check on the acceptance of Super 8 as compared to the older Regular 8mm, we interviewed Allan Armour, the human encyclopedia of 8mm, at Projection Systems, Inc. in New York.

According to Armour all *new* 8mm projectors being sold are Super 8. The thousands of Regular 8 projectors in the field are still very much in use and laboratory facilities are available nationally in both sound and silent Regular 8mm. Projection Systems still maintains a rental inventory of 375 Fairchild AV-400's which were manufactured in Regular 8mm. These projectors are still in constant demand as well as the hundreds of Super 8 units in the company's inventory.

Super 8

The continuous loop self-threading cartridge has been in field use for years with great success by some users and disastrous results by others. The more successful ones have analyzed the limitations of the format they have selected and produced program material which minimizes those limitations. Planning for a percentage of mechanical breakdowns is also necessary with scheduling of extra units to be used for substitution. Field personnel must be oriented to the failure possibility and the procedures to follow for replacement or repair.

New projector models being placed on the market now are tackling the shortcomings of the old equipment. Bohn Benton, Fairchild, MPO and Technicolor — all have easy to carry, collapsible rear screens, front screen conversion capability, and driven turntables in the cartridge to eliminate film jamming. The higher light output of the quartz projection lamp and improved optics, substantially increases screen illumination. All of these projectors produce a picture instantly on their built-in screen or a very acceptable wall projected picture by a simple mirror or lens change. Where the audience capability formerly was up to perhaps 20 people, the new machines can be used for 75 or more.

As to sound track format, both magnetic and optical continue to be utilized. It is doubtful that any cartridge loading system will be created to utilize both types of track on the same projector. Both magnetic and optical sound produce entirely acceptable audio and laboratories now have duplication techniques to produce either in any quantity. A prospective user should select a system for desirable projector features other than the type of sound track. Standardization of the magnetic picture-to-sound relationship of Super 8 to the proposed 18 frame sound advance is progressing, although different users are stimulating a greater variety of cartridges and projector models.

Industry is showing a very definite preference for the continuous loop in contrast to the educator who has continued to ask for the "return to a point and repeat" operation. For this demand Kodak devised the Projection Cartridge. This "clamshell" type plastic case fits over a conventional 8mm reel and permits completely automatic film handling. The user is literally unable to touch the film. The cartridge cannot be removed from the projector until the film has re-wound completely. If the film is projected to the end, the high speed re-wind is automatic. However, the user may push a switch and activate the re-wind function at any point during the showing. Cartridges will be available in 50′, 100′ and 400′ sizes. Kodak has licensed numerous manufacturers to use this cartridge system.

The Fairchild-Eumig team, has already demonstrated a sound projector incorporating this cartridge, with a memory to return to a point, then re-project that portion of the film.

The audiovisual equipment used in sales and promotion will become less and less similar to that used in teaching, and as each expands there will be less compromising of the message to meet the limitation of the equipment.

Much work is going on at the equipment design level to create projectors that will accept various types of cartridges. The educator insists this is desperately needed but the un-answered question is, will the increased cost these accessories will add to the projectors be acceptable to the buyer?

New 8mm equipment of the 70's includes the Rheem, a truly portable (1½ lbs), battery powered sound unit that is really a viewer rather than a projector. It has a continuous loop cartridge and variable speed. Also new, is the A. B. Dick projector, a very compact unit with a rear screen, approximately 4″x5″ and its own type cartridge.

Closed Circuit TV

CCTV is growing so fast, with such different requirements, many A/V departments wish video tape wasn't considered audiovisual. The most positive thought of the 70's is the standardization of ½″ video tape so that a tape recorded on one brand of equipment can be played on any other transport. The Japanese government is taking the lead in promoting this standard, since much of the ½″ tape equipment is manufactured in Japan. Concurrently, however, comes the announcement of still another tape width, ¾″ from Sony, to be encased in a cassette for the same automatic operation as film cartridges. The Videocassette will transmit color or black and white. Since this is a part of a complete systems approach, Sony has addressed itself to the entire system; tape duplication with established pricing, cartridge loading and distribution techniques. The Sony cassette player has been demonstrated and is ex-

Continued on next page

audiovisuals of the 70's . . .

continued

pected on the market in 1971. This is another advance for the user who hasn't the time to become a technician before using a/v as a supplement in his own business.

Ease of operation, along with the instantaneous playback features of video tape recording, allows utilization in areas not even considered for film systems.

16mm

Major improvements in 16mm projection equipment and for that matter, the entire 16mm system are hard to find. Here is a well standardized format, mediocre in many ways, in which little research and development is taking place. Perhaps this is the curse of standardization, perhaps it is not the ideal film size of the future. Even if it is not, be assured that any 16mm projector purchased in 1970 will still be projecting 16mm film in 1975 and probably will be projecting 16mm film in 1980. After all, most 16mm projectors purchased in 1950 are still in use today. Most of the manufacturers offer models with automatic threading and with the high light output of GE's Marc 300 lamp.

Slides

One of the most successful audio visual products ever built is the Carousel slide projector and it continues to receive internal improvement and new accessories annually. The newest accessories are the filmstrip adaptor and a variety of extremely wide angle lenses; especially useful in display work. Dozens of smaller manufacturers offer specialized accessories for the Carousel.

Bell & Howell has announced a unique new slide storage device called "Cubitray." This very compact tray allows the projectionist to view the following slide to be projected.

Two sound-on-slide systems have been announced, Kalart's Kalavox is a tiny tape cartridge mounted above each slide and permits up to 30 seconds of sound with each slide. 3M's Wollensak unit has the sound encircling the picture on a special mount.

Filmstrip

The greatest advance in filmstrip equipment is in combining of sound and picture. Most manufacturers have replaced the turntable with the cassette player. The cues to advance the pictures are inaudible.

The 16mm filmstrip allows the combining of film and tape into a single compact cartridge. Both are conformed into continuous loops and once syncronized, repeat continuously in sync. LaBelle and Audiscan make 16 mm filmstrip projectors and both use ¼" tape.

The latest in sound filmstrip equipment has been announced by RCS and is scheduled for mass production in 1971 using Super 8mm film and cassette-width tape in a tiny continuous loop cartridge. More than 600 frames of picture and 20 minutes of sound can be incorporated in one cartridge.

Audio Tape

Phillips is the hero in audio tape. Their most certainly profitable approach of allowing all competitors to use the cassette format has created a most desirable standardization worldwide. Many modifications and accessories are now appearing for more versatile utilization. Cueing other equipment, such as projectors especially, is very popular. Pulsing generators built into portable recorders for instant cueing are available from Coxco, Elco and others. Since the cassette was designed for stereo use, one track is used for audio while the other carries the pulse cues. There are almost as many brands of cassette recorders and players as there are portable radios and they range in price from $15 upward. The continuous loop ¼" tape cartridge is still available for programs where rewinding is not desirable.

Other New Items

There is a compact overhead projector by Buhl which projects a 3"x4" transparency. This allows lantern slide type projection by a lecturer from the front of the room.

Kodak's high reflectance Ektalite screen finds many uses for projecting in rooms which are impossible to darken. Sizes larger than the present 40"x40" as well as smaller ones are expected soon.

Operating equipment by remote control is increasing. Graflex's Media III, a multimedia projector stand, comes with built in 16mm film, slide and filmstrip projectors and any unit can be opertated and focused from a remote module. DuKane, Motiva and Spindler & Sauppe offer automatic electronic programmed operation of multiple projectors simultaneously, permitting dramatic multi-media presentations.

By the mid-1970's, we will see random access selection of programs with all of today's cartridge loading equipment. Some systems will use dual transports, operating alternately with theatre type switch over. Long films can be played continuously with the film separated into 20 minute cartridge segments. The film "juke box" will become a practical reality for both entertainment and industry.

Electronic Video Recording

EVR, as CBS has trademarked it's new system, is again the marriage of advantages of two systems. The distribution is by film, in this case a black and white film even if the picture is color, with the picture shown on any television set, or for that matter up to 40 monitors at once from one player. The player or film transport is a flying-spot scanner and also has a self-threading cartridge. CBS, in conjunction with Motorola is accepting responsibility for the entire system. They have built a special laboratory for the duplication of EVR prints. The price list has been published for black and white, which indicates that a subject of 10 minutes when ordered in quantities of 50 prints, will cost $10.60 per print complete with cartridge. Larger quantities cost eorrespondingly less. For instance, 1,000 prints of the same subject cost only $6.00 each.

New Horizons in A/V

All of the new cartridge load systems, Kodak's Projection Cartridge, Sony's Video Cassette, and CBS' EVR as well as RCA's electronic Video System utilizing hologramy, all hope to find a mass market in home consumption. If any or all of these systems are successful in this market, and there is every indication they all should have at least moderate success; then the creator of software, the film producer and the video produeer will have demands for product far exceeding anything the industry has ever known. The one program, on one piece of film that today is broadcast to hundreds of thousands of homes, becomes thousands of programs on tens of thousands of pieces of film or tape or "Saran Wrap" as the system may require to satisfy individual needs or desires of the viewing audience. The entertainment giants of Hollywood will find they are competing for time on the same screen with subjects such as improving vocational skills, teaching a five year-old to read, learning a foreign language and improving a golf swing.

All in all, it looks like a great decade for audiovisuals — though it may show a slow start, waiting for the new equipment to be tested, proven and placed in volume field use. Cries for standardization will continue, and there will be some response but new equipment will continue to be devised to fulfill special audio visual needs. •

ABOUT THE AUTHOR

Known to many as "Mr. 8mm," Everett Hall has spent the past ten years pioneering and improving the 8mm format for industrial and educational use. Prior work included film production and distribution. Today he combines his varied experience as a consultant on audiovisuals and filmmaking.

SELL YOUR PRODUCT WITH SUPER 8

By SAM GALE
President
Corser Enterprises

Super 8 presentations of your corporate film can be an important extension of your sales message . . . reaching an interested buying audience. Don't overlook Super 8 for achieving economical added mileage out of existing films in a larger format.

EASTMAN KODAK COMPANY has produced a promotional piece called "Movies Move People." The basic thesis is true, for the expert use of a motion picture in any two-way communication situation enhances the chance of the message being received *as sent*.

In addition, the utilization of the new super 8 medium in the presentation of sales messages and other important corporate communications can measurably contribute to your goals of increased profitability.

Like many other corporate executives, you are periodically faced with the decision of how much of your sales dollar is going to be spent on promotion of your product. Historically, the budget has been broken down into direct sales and advertising (PR, sales promotion, corporate communications). Too often, however, the wall built up between direct sales and advertising expenditures negate real corporate intercommunication relating to how dollars spent for one can truly benefit the other.

The increasing inundation of our senses with messages from all sources has dulled our capability of keeping attuned to what is being said. We are suffering a form of communication pollution.

The decision maker in the "go" or "no-go" buying situation is also proliferating in life. Quite simply, it is harder to ascertain just who is responsible for purchasing your product . . . and in a direct sales situation, this state of affairs can be disastrous.

These three basic trends call for a new approach to corporate selling. With that goal in mind . . . that is, to use advertising dollars to promote direct sales . . . make your message stand out in the crowd . . . and reach the proper people . . . the use of the super 8 medium becomes increasingly more attractive.

But how do you use it? Let's look at several examples.

Company A is a motorcycle firm selling motorcycles in the United States. With two-wheeled vehicle transportation on the increase, their challenge is to capture a larger share of the expanding two-wheeled vehicle market. Specific problem: How to reinforce the brand name in the minds of potential buyers (youth) and promote point of purchase involvement.

The decision is made to make a 16mm motorcycle safety film and reduce it to super 8 for rear-screen super 8 projection devices. The 16mm film is distributed to school systems and clubs via existing sponsored distribution methods and the super 8 projectors and films are placed at the point of purchase.

Company A gains recognition by its appearance in driver training classes and helps close the sale by reinforcement at point of purchase. It also contributes valuable information to the driving public via the safety format.

By judicious reworking of direct sales and advertising expenditures, the monies for the film production and distribution are made available. No longer are they just pouring money down the same promotional pipeline. They're now using a portion of their dollars to make their message stand out in front of the person who is *interested* in buying. The public relations value of the safety format is harder to measure, but we must assume it has a psychological value: buy safety.

Company B is a ski manufacturing firm selling skis world-wide. Skiing is growing dramatically as an "in" sport; their challenge is to garner a larger share of the specialty ski market. Specific problem: Utilize their skis during the instruction phase of learning to ski . . . prior to purchase. It is fair to assume that a good percentage of buyers will purchase their brand of skis after learning to ski with them.

The decision is made to make a 16mm film designed to sell Company B's method of learning to ski (without effort) to resort ski schools and ski shops.

The film is reduced to super 8 and loaded into a simple-to-operate cassette load projector. Company B sales executives then present their method to ski school operators, pointing out the increased attendance benefits in direct sales confrontation.

The same film is made available to ski shops on rear screen super 8 projectors where it entices the beginner to use this method. Supplementary material is given to the potential buyer indicating where he can obtain this type of instruction.

Once again, the message is presented with reality at the point where the buyer must make a *decision!*

Super 8 has advanced to the state where you now can make and/or convert your film messages to reliable, easy-to-make super 8 projection devices. Eastman, Fairchild, Technicolor, Bohn-Benton, Jayark, MPO-Videotronics . . . all sell "designed for the seventies" projection equipment. Almost all of your major lab facilities are geared to print your film on this exciting new format. Film production companies are learning more about the production of relevant, short sales messages.

Motion picture utilization in the sale of your product need not be an *added* expense to your overall budget. If properly produced and distributed, a motion picture can actually produce visible sales results; it can, in effect, pay for itself.

Your decision at this particular time in your corporate life should be:

1. What do we want to say?
2. Who do we want to say it to?
3. How can we place our message in front of the buyer with maximum impact?

If you conscientiously answer these questions, super 8 *will* be part of your answer. Use it . . . and profit from the experience. •

By JIM GIBSON

NAC—One Stop Service For Government A-Vs

Properly used and administered, the National Audiovisual Center could become the long needed central source of information and distribution of all government audiovisuals. It's off to a good start.

PROBABLY THE MOST significant development in the area of Federal Government audiovisual service in recent years is the establishment of the National Audiovisual Center. NAC, to use its acronym, is a part of the National Archives and Records Service, the Government agency known well for its preservation of historical Government records.

NAC is an audiovisual first. It is new. There has never been anything like it before in Government. It is a central information point or clearinghouse for all audiovisual materials produced by or for the Federal Government. It is also a central sales and distribution point for those materials which Federal agencies deposit with the Center. It serves the Government and the public on matters relating to motion pictures, filmstrips, slide sets, audio tapes, video tapes, and special audiovisual packets. It is almost a one-stop Government audiovisual service center.

The National Audiovisual Center was authorized by the Bureau of the Budget on October 30, 1968. It became fully operative July 1, 1969. The Director, with a small staff dedicated to giving technical assistance to Federal agencies in the production, processing, and distribution of audiovisual materials, is located in the National Archives building on Pennsylvania Avenue in downtown Washington, D.C. NAC's information, sales, and distribution staffs are housed in the sprawling Washington National Records Center building a few miles away in Suitland, Md. Here, in an eye-popping structure designed to hold four million cubic feet of paper records, a few thousand cubic feet have been earmarked for the storage and servicing of audiovisual materials.

Jim Gibson, director of the National Audiovisual Center.

All Federal agencies are required to furnish the National Audiovisual Center with information on audiovisual materials which they produce. This information is necessary for NAC to serve as a central information point or clearinghouse. Collecting and filing this information for immediate retrieval is no small task. More than one hundred different Departments, agencies, offices, and activities of the Federal Government produce films and other audiovisual materials. According to a survey made by the National Archives and Records Service in 1967 Federal agencies produced that year approximately 7,500 motion pictures, 100 filmstrips, 75,000 sound recordings, 5,000 video tapes, 4,500 slide sets, and more than a million still photographs.

No wonder a majority of the representatives of 32 major Government Departments and Independent Agencies attending an early meeting of the Federal Interagency Media Committee admitted they didn't know what audiovisual materials the other was producing. A subsequent recommendation of that Committee resulted in the U.S. Office of Education conducting a study to determine the feasibility of establishing in Government a central audiovisual information clearinghouse. Further studies by the National Archives and Records Service and the Bureau of the Budget indicated the need for a central sales point and other centralized audiovisual support services. Most Federal agencies use the sales point and a few are taking advantage of the centralized free loan and rental distribution point. Today NAC's central information point for Government produced audiovisual materials has collected catalogs and lists from all Federal agencies. Its staff is developing a special reporting form. When it has been completed all agencies will be asked to complete the form as new audiovisual materials are developed and approved for release. NAC is also collecting catalogs and lists of films, filmstrips, and film loops from all known non-government sources. For it soon learned that searchers are primarily interested in the subject matter and content. Normally, "who produced it" is of less significance. All activity is geared toward achieving in the not too distant future a completely automated data bank or central file.

To avoid duplication of information research NAC, when possible, asks the inquirer to furnish NAC a listing of the materials he has already collected on the subject. The resulting cooperation enables NAC not only to perform its mission but further enlarge its growing bank of subject information. All inquirers names are placed on NAC's mailing list to receive pertinent information as it becomes available.

On July 1, 1969, the National Audiovisual Center became the central sales point for most audiovisual materials produced by Federal Government agencies. For 28 years a series of contractors had sold U.S. Government films to the public. Originally awarded by the U.S. Office of Education in 1941 to sell prints of Government produced films and filmstrips for training industrial war workers, the contract was terminated June 30, 1969. Over the years, at one time or other, most Government agencies used the contract to make prints of their films and filmstrips readily available. With the change of contractors in recent years, too much time elapsed before the new contractor could meet requests. More agencies refused to use the contract and would-be purchasers became discouraged with delays encountered. Most agencies expressed the desire for a central sales point in Government.

Today, NAC receives approximately 600 inquiries a week regarding the purchase of Government audiovisual materials, primarily films and filmstrips! These inquiries are made up of preview requests (to view the film prior to puhchase), requests for quotation of prices, requests to determine availability of specific films and actual orders. Inquiries regarding sales have been received for every state and as many foreign countries. Both inquiries and sales have shown a marked increase with publication in November 1969 of NAC's first sales catalog of approximately 3,500 U.S. Government films and filmstrips. The prices of all motion pictures listed in the catalog are for the 16mm size. However, NAC offers these films in other formats as well. For example, all films listed (if appropriate) are offered for sale in 8mm, EVR (electronic video recording) when available, and video tape. Most purchasers order 16mm prints, but NAC anticipates an ever increasing flow of orders for 8mm. Copies of the catalog are available on request from the National Audiovisual Center (GSA), Washington, D.C. 20409.

Most U.S. Government agencies use NAC as the sales outlet for prints of films approved for public sale. Major users of this service are: the Agency for International Development; the Department of Defense, including the U.S. Air Force, the U.S. Army, the U.S. Navy and the U.S. Marine Corps; the Department of Health, Education, and Welfare, including the Social and Rehabilitation Service, the Social

Security Administration, the U.S. Office of Education, and the U.S. Public Health Service; the Department of Housing and Urban Development; the National Aeronautics and Space Administration; the U.S. Atomic Energy Commission; the U.S. Information Agency; the U.S. Office of Economic Opportunity; the U.S. Post Office Department; the U.S. Department of State; the Department of Transportation, including the Federal Aviation Administration, the Federal Highway Administration, and the U.S. Coast Guard; and the Veterans Administration. NAC also sells foreign language tapes and texts for the Foreign Service Institute of the Department of State.

During its first year of operation NAC anticipates that schools, colleges, industry, other groups and individuals will purchase approximately 10,000 16mm prints, 2,000 8mm prints, hundreds of filmstrips and slide sets, some video tapes, and a few hundred foreign language tape sets. A good start has been made. Sales are running higher than anticipated. The most popular sale item has been NASA's moon walk film *Eagle Has Landed; the Flight of Apollo II*. More than 1,500 prints of this historic film have been purchased by individuals and institutions around the world from the National Audiovisual Center.

Free loan film distribution is a third audiovisual support service offered by NAC to Federal agencies and the public. This service is "free" to the borrower but the sponsoring Federal agency pays NAC's costs. Comparable commercial service is known as "sponsored film distribution."

Most Federal agencies that produce motion pictures use an "in house" type of film distribution system. A few of these systems are very good, others are "so-so." A growing number of agencies are using commercial distribution companies. NAC encourages the use of an efficient, professional system.

NAC is now handling films on free loan for three units of the Department of Health, Education, and Welfare: Social and Rehabilitation Service, the National Institute of Dental Health, and the National Institute of Mental Health. Three other agencies using this service are the Agency for International Development, the Department of Labor's Job Corps, and the General Services Administration. An interesting development in this area is the establishment of a Narcotics and Drug Abuse Film Library by the National Institute of Mental Health. NAC is operating this library of popular films for NIMH.

In addition to providing a central information and sales point and offering a central free loan and rental audiovisual distribution service, the National Audiovisual Center also provides, to Federal agencies, if requested, a type of audiovisual technical assistance. This service is designed to help those agencies that need advice and assistance relating to the production, processing, and distribution of audiovisual materials. Many Federal agencies and offices do not have professional audiovisual staff members. Nor do they have contracting officers familiar in detail with producing, processing, and distributing motion pictures and other audiovisual materials. NAC's technical assistance staff is available to assist them if they want such help. In addition the staff is now endeavoring to develop basic ordering agreements for motion picture production services, motion picture laboratory services and motion picture distribution services. When completed by GSA these agreements will be available for use by all Federal agencies on a voluntary basis. Other such agreements may be developed in other audiovisual areas if desired by enough agencies. Commercial producers, laboratories, and distributors appear to desire and welcome this type of service. It should result in more and better audiovisual materials being produced and distributed for the Federal Government.

Do these four services make the National Audiovisual Center a one-stop Government audiovisual service center? Not quite. What about stock frontage? In the near future NAC plans to have the beginnings of a central motion picture stock footage depository for all non-military Federal agencies. If a modern information storage and retrieval system is installed and if this system can be made compatible with the one(s) used by Army, Navy, and Air Force Film Depositories so that a stock searcher can search and retrieve information on all Government stock footage at either installation, then NAC will have a one-stop Government audiovisual service center.

Considering these services and the archival audiovisual holdings of the National Archives, the audiovisual inventory of the National Archives and Records Service should be almost as old as the art of film making and almost as up-to-date as the latest Government film release. The objective of the National Audiovisual Center is to serve Federal Government agencies and the public and to achieve more efficient and wider use of Government audiovisual materials. It should prove to be a valuable resource center. •

Les Greenberg and Bill Taylor of the information branch review NAC plans.

In the print inspection section, Ralph Collett, chief of the NAC sales branch checks a print with Elizabeth West.

NAC film shipping department has been busier and grown faster than anticipated.

DON'T OVERLOOK SLIDEFILMS

Properly prepared slidefilms can be every bit as dramatic and effective as a motion picture in specific situations. Many "new" techniques are old stuff, enjoying a renaissance, not a birth . . . and they are economical. Spencer Bostwick provides some helpful pointers on the production of a successful slidefilm.

By SPENCER BOSTWICK
Planfilm, Inc.

WE ALL AGREE that tremendous changes have taken place in motion picture techniques in recent years. The impact of these changes on the business motion picture was discussed in the February issue of BUSINESS SCREEN.

I would like to point out what the effects have been on business slide films. Recent developments in cinematography have in no way threatened the existence of the slide film. The two good reasons for making a slide film instead of a movie — limited budget and limited projection facilities — are still with us, and always will be.

But the slide film has not remained unchanged. Many of the ideas and techniques that characterize the contemporary motion picture can be used in the making of the slide film. Actually, of course, many of these "new" techniques are old stuff, enjoying a renaissance, not a birth.

Here are some of the things we do in motion pictures that we can also do in slide films:

The fluid camera. With today's lightweight, hand-held motion picture camera, the photographer can *seek out* interesting subject matter, rather than waiting, frozen to a tripod, for the action to come to him. The slide film photographer, with his 35mm SLR's can do the same thing.

The frame shot uses out-of-focus foreground shapes and patterns to frame the action — obviously as possible in the slide film as in the movie. This includes exotic shots, such as the action being shown in the rear view mirror of a car, reflected in the lens of dark glasses, and so forth. Imagination is as fruitful behind a Nikon as an Arri.

The extreme close-up adds interest to both movie and slide film. A recent theatrical short, "Rodeo," built great suspense and gave a fresh look to an old subject by telling its story almost exclusively in CUs— CU of bloodshot eye of enraged steer hero is about to ride; CU of steer's snout, drooling and menacing; CU of hero painstakingly adjusting the rope that will hold him to the animal; CU of hand, trembling ever so lightly, as glove is pulled on, etc.

The interesting camera angle is another result of the camera becoming free of the tripod. We can show the subject as it's seen by the eye of the worm, or the eye of the helicopter pilot. No reason to use tired camera angles.

The compression effect from the use of long focal-length lenses adds impact to movie and slide film alike. Multiple images are in vogue, and are obtained in slide film photography as in motion pictures: by double exposure or masking in the camera, or later, optically.

To me, lighting is the secret of exciting photography of any kind. The fast new emulsions — particularly color — make available light shooting so practical, lights are almost a thing of the past. There is no question in my mind that nature, in its own way, develops far more compelling lighting situations than the typically bland, aseptic effects usually associated with planned, artificial studio lighting. It means throwing away the book, because the book says to avoid the back lighting, edge lighting, and high-contrast lighting that abounds so dramatically in nature.

I believe that *night* scenes are a much-neglected source of interesting photographic effects, available, of course, whether you're making a movie or a slide film. Why should everything be shot in daylight? A recent script-photography assignment for HUD called for a shot of people getting off a bus. Sounds easy, but every shot was strictly blah — until we took it at night. That gave it some whammy. *Moral: don't be afraid of the dark!*

In addition to night scenes, the aware photographer has come to realize the drama in *bad weather*. We have bad weather, so why always wait for a sunny day to shoot? A recent film, written by a friend of mine, begins with a compelling scene of men racing on foot in a fog. I thought it was great. He explained that his script didn't call for fog — it was just there the morning of the shooting, and so they shot it. It makes a whizzaroo out of an otherwise so-so opening.

The portable tape recorder has, of course, given sound the spontaneity to match the fluidity of contemporary photography. You can make sound pickups anywhere, and if there's realistic background noise, so much the better. The only reservation about the use of sound in slide films that we hold with is the *caveat* against trying to use "lip syne" dialogue against a still picture of the speaker. In such spots, we use a picture that doesn't feature the speaker's mouth, or cut away from him entirely. Most slide films don't come close to using spontaneous sound and sound effects to their full potential.

But a picture may not need any sound at all — if it's a real story-telling slide. The rapid, short cuts used so much in contemporary movie work have a direct counterpart in slide films: five, six, or seven slides in quick succession without narration.

In motion pictures, we're currently seeing considerable use of the freeze frame, and slowed-down action, as in the final scenes in *Elvira Madigan, Butch Cassidy, Bonnie and Clyde*. These techniques are effective and, although they deal with motion, they have their counterparts in the slide film. To see this, one must understand that pace in a film is a relative matter. Thus, a five-second cut in a movie (or a slide held for five seconds) is "fast" if the previous cuts or slides were seen for, say, twenty seconds. If they endured for three seconds, the five-second cut is, relatively, "slow." This means that the pacing in a slide film can be every bit as interesting as in a movie.

The variety of pacing that's possible in a slide film is another factor, I think, that is badly neglected. A quick glance at your slide film script will tell you if it has interesting pacing. If the amount of narration per slide varies noticeably, and some slides have no narration at all, you've got rhythm. If each slide has a neat block of narration the same length as every other slide, watch out — you may be handling a bomb! •

ABOUT THE AUTHOR

Spencer Bostwick, owner of Planfilm, Inc. and Spencer Bostwick's Photography is a professional audiovisual writer and planner, noting that he is not a producer. His background includes advertising agency writing and visual planning for the U.S. Navy and Oeveste Granducci. He believes that slide films could be "far better than they are," and adds, ". . . they just don't get the artistic attention motion pictures do. A condition that should be amended!"

THE FILMSTRIP FUTURE

By ROBERT L. SHOEMAKER
Avaco, Inc.

"SOUND SLIDEFILM is finished! It's through! The joint meeting of the military and industry just decreed that there would be no more sound slidefilm."

This is the first thought that flashed into my head when Lon Gregory asked me to get together this paper on the future of sound filmstrip (sound slidefilm).

Startling! It certainly shook me! When Ott Coelln told me this, he was reporting the conclusions of a joint Washington meeting of the top audio-visual authorities of the military and industry. In 1947, when he said it, they were practically the only users of sound slidefilm, and sound slidefilm was my only source of bread and butter.

That was 1947. Now, as every good hindsighter knows, there are hundreds of times more sound filmstrip projectors and thousands more titles. And, since Howard Turner's standards committee switched the name to 'Sound Filmstrip" only us old hands refer to the medium as "Sound Slidefilm" like some old timey pilot referring to "The Aid Corps."

So what is the future of sound filmstrip?

I PREDICT: As a Libra probing the precession of the equinoxes, I see Battery Liberating Portability. I see Signal Control in conjunction with Programming. I see endless Loop maledicting Rewind. I see Auto-Pause predicating Response. I see Synch-Lock in juxtaposition with Cart-Lock. Self Training and Automated Selling are in the House of Cartridge Load. All Signs are in phase foreshowing Expansion. Still Pictures and Recorded Sound is in the ascendant. This is the beginning of the Age of Sound Filmstrip . . . .

OK, you skeptics. Back on the ground! From the Celestial to the Mundane. They is them as says you can tell the future by the past. Maybe they got something. Let's take a look.

The inventor of animated cartoons, John Bray, invented the filmstrip in 1922 while riding on the 20th Century Limited. He made a primitive projector to show it. At about the same time Bert Kleerup developed the definitive form of the filmstrip projector. There has been little fundamental change in it since. In 1933 William Wood of Detroit was granted a patent for a device which combined this filmstrip projector with a radio transcription player in a single box for giving an illustrated lecture with recorded sound. Thus was the birth of sound slidefilm.

In 1947 the market was industrial and military. Further markets were needed if the medium was going to survive. Between then and now two large markets have been opened.

The first was the religious market. In August of 1947 the leaders of religious audio-visual saw their first sound slidefilm and sound slidefilm projector at the International Workshop for Religious Education at Green Lake, Wisconsin. The only films available to show the reverends were industrial or military. The excitement about it was noteworthy for its absence. The users of church audio-visual and the religious film producers of the time saw no future in it.

One man recognized the value and took action. The Rev. Alex Ferguson produced and brought to the 1948 convocation the first religious sound slidefilm. (Always thereinafter called sound filmstrip in the religious field.) A film on Stewardship in the Church entitled *Two Dollars*. Simple black and white cartoon type drawings, narration without flourishes but entirely effective.

The major meeting of the Audio-Visual Leaders in Education is the annual convention of the Department of Audio-Visual Instruction of the National Education Association. At the DAVI Convention in 1955 one exhibitor presented *The Student Participation Film*. This was a series of 90 sound slidefilms aimed directly for classroom use. Some were color, some black and white.

By contrast, at the recent DAVI in Detroit there were 40 exhibitors offering sound filmstrips. They were featuring, in many cases, discussional or participational techniques, enhanced in some cases, by program hold and answer selection devices. There were thousands of titles listed in the catalogues.

Right after World War II, Jack Mullin invented the 30/50 automatic film advance for sound slidefilm. By 1949 it was competing with four other automatic systems. The need to eliminate the bell advance for the benefit of the operator and the viewer was well recognized. He licensed the largest company in the field and by 1949 it was on the market. It won over the other systems because of its greater ease of operation and higher dependability.

In 1962 Leo Coulson and his associates invented the battery operated self contained desk top unit with permanently placed rear screen. This took two more problems out of the user's hands. Providing he was going to use the same film over again, he had nothing to do but turn on the projector. Nothing else at all. It started automatically, kept the picture and sound synchronized automatically, shut off automatically at the end of the program and was ready to do the same thing again immediately any time later. For the first time in the history of the sound filmstrip, the pictures and sound could do the whole job.

A variation that the use of tape has made possible is automatic program hold — an automatic pause during the show of a single frame of the filmstrip. The sound stops and the picture remains on the screen until a response is made by the viewer. This greatly enhances the value of the sound filmstrip when used in education, in training or for directing assembly in manufacturing.

These six improvements: automatic synchronization, microgroove record, looped tape and film, automatic stop, self contained rear screen, battery operation have together benefitted the user and spread the use of sound filmstrip far beyond the boundaries possible without them.

And that brings us to *now*. Right now the industry is in the final stages of the perfection of the combined filmstrip/tape cartridge. Using it, all you need to do to change programs is take one cartridge out of the projector, put in a different one, and push a button. It's that simple.

There are four makes of these FS/Tape cartridges now extant. They all have the advantage of easy load. But they differ from each other. And only one of them fits in more than one make projector.

This is incompatibility. How will it be resolved? At least three times before we've gone through this problem. Each time everybody said there ought to be agreement between the parties.

How are these things solved? Meetings help — but not much.

The answer comes out of need and usefulness. The technical method which comes to prevail has afforded the most convenience for the widest spectrum of users and the widest range of usable equipment.

With this in mind, let's consider the four FS/Tape cartridges. Not from the technical standpoint but from the view of the user.

Cartridge A is the size of a bound book. Its film is the present standard filmstrip wound in a spiral and spliced end to end. The tape is standard ¼ inch lubricated cartridge tape as used in 8 track uatomotive cartridges. The projector in which it is used has a 12 inch, fold out rear screen and, with change of lens, will project on a front screen. This is the only projector in which the cartridge will fit. It is on the market and in use and available from one manufacturer.

Cartridge B is about the size of most paperbacks. Its film is 16mm, the format similar to industrial motion picture release print. For new production this is not problem. Present standard filmstrips must be reduced to be used in it. The tape is the same standard ¼ inch lubricated cartridge tape as used in Cartridge A. Cartridge B also fits in only one projector. This unit is a small portable desk-top projector with small rear screen. It can be ordered with

Continued on next page

filmstrip future . . .

continued

a selection of optional controls for varying functions. It is on the market, in use, and available from one manufacturer.

Cartridge C is also about the size of a paperback. It's film is the SMPTE format of 16mm motion picture release print. The tape is standard ¼ inch lubricated cartridge tape. It fits seven different projectors made by three manufacturers. One is a small portable desk-top projector with small rear screen. The second is a large table top or counter top educational, training or display projector with 12 inch wide screen. The third is a front projector with which the picture can be thrown on a front surface screen for larger groups or, in darkened rooms, for audiences up to 100 or more. The fourth is a self contained language teaching laboratory with voice recording and playback for the learner. The fifth is a programmed learning unit with response on five pushbuttons and scoring facility. The sixth is a customer operated display unit that locks the cartridge in until the end of the program and automatically resynchs the program should it get out of synch. The seventh is a portable desk-top recruiting device with special response facilities and fast forward. Five of these projectors are in use and on the market. One is promised for production release about September 1, 1970. One is a production prototype and only available yet on special order. They are obtainable from three different manufacturers.

Cartridge D is about the size of a cigarette package. Its film is 8mm, the same format as Super 8 motion pictures. New film production affords no problem. Present standard filmstrip would have to be reduced. The tape is the narrower width used in cassettes. This cartridge fits into a portable desk-top projector with small rear screen. With the adjustment of a mirror and refocusing of the lens it will project on a front screen for groups of people. It is not in use or on the market but is promised to be available shortly by its manufacturer.

The 1970 NAVA Audio-Visual Equipment Directory lists 38 different models of sound filmstrip projector. In April at the Illinois Audio-Visual Association convention in Chicago and at the DAVI convention in Detroit a number of additional sound filmstrip devices were shown. Undoubtedly there will be some more at the NAVA convention in July.

They vary in price from $94.50 to $400.00, in sophistication from a record turntable and filmstrip projector in a box to teaching machines. In operation they run from the complexity of the record and bell to the convenience of battery power and the simplicity of the automatic filmstrip/tape cartridge load. See chart Page 34.

How do you find your way through this forest of equipment?

For use now, the answer is to define your purpose in using sound filmstrip and then choose from this wealth of possibilities the unit or units which best fit that purpose. Sound Slide is effective as long as there is a legible picture and intelligible sound coinciding with it. The viewer is not concerned with how the message gets to him. It can be put before him with a dime store record player and your camera store's lowest priced slide projector. As long as all goes well, the message will be the media. But "YIPE!" — the first slide dropped, the first cue missed — Shambles!

At the other end of the scale you or the viewer just pushes a button — everything is automatic from then on. A little more expensive, Yes. But what is it worth to be secure in the knowledge that the message will arrive whole? Between these two extremes are various types of operation with various requirements for manipulating the record or tape or record or filmstrip, each decreasing the cost but adding to the hazard of derailed communication.

For the future planner? Here, Sir, just for you is my foggy crystal ball. The very same priceless orb that told me in 1946 to abandon Cape Canaveral because it was going back to sandbar and sawgrass.

Yet, despite this disclaimer, it is possible to see a little of the form of the future as the clouds of the present are shaped by the winds of the past. The systems which now predominate have come there through the persistence and ingenuity of some individuals and some companies in recognizing the needs of the users and the audiences of sound filmstrip.

If the experience of the past holds good, there are a number of clues. What people and what companies are thinking of the customer? Who is making it easiest for the viewer to see and hear and the user to operate with the greatest security under the widest range of circumstances?

Study the chart. Then, with the principles just stated, watch carefully the developments of the next few months. I think it will come clear the direction that sound filmstrip is going and be evident that it is on the verge of its greatest usefulness to everybody concerned.

Ad Astra per Aspera.

SOUND FILMSTRIP EQUIPMENT AVAILABLE
June 1970

		Operation		Power		Program Hold		Response		Resynch
VISUAL AND SOUND LOADED SEPARATELY				Battery	Rear Screen	Manual or remote	Automatic	Audio Active	Push Button	Automatic
Visual	Sound	Manual	Automatic							
35mm FS (Roll)	Record (Disc)		9	1	8	3				
35mm FS (Roll)	Tape Cartridge (Endless Tape Loop)		2			2				
35mm FS (Roll)	Tape Cassette (Reel to Reel Tape)	2	2							
35mm FS Magazine (Endless Film Loop)	Tape Cassette (Reel to Reel Tape)		1	1	1	1				
35mm FS Magazine (Endless Film Loop)	Tape Cartridge (Endless Tape Loop)		4	1	4	4	3			
VISUAL AND SOUND ON FILMSTRIP										
35mm FS (Double Frame)			1			1				
VISUAL AND SOUND CARTRIDGE (Filmstrip and Tape both endless combined in one cartridge for single loading into projector)										
35mm Filmstrip with Tape Sound			1		1	1				
16mm Filmstrip with Tape Sound			8		7	8	8	1	1	2
8mm Filmstrip with Tape Sound			1		1	1				

The figures in this chart are the number of different units available and listed in each category at the time of this writing. Certain peripheral features known or promised but not listed in the sources are not included.

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The author, **Verne Carlson,** is a free-lance Director of Photography of Documentaries, TV Commercials, and Feature Films. He is also a consultant to a medical research institute, lectures to film groups, and conducts camera courses for professionals. **He is a member of the: IATSE (Cameramen), SMPTE, SPIE, and SPSE.** His wife Sylvia collaborated with him in the writing of this outstanding book.

This definitive work is a result of 21 years of experience in the film industry. Covers everything for the **Studio Cameraman** and **Assistant.** Also for **In-plant, Newsreel, Documentarist,** and the **Experimental Film Maker.** Profusely illustrated with **actual photographs—not** diagrams—and liberally supplied with **data tables and charts.** This unique handbook also provides guidelines, tips, warnings, and "tricks of the trade". The book draws upon firsthand knowedge as well as the experiences of other talented professionals. The result is the finest guide book of its type ever published for the professional as well as the aspiring cameraman. In connection with all specific Cameras, Magazines, Lenses, and Accessories . . . **every phase of installation, operation, and usage is fully covered.**

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• 35mm Standard CM3 Camera • 16 35 CM3 Camera • 35mm CM3 Magazine • 16mm CM3 Magazine • 35mm Magazine for Aquaflex • 35mm CM3 Blimp • NPR 16 Camera • NPR 16 Magazine • Threading Details On All

14. Kodak Reflex Camera
• 16mm Kodak Reflex Special Camera • Kodak Reflex Special Magazine • Threading Details

15. Maurer Camera
• 16mm Maurer 150 Camera • Maurer 15D Magazines (400-ft. & 1200-ft.) • Threading Details

16. Mitchell Cameras
• 35mm Standard High Speed Camera • 35mm NC Camera • 35mm BNC Camera • 35mm S35R Mark II Camera • 35mm Magazines • S35R Blimp • 16mm Pro & HS Cameras • 16mm Pro Blimp • 16mm Reflex R16 (SS & DS) Cameras • Accessories (35mm & 16mm) • Threading Details On All

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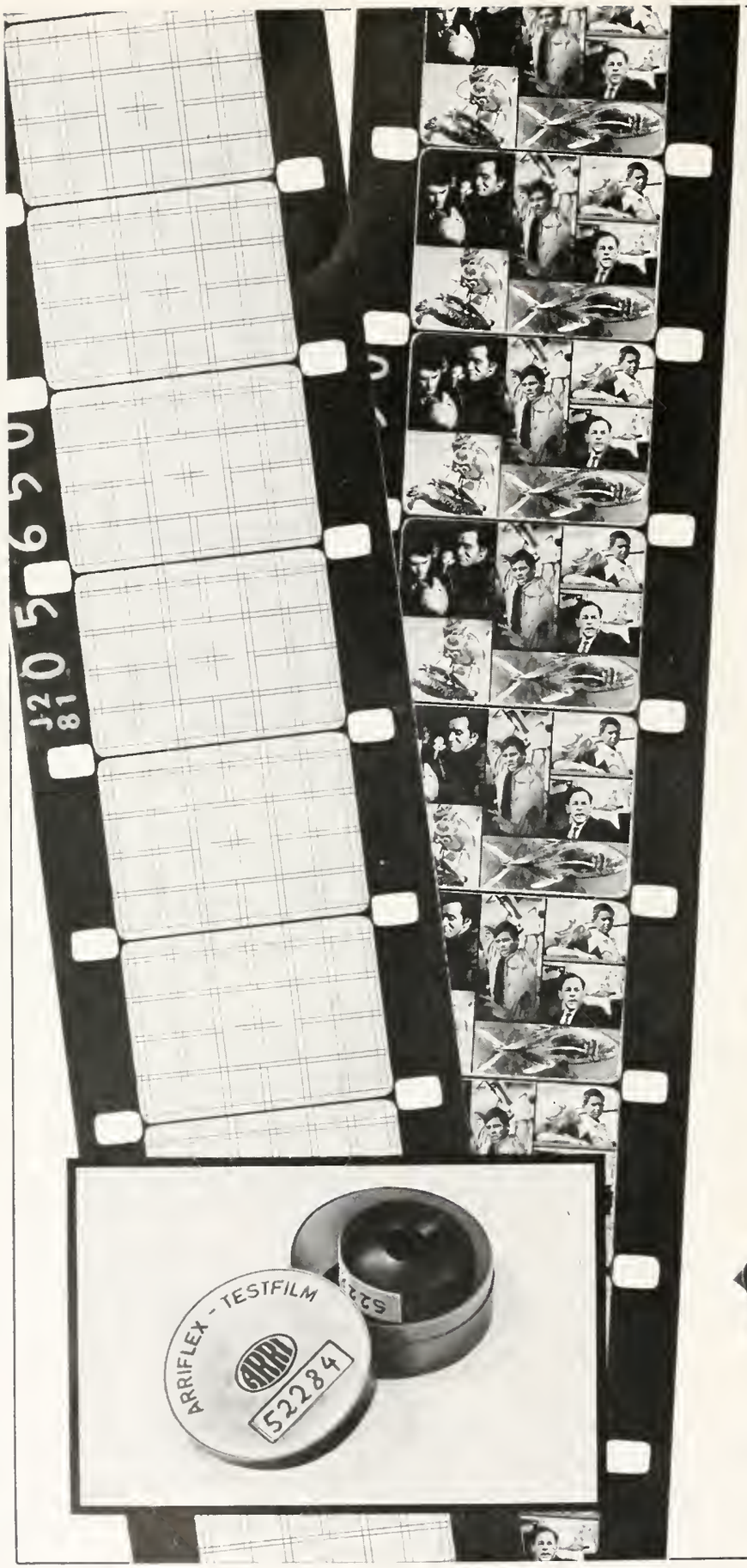

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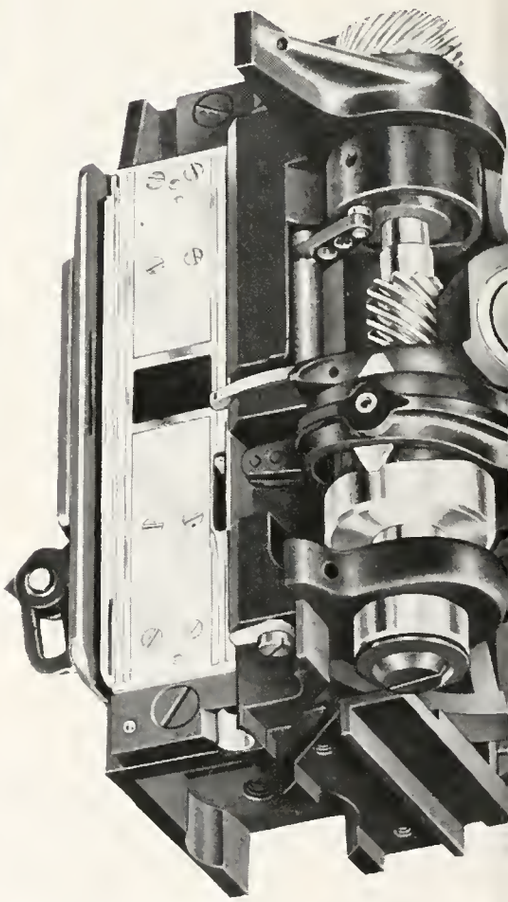

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Picture quality is the essence of any film, of course; whether or not a production involves opticals, registration and sharpness are among the elements producers and cameramen stake their reputations on. This offers one explanation why there are more Arriflexes in use throughout the world than any other professional camera. For the complete story, write for brochures.

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Pin movement locks each frame into position for exposure; long film channel with spring-loaded side pressure rail produces absolute lateral stability. Solid cast, hardened double cam mechanism resists wear, sustains vertical registration accuracy over millions of feet of film. Rear pressure plate (removed in this illustration to show registration pin) is an integral part of the movement assuring longitudinal stability (no film breathing).

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Black Audiovisual Power In The Caribbean

BY BOB SEYMOUR
Publisher

BY MID-SUMMER of 1968, Guyana, a small country on the north-east face of South America, but which considers itself a part of the Caribbean area, had experienced four years of self government along with enough racial and political strife to threaten the very existence of the new nation.

Faced with an election coming up in March, 1969, the government in power, mostly composed of members of the People's National Congress political party, and headed by Prime Minister Forbes Burnham, sought ways to carry its story to the Guyanese people using the most effective political techniques possible.

The election was of particular importance to Guyana for it faced the moderate Burnham against his chief rival, Dr. Cheddi B. Jagan, former dentist, and head of the opposing Marxist People's Progressive Party. Many observers felt that if Jagan's election seemed imminent Guyana might be subject to intervention from outside her borders by Latin nations intent on preventing the spread of Communism on the South American continent.

Burnham recognized that audio-visual media had been outstandingly successful in North American elections, and sought ways to use similar techniques in his own campaign. After consulting experts in the United States, Burnham's party engaged Gerald Auerbach, head of The Communications Group, New York (now a division of DFI Communications, Inc.) and producer of several remarkably successful political campaign films in the United States, to come to Guyana as a consultant

On arrival, Auerbach soon found that he would be faced with a much different situation in Guyana from the American political hustings for several important reasons. The foremost was that Auerbach had never worked in a political atmosphere such as to be encountered in Guyana, replete with opposition newspaper headlines charging C.I.A. involvement (untrue), unlimited public funds being poured into a private political campaign (untrue), and the hostility of key Government workers who were active members of the opposition party. Add to this, the fact that the country had no television whatsoever. After nine days of consultation with PNP party chiefs and consideration of all the limiting factors to communication involved — (even radio was a difficult media to use politically for most Guyanese preferred listening to stations in next-door Surinam) — Auerbach recommended the establishment of a full-blown film production unit to prepare pro-government films, plus a small fleet of mobile motion picture projection trucks which could travel throughout the country finding audiences at every crossroad and stream confluence. This system, when adopted, provided the means of reaching more Guyanese and involving them politically than had ever been possible before.

In the next six months, COMGRO production people designed facilities exactly tailored to the rugged and humid Guyanese field conditions and trained a staff of 21 Guyanese personnel to be film technicians. Another Auerbach innovation was the development of an on-the-spot television "network" through the use of videotape. Every Forbes Burnham speech was recorded on Ampex one-inch videotape and immediately taken to nearby villages for showing to audiences via video monitors set up in Land Rover generator-equipped trucks. Thus, Burnham was speaking almost "live" in three or four locations each night. In fact, the novelty and appeal of TV was so great that often the audiences at the Videotapes speeches exceeded Burnham's live appearances.

Since there is no film laboratory in Guyana, Auerbach arranged for his own company in New York to handle most post-photography aspects of the Burnham campaign films by overnight airmail from Georgetown to New York. Later, more extensive facilities were built, including refrigerated vaults, sound recording studios, cutting and projection rooms.

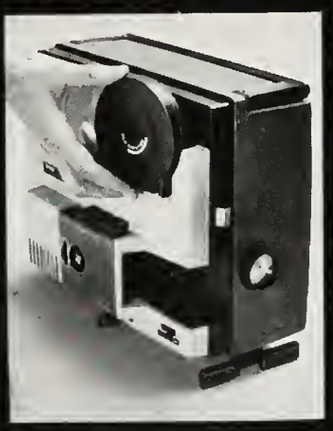
By election time, the COMGRO-trained Guyanese film unit had produced 13 documentary films on such subjects as defense, security, food production, housing, roads, and Moslem and Hindu cultural affairs (Burnham's largely African-ancestry PNP party members vitally needed support from the more numerous East Indian population to swing the election). Two more films were produced on "how to vote."

Equipment chosen by Auerbach for the Guyanese production unit consisted basically of 35mm Arriflexes, 16mm Arriflex BL's, Nagra recorders, Magnasync transfer

Continued on next page

Guyana Prime Minister Forbes Burnham . . . elected through the power of audiovisuals. Map below shows location of Guyana on north-east face of South America.

Kodak presents a fully automatic cartridge-loading projector that makes it a snap to show movies.



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equipment, Moviola viewers and a line of editing and handling equipment complete down to gloves and red pencils.

At election time in December, 1968, Burnham's PNP Party had succeeded in convincing most of the nation that it was best equipped to handle the difficult future problems of the government. PNP candidates were elected by a good majority and have provided a successful and moderate leadership in the past year.

The Guyanese film unit which Gerald Auerbach and his COMGRO team helped to establish, and which played such an important part in the election campaign, has since gone on to produce other educational and documentary films, and a new laboratory is being planned. The aim of the film program will be to establish new educational techniques attuned to Guyanese conditions and to no longer rely on British colonial techniques not now considered indigenous to the Guyanese culture and way of life. For hundreds of years Guyanese had been told what to do and how to do it. Now, through audio-visual education, the nation's schools will try going it their own way.

Jerry Auerbach considers his experience in Guyana to be the most exciting thing he has ever done in a not uneventful career. He has since returned several times to consult with Guyanese film production people and reports that much progress is being made in providing the country with a first-class facility. •

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IFPA JOURNAL

INFORMATION FILM PRODUCERS OF AMERICA, INC.

P.O. Box 1470, Hollywood, California 90028

"Cindy" Entry Rules

1. All entries submitted must have been completed or declassified for general release within the period August 1, 1969 through July 31, 1970.
2. All entries submitted (except Category #8 — Video Tape) must be 16mm prints with optical sound tracks.
3. There is no limit to the number of entries which can be submitted by an organization or individual.
4. Films and video tapes may be entered by members and non-members of IFPA.
5. Entry fees are: IFPA Members — $25.00 per film; Non-Members — $40.00 per film.
6. All fees shall be submitted by check and made payable to: INFORMATION FILM PRODUCERS OF AMERICA, INC.
7. All entry forms and fees should be submitted immediately, but in no case postmarked later than August 1, 1970. Films *may* accompany entry forms and fees, or may be sent subsequent to entry. But in no case will films be accepted later than August 15, 1970.
8. No refunds will be made after August 1, 1970.
9. Ship films in reusable cartons with a return address label enclosed. Insure your films. All films will be returned Insured Parcel Post, unless you specify otherwise.
10. IFPA has set up 3 groups with 9 categories in each group to provide the most equitable basis for judging. Producers in each group will be competing only with films produced under comparable circumstances.
11. Select one Group and one Category within that Group.

Group A.

Insititutionally Produced: produced by the internal film unit of a business firm, university, etc.

Group B.

Commercially Produced: sponsored by a business firm, university or government agency.

Group C.

Government Produced: produced by the film unit of a local, state or federal government agency.

Category 1.—*Public Relations*: a film designed to inform a general, broadbased audience, such as an "institutional film."

Category 2.—*Training*: a film designed to instruct a specialized audience, in specific procedures for operating or maintaining a particular system or equipment. The "how-to-do-it" film.

Category 3.—*Employee Relations* (Group A only) or *Indoctrination & Orientation* (Groups B & C only): a film designed to motivate or inform an in-house audience. The "why-to-do-it" film.

Category 4.—*Technical*: a specialized film, such as a technical report, designed for a selected audience.

Category 5.—*Sales & Advertising*: a film designed to increase business and profits (Groups A & B only) or to enlist the aid of the public in supporting a government project (Group C & Government sponsored Group B).

Category 6.—*Enrichment*: a film designed to present one or more aspects of cultural endeavors or achievements, such as art, music, philosophy, religion and similar subjects.

Category 7.—*Academic Instruction*: a film designed to educate rather than train. The entry may be intended for an informal as well as a formal environment.

Category 8.—*Video Tape for Information*: any non-entertainment video tape whose intended purpose is information or communication.

Category 9.—*Special*: Those films whose subject matter or intended audience cannot possibly fit into the other seven categories.

12. In addition to evaluating the technical excellence and creative aspects of each film, major emphasis is placed on the achievement of a film's stated objectives for its intended audience. Therefore, great care should be taken to enter a film in the most appropriate category possible.
13. If, based on the information provided in the entry form, any film appears to be entered in the wrong group or category, it may, at the discretion of the competition committee or its chairman, be placed in the group or category deemed most appropriate.

Continued on next page

THE CAMERA MART Audio-Visual Line can put your ideas on the right track with a complete selection of specialized equipment including opaque projectors (for the projection of non-transparent material), stop motion analyst projectors, 16MM Xenon projectors (for brightest and long distance projection), 16 & 35MM double system sound interlock projectors, overhead projectors, strip film sound projectors, background slide projectors and projection accessory equipment.

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IFPA "Cindy" Entry Form and Shipping Instructions

Entry forms, fees and films for each separate entry should be submitted directly to the jury which will be judging the group and category in which the entry is being made. See preceding page for entry requirements and categories.

Group A—Category 3
Group A—Category 4
Group B—Category 2
Group C—Category 9
TO:
IFPA "Cindy" Competition
c/o Bill Morrison
F-M Motion Picture Services
733 North Highland
Los Angeles, Calif. 90038

Group A—Category 5
Group A—Category 7
Group C—Category 1
Group C—Category 7
TO:
IFPA "Cindy" Competition
c/o Stan Ahlborn
Cling Peach Advisory Board
#1 California Street
San Francisco, Calif. 94111

Group A—Category 8
Group B—Category 8
Group B—Category 9
Group C—Category 6
Group C—Category 8

TO:
IFPA "Cindy" Comeptition
c/o Stan Follis
4055 Bernice Drive
San Diego, Calif. 92107

Group B—Category 1
Group B—Category 5

TO:
IFPA "Cindy" Competition
c/o Ray Usery
P.O. Box 4356
Norton A.F. Base, Calif. 92409

Group A—Category 2
Group A—Category 9
Group B—Category 7

TO:
IFPA "Cindy" Competition
c/o Bob Scott
Aerospace Corporation
Suite 1300
1717 Pennsylvania Ave., N.W.
Washington, D.C. 20006

Group B—Category 3
Group C—Category 4

TO:
IFPA Cindy" Competition
c/o Bob Berman
Magna Film Productions
49 Berkeley Street
Boston, Mass. 02116

Group A—Category 6
Group B—Category 4
Group C—Category 2

TO:
IFPA Cindy" Competition
c/o Dick Cameron
222 Minor North
Seattle, Wash. 98109

Group B—Category 6
Group C—Category 3

TO:
IFPA "Cindy" Competition
c/o Nancy Lasch
Modern Teleservice
201 Erie
Chicago, Ill. 60611

Group A—Category 1
Group C—Category 5

TO:
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c/o R. Shields Mitchell
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Dallas, Texas 75209

OFFICIAL ENTRY FORM

INFORMATION FILM PRODUCERS OF AMERICA, INC.
1970 FILM COMPETITION

FILM TITLE: _____

RUNNING TIME: _____COLOR_____BLACK WHITE_____VIDEO_____

DATE COMPLETED OR RELEASED: _____

ORGANIZATION SUBMITTING FILM: _____

ADDRESS: _____

_____

(See Contest Rules for Group and Category Description)

ENTER GROUP _____

ENTER CATEGORY _____

STATEMENT OF FILM OBJECTIVES _____

_____

_____

_____

INTENDED AUDIENCE: _____

_____

FILM CREDITS: (Spell names accurately and list them as they should appear on certificates)

Producer:	_____	Art Director:	_____
Writer:	_____	Technical Advisor:	_____
Director:	_____	Narrator:	_____
Cameraman:	_____	Sound:	_____
	_____	Music:	_____
Editor:	_____	Other:	_____

ENTRY FEE: IFPA-Members $25.00 NON-Members $40.00

Submit fee by check, payable to: Information Film Producers of America

PERSON RESPONSIBLE - For Film Entry and Information

NAME: _____ ADDRESS _____

PHONE: _____ _____

SUBMIT 16mm PRINTS ONLY. OPTICAL SOUND TRACKS ONLY ACCEPTED. (Except Category 8 - Video Tape)

INSURE ALL FILMS.

ENTRIES MUST BE POSTMARKED NO LATER THAN August 1, 1970.

U.S. Industrial Film Festival Names 49 "Gold Camera" Winners

SPACE ACHIEVEMENTS, pollution and environment and man's efforts to find world peace were highlighted among the winning entries honored at the third annual U.S. Industrial Film Festival's "Gold Camera" awards presentation ceremonies at Chicago's Palmer House April 30.

Four hundred films from 15 countries competed for the 49 first place awards given in various categories. Iceland, South Africa, England, France, Canada and the U.S. were countries with films receiving top honors.

Receiving heavy participation were the categories dealing with training, education, advertising, sales promotion and public relations. Many entries in the latter category reflected the present concern of mankind with his ecology as conservation and pollution control were most prominent subject areas.

Master of ceremonies for the event was G. Roger Cahaney, executive vice president of Association-Sterling Films. Festival Chairman J. W. Anderson reported this year's entries at nearly double last year.

More than 300 persons were on hand for the awards presentation and screening of winning films. In addition, many members of the Chicago Film Council attended the ceremonies as their April meeting.

National Educational Television will run winning films each Monday evening in a 13-week series in Chicago and the entire collection of winning films will begin a nationwide tour of film clubs, public relations organizations and advertising and sales groups. Information on the availability of the film program may be obtained from the U.S. Industrial Film Festival, 161 E. Grand Ave., Chicago, Ill. 60611.

In addition to the winning films in each category listed below, special awards were presented to: John J. Hennessy Motion Pictures for the Crown Zellerbach film *Number One Bush* by Backstage Magazine for "outstanding creativity in a public relations film"; Canawest Productions for the Red Cedar Shingle and Handsplit Shake Bureau's *Home Sweet Cedar* by Business Screen Magazine for "Outstanding creativity in an advertising and sales promotion film"; and *Magic Light* produced by UFA-Werbefilm GMBH (Dusseldorf, West Germany) for Agfa-Gevaert received the Chairman's Special Award.

The 1970 "Gold Camera" award winning films included:

Commercially Produced

Advertising-Sales Promotion

Home Sweet Cedar, produced by Canawest Film Productions for the Red Cedar Shingle and Handsplit Shake Bureau.

Art, Culture

The Eye of Picasso produced by Cythere Films for Bell & Howell.

Documentary

A tie between *Ski Racer* by Summit Films for The Lange Co. and *Dubai* by Spectator Films for Dubai Petroleum (England).

Fund Raising

Second Sight by Lee Mendelson Film Productions for the Eye Bank for Sight Restoration. Filmstrip Winner: *Boy Burning Bright* for the Boy Scouts of America.

Industrial, Technical Processes

Micro by Owen Murphy Productions for Western Electric Co.

Medicine, Health

X-Ray, Ultrasound & Thermography in Diagnosis by Norman P. Schenker for The Upjohn Co. and *What Goes Up* by Penshurst Enterprises for the American Heart Association.

Public Relations

Number One Bush by John J. Hennessy Motion Pictures for Crown Zellerbach and *Water* by Cavaleade Productions for Morton Salt Co.

Recreation, Sports, Hobbies, Travel

A tie between *City for All Seasons* by Edgar Anstey for British Travel Authority and *The Moebius Flip* by Summit Films for TWA, White Stag, Hart Ski Co. and Ski Magazine.

Religion, Ethics

One in the Spirit by Mirabello Enterprises for Reformed Church in America.

Safety, Welfare

A tie between *Please Hurry!* by Gordon Glyn Productions for New York Telephone Co. and *Kuthwanong—A Place of Hearing* by the Information Service of South Africa.

Sales

It's About Time by Norman B. Hathaway Associates for Tridon Ltd. (Canada). Filmstrip winner: *How to Succeed in Business with*

Continued on next page

Chatting during a break in the presentation ceremonies are (l. to r.): L.E.S. de Villiers, Information Service of South Africa; J. W. Anderson, festival chairman; Carl Degan, U.S. National Park Service; G. Roger Cahaney, Association-Sterling Films; and Andre Joubart, South African Tourist Corp.

Receiving the Business Screen award for outstanding creativity in an advertising and sales promotion film is Jack Gettles (right) of Canawest Productions, Vancouver, B.C. Canada.

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"MAJOR" offers you a full 70 hours of background production music for titles, bridges, background—for scoring, editing, recording and dubbing music for your:

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Mini: ⅞"x1½" In red, yellow, blue, green, white and natural.

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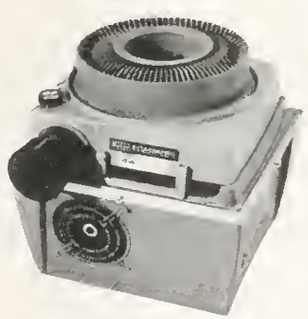

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PTA

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U.S. Industrial festival . . .

continued

Tilt & Telescope & Tilt-Away by AMPM Inc. and Bradford LaRiviere for Saginaw Steering Gear Division of General Motors.

Sciences, Research

People Saver by David Bransby for Eaton, Yale & Towne.

Training, Education

A tie between *Operator* by Nell Cox for AT&T and *Outward Bound* by Summit Films for Outward Bound, Inc. Filmstrip winner: *Instant Cash* by Lizardi & Witte for Bank of America.

World Peace, Understanding, Brotherhood

A tie between *A Fable* by Fred A. Niles Communications Centers for Mobil Oil Corp. and *Leo Beuerman* by and for Centron Corp. Filmstrip winner: *Schools Around the World* by Alfred S. Vedro for Field Educational Publications.

Miscellaneous

We Used to Call It Printing by Peckham Productions for E.I. du Pont de Nemours & Co.

In-Plant Produced

Advertising, Sales Promotion

The Pontiac Look by General Motors Corp.

Documentary

In Search of A Critical Moment by Argonne National Laboratory.

Industrial & Technical Processes

The New Era by the Boeing Co.

Public Relations

Imaka by Sikorsky Aircraft.

Sciences, Research

Combustion Techniques and Liquid Scintillation Counters by Argonne National Laboratory.

Training, Education

The Subordination of Teaching to Learning by Celanese Corp.

Miscellaneous

The Company they Keep by General Dynamics Corp.

Government Produced

Art, Culture

Environmental Awareness by National Park Service.

Documentary

Prospect of Iceland by Henry Sandoz for Ministry of Foreign Affairs (Iceland).

Industrial & Technical Processes

Ports Canada by Barrie Howells for National Harbours Board (Canada).

Medicine, Health

Protection Against Radioactivity in Uranium Mines for Bureau of Mines, U.S. Dept. of the Interior.

Public Relations

What Makes A Man by George Pratt for Aerospace Audio-Visual Service.

Recreation, Sports, Hobbies, Travel

The Peace Game by John DeSilva for South African Tourist Corporation.

Safety, Welfare

From the Ground Up by Federal Aviation Administration.

Sciences, Research

Eagle Has Landed-Apollo 11 by National Aeronautical and Space Administration.

Training, Education

Rock Climbing, Part II by C. F. Parris for Royal Marines (England).

World Peace, Understanding, Brotherhood

Who Speaks for Man by Arthur Zegart for National Educational Television.

Miscellaneous

Kites to Capsules by Federal Aviation Administration.

University Produced

Recreation, Sports, Hobbies, Travel

This Land Is by Frank R. Paine for Southern Illinois University.

Safety, Welfare

A Safer World on Wheels by University of Michigan.

Sciences, Research

The Unknown Continent by Leonaris-Film for Med. Pharm Studiengesellschaft (Germany).

Part of the more than 300 persons in attendance for the 3rd annual U.S. Industrial Film Festival awards presentation.

First for Midwest

Northwest Teleproductions Opens Complete Videotape Facility

Empire Photosound's subsidiary, Northwest Teleproductions has opened one of the most complete videotape production facilities in the nation. The Minneapolis firm also boasts an elaborate mobile production facility.

A multi-million dollar resource in the color television field was revealed last month by Northwest Teleproductions, with the formal opening in Minneapolis of "one of the largest and most completely staffed and equipped independent facilities in the U.S."

The new production complex, headed by Robert C. Mitchell, has been created to act as a major, new single-source supplier of VTR commercial, program, and presentation material for all phases of the communications field.

The new tape center will work closely with its parent company, Empire Photosound, enabling Northwest to offer complete graphic flexibility, covering any kind of communications assignment. The creative talent pool resulting will "match any now available in the world."

"While we've literally spared no expense

Continued on next page

Switching console in the mobile unit handles 18 camera inputs for improved remote capability.

Twenty Slides at a Glance

Flexible yet durable . . . for 35mm slides (2" x 2")

- Provides orderly filing of slides from which special presentations may be selected.
- Rugged, heavy-duty frames measure 9½ x 11¼ and are designed to fit rings of standard binders. They may also be filed in letter-size file drawers.
- Holds slides snugly, scratch-free, yet slides slip in and out easily. Eliminates bending of slides.
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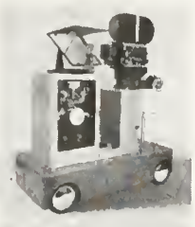
This moving background 35mm projector is for rent or sale. It minimizes the need for costly location shooting, includes a full professional crew, and goes anywhere.

Hollywood: Wm. Hansard (213) 780-2156.

New York: Fred Wells (212) 986-8980.



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videotape facility . . .

continued

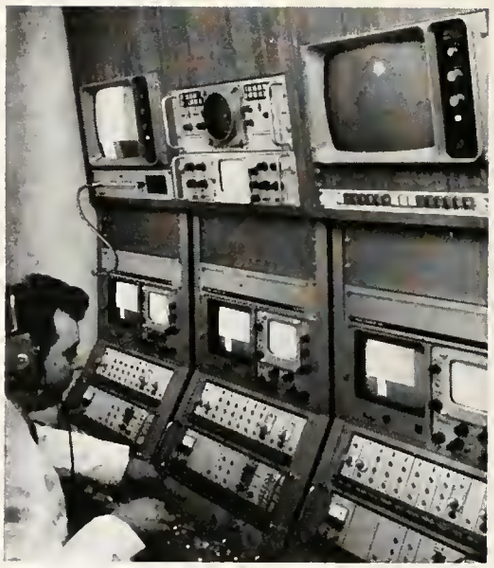
in equipping our operation technically, our key product is people," Mitchell added. "We now have a complete talent group covering casting, production, directing, set design, camera, audio, make-up, lighting, video engineering and tape editing. Northwest Tele is more than a studio — it's a production center."

Important operating adjunct to the 20,000 sq. ft. building housing the new complex in suburban Edina is a sparking, new 40′ mobile unit recently completed for originating and taping capability for sports events, conventions, stockholder and sales meetings and on-location commercial television production.

The mobile unit can handle 18 camera inputs, tape on three machines, and originate four separate programs simultaneously. Four separate, sound/environment-conditioned sections in the unit will handle taping, shading, audio and switcher operations, duplicating the operating ease of the main studio.

Northwest's main studio occupies a 3,600 sq. ft. area with a clear ceiling height of twenty feet, and features a 75′ seamless wraparound "cyclorama" as a permanent backdrop that blends imperceptibly with the matching vinyl floor. Telecine facilities include 16mm/35mm magnetic film for interlock as well as 35 and 16mm film and slides. Philips-Norelco Plumbicon cameras are used in both the main studio and the mobile unit.

Northwest Teleproductions is a wholly owned subsidiary of Empire Photosound, Inc., parent of the Em Com Communication Group Companies headquartered in Minneapolis. Em Com provides industrial film, multi-media, and audio-visual systems and services throughout the world. Em Com, headed by William S. Yale, has offices in New York, London, Buenos Aires and Tokyo.



The three-camera shader board with trio of image enhancers occupies one of the four separate sound-conditioned sections of the mobile unit.

The large audio panel in the mobile unit can handle 24 inputs and four outputs of audio material simultaneously.

Motivate Your Salesmen with

"THE ATTITUDE THAT CREATES BUSINESS"

This persuasive color filmstrip will cause your salesmen to serve your customers' best interests.

This attitude creates more benefits for more customers—and thereby creates more sales. As a result, it serves your salesmen's best interests and yours. That's Creative Selling!

"The Attitude That Creates Business" is one of seven color sound filmstrips from the 14-meeting Sales Motivation Program . . .

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Here's a free booklet, that gives not only sound advice, but visual advice for slidefilm producers. It is filled with helpful information for easier, more economical preparation of your filmstrips.

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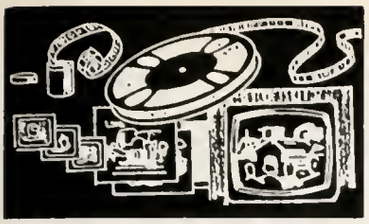

picture parade

Centennial Film Shows 100 Years of History

A 10-minute film that whirls through 100 years of American history in razzle-dazzle, multi-image style is helping the Western Electric Company observe its centennial. 100 *Years* combines newsreel clips and old photos and art to portray the big moments in American history and the changing fabric of American life from 1869 to 1969. Sports stars and entertainers contribute to the rapid successions of sights and sounds, as do political leaders and public heroes like the astronauts of Apollo 11.

The development of modern communications — Western Electric's own field, though its name is not mentioned except in the credits — helps pace the chronicle, and one of the climactic moments is President Nixon's call to the moon.

The film was produced by Hearst Metrotone News and is being distributed by Modern Talking Picture Service.

Time-Saving Preview For Busy Sales Executives

Sales managers, training managers, and other sales-oricnted executives ean now preview the popular 200 *On Alfred* sales training program in a time-saving preview plan consisting of a single 20-minute film with sound track on either record or cassette. Based on six color filmstrips and six records or cassette tapes, plus literature, 200 *On Alfred* gives salesmen the help they need in both elementary selling techniques and more advanced salesmanship.

The preview briefly describes the complete training program, gives a rundown on what salesmanship subjects are covered and includes actual excerpts from each of the six films.

For information on how to receive the "Preview Digest", which is available free of charge for a 30-day inspection and preview, write Close/Plenum Productions, Inc., 2020 San Carlos Blvd., Fort Myers, Beach, Florida 33931.

"Up Front With N.D.C." Produced By Kayfetz

An important omission in our March review of the fine film, *Up Front With N.D.C.*, was the name of the producer, Victor Kayfetz Productions, Inc., New York.

Information which has just come to our attention explains, at least in part, the success of the film. Kayfetz, during his twenty years of producing films on recreational boating, has been an active sailing yachtsman, and is currently serving as Commodore of the Handicap Class Yacht Racing Club of Long Island Sound.

Films to Motivate, Train Food Service Personnel

Preventing Waste, a color and sound training motion picture, motivates food service personnel to "think waste". It may be purchased or leased, on 16mm reels or 8mm cartridges, from Nation-

Continued on next page

al Educational Media, 3518 West Cahuenga Blvd., Hollywood, Calif. 90028.

Other films in the Professional Food Preparation and Service series include such subjects as waiter-waitress training, safety, sanitation, preparation and serving of foods and human relations.

Vast Engineering Project Described in Film

The mist and thunder of Churchill Falls created awesome myths for the Indians. Later explorers recognized its potential. A documentary by Crawley Films shows how modern technology is now harnessing the power of the falls. Churchill Falls (Labrador) Corp. Limited shapes the land to suit man's needs in this 25-minute story of the largest civil engineering project in the western world.

The film is available in French and English from Modern Talking Picture Service, Inc.

America's Leading Gateway Portrayed in Film

Portrait of a Port, The Port of New York Authority's 25-minute film on the bi-state port, portrays the dynamic atmosphere generated by a port at work. The film will be used primarily by the nine Trade Development offices in the United States, Europe, Latin America and the Far East to illustrate the many port facilities and services available to shippers.

A portion of the film is devoted to ocean shipping, showing the docking of a huge freighter, loading and unloading general cargo, containerships and specially designed ships for transporting automobiles. A glimpse is given of the World Trade Center, now under construction in lower Manhattan. The film is available without charge from Port Authority headquarters, 111 Eighth Ave., New York 10011.

Film Teaches Lesson In Archaeology

4-*Butte*-1: *A Lesson in Archaeology* records the excavation of a Maidu Indian settlement in California's Sacramento Valley by a party made up of UCLA faculty members and students. The film is designed to stimulate interest in archaeology among students in basic college anthropology courses but is also of value to students and teachers of archaeology, anthropology, sociology, history, ecology and ethnography at the high school, college and adult levels.

Further information may be obtained from the University of California Extension Media Center, Berkeley, California 94720.

Film Shows Role of Music in Man's Life

Music to Live By explores the use of music, from religious to rock to electronic, in mans' life through the centuries. The 20-minute, 16mm, color film is designed to point up the continuing part music has played in human life, from its most primitive to its most complex form.

Cinemaker's crew films a performance of Handel's "Messiah."

The film was produced by Cinemakers, Inc. and will be distributed by McGraw-Hill.

Kemper Urges Support Of Fire Fighters

The Noble Breed, sponsored by Kemper Insurance Group of Companies and produced by Metromedia Producers Corporation, documents modern fire fighting methods. The film is narrated by Rod Serling and examines modern fire protection equipment, follows a fire inspection officer on his calls, and, in one exclusive scene, captures on film an actual arson stakeout and arrest.

The film, as well as Kemper's other public service films, *The Thin Blue Line*, which promotes public support of the police force, and *The Dangerous Years*, which examines juvenile crime, are being distributed by Modern Talking Picture Service, Inc.

industry news

Motorola to Market EVR Programs, Player

Motorola, Inc., has announced it will market pre-recorded EVR (Electronic Video Recording) programs as well as the Motorola Teleplayer.

Marketing the cartridges as well as the Teleplayer, said Elmer Wavering, Motorola president, marks the first time the company has entered the software field.

The system is intended for use by industry, business, and institutions for education and training. In time, the consumer will be able to buy similar equipment to play movies, operas, Broadway shows, home study courses, etc., on his own TV.

Current plans, said Wavering, call for marketing related groupings of programs in the EVR format to specific markets with which Motorola is familiar such as hospitals, hotels and motels, and public safety agencies.

The interest of film producers in the new markets now opening as a result of EVR is one indication of the potential for the system, Wavering said.

Amplifying Wavering's remarks, Lloyd Singer, vice president of Motorola Systems Inc., and director of the Education and Training Products group which is handling Motorola's EVR activities, said he expects many EVR users to buy combination packages of hardware and software.

"This, in turn," said Singer, "could open the way for businessmen to establish combined distributorships — businesses which will sell both the Teleplayer and the package of EVR programs to specific markets.

"EVR lends itself to innovative communications techniques such as electronic publishing, video records, audio-visual correspondence courses, and closed circuit TV entertainment. New companies will tap these opportunities."

Singer said Motorola's strategy is to obtain rights to top-grade educational and entertainment programs applicable to several specialized markets.

Motorola plans to offer the U.S. and Canadian hospital market a unique EVR package for patients, consisting of a Motorola Teleplayer, which can transmit to all television sets connected to the hospital's master antenna, and a series of outstanding and award-winning sports, comedy, travel, adventure and health features.

"The package," he said, "is aimed principally at the male hospital patient for viewing during daytime hours, when little standard television programming interests him."

Similar packages are being developed for the public safety market and the hotel/motel industry, where Motorola is a major supplier.

In addition, Jack Harris, manager for Education and Training Products, said a number of organizations are developing their own "packages" of EVR materials and Teleplayers to meet the needs of specific markets.

First deliveries of the new Motorola Teleplayers will be made in September, 1970, to buyers

Continued on next page

Any good 16mm projector performs well under ideal viewing conditions. But you usually don't have (or don't want) perfect darkness or perfect quiet.

That's why you need the perfect projector for imperfect conditions. It's called the Bauer P6 automatic 300 16mm portable sound projector.

What makes it better? For one thing, the Bauer P6 has a special new high-intensity lamp. It's the GE MARC 300 metal arc that produces nearly four times more light than conventional tungsten lamps. More light means a more brilliant picture. More vivid color. Clear images even in full room light.

The Bauer P6 has a 15-watt solid-state amplifier, for real high-fidelity sound. And a lot of other features, too: automatic threading, optional 4,000-foot capacity and "change-over" control, and automatic fail-safe circuit to stop the projector if your film breaks.

Maybe you think that a projector that does so much should cost a lot. It doesn't. And this may be the most attractive feature of all. Write for information to Dept. BS5

AIC QUALITY PRODUCT BAUER P6

THIS PROJECTOR WORKS BEST WHEN THE CONDITIONS AREN'T.

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Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

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2020 W. St. Paul Ave.
Chicago, Ill. 60647
Phone: 312-227-0027

industry news . . .

continued

who already have placed orders for the black and white players which were announced in December, 1968.

Price of the color player will be the same as that originally announced for black and white units — $795.

Audiovisual Wagon A Sales Success for Shoemaker

The Audiovisual wagon used by Avaco, manufacturers' representatives for audiovisual equipment and supplies is a motorized office, display room, and living quarters with self contained power plant and mobile radio-telephone.

In it, Avaco owner-president Bob Shoemaker travels four midwestern states demonstrating audiovisual equipment and supplies to dealers and film producers and their clients.

The specially designed Winnebago recreational vehicle is all of the above things for Shoemaker as well as his home away from home. As he relates, it eliminates a lot of equipment handling for him, eliminates the overhead of office space and maintenance and puts all of the equipment he represents immediately at hand for demonstrations.

To date, the A-V wagon has travelled more than 14,000 miles since it began its journeys in September, 1969. It has to be considered a commercial success, having accounted for more than enough orders to pay for itself in commissions. It is a very successful and ingenious selling tool but its attraction and method of use is almost unexplainable to anyone who has not visited (or been visited by) it.

View through the windshield of the A-V wagon shows Bob Shoemaker on his radio-telephone. Immediately behind him is the display area of the wagon and the kitchen and bathroom is at the extreme rear through the doorway.

As Shoemaker relates:

"Who would ever have thought that when you drive up and park in front of a building the following would happen: You may or may not have made an appointment but you call for the proper executive over your radio. He says, 'come in.' He always says this no matter how busy. I think the radio intrigues him. You say, 'Come out. I have my office and display room parked at your front door and the coffee is on.' After he understands this mystery, out he comes. You've got him alone with no interruptions.

"But that isn't all. Often it isn't very long before he's on the radio-phone. Then out come his associates — and his bosses — and their bosses. And there is the president and the chairman of the board drinking your coffee, eating your hot rolls (morning) or cold drinks, hot hors d'oeuvres (late afternoon) and watching and listening to your demonstration."

Besides being a very good showplace for the demonstration of A-V equipment, the wagon includes a self contained electric power plant to run the equipment, air conditioning, a pullman type upper berth. At the rear of the wagon is a complete kitchen and bathroom with hot and cold running water, a refrigerator and gas range and oven.

The "Audiovisual Wagon" as Shoemaker has dubbed it is a sales tool that works.

Van Valkenburg Productions Expands Film Service

George Van Valkenburg Productions, 5060 Hood Drive, Woodland Hills, California, has expanded its documentary production services from public television into the 16 mm industrial and educational film markets.

In recent years the company has produced over 300 science and technology telecasts under the titles of R&D Review, Innovations, and Interface. Currently, Interface is syndicated to over 50 public television stations nationwide.

Film clients have included McDonnell Douglas, Lockheed, U.S. Air Force, Cubic Corporation, Van de Kamp's Bakeries and Bailey-Film Associates.

Beginning June 1, a complete line of production services and capabilities are to be offered, for both film and videotape software.

Blore Creative Services Enters Audiovisual Field

Expansion of Chuck Blore Creative Services into a third field of diversification was announced recently by Chuck Blore, chairman of the Hollywood-based radio commercial company, and Milt Klein, president.

The new field into which Blore is entering is production of industrial and audio visual live shows. The newly created division will be headed by Stanley Styne.

Chuck Blore Creative Services was organized in December, 1963 to create and produce radio commercials exclusively, and is today the industry's largest organization in that field.

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"YOUR MAN IN HOLLYWOOD"®

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. . . will handle with care, all your West Coast production requirements — negotiate name talent — set up and supervise animation, direct second unit shooting, dubbing — expedite lab work — and — serve as your ambassador when you or your friends visit Southern California!

H. LEROY VANDERFORD
CONSULTANT
Film Production Services & A-V Communications

1051 Villa View Drive
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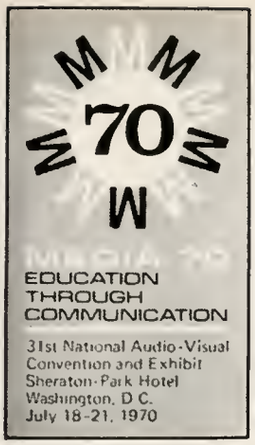

Preliminary program for...

NAVA '70

The 31st annual Convention and Exhibit of the National Audiovisual Association promises the most outstanding program of events and equipment display to date. For your convenience and advance planning we have listed the preliminary program below and a guide to the equipment on display and visual guide to exhibitors on the following pages.

Thursday, July 16

1:00 p.m. — NAVA Executive Committee Meeting
7:00 p.m. — NAVA Membership Committee Meeting

Friday, July 17

7:30 a.m. — NAVA Council Chairmen Breakfast Meeting
8:00 a.m. — Sales Meetings Begin
9:00 a.m. — NAVA Board of Directors Meeting
9:00 a.m. — Convention Registration opens

Saturday, July 18

7:45 a.m. — Breakfast and Entertainment: Gordon C. Barnes, Audio Visual Supply Corp., Stamford, Conn., Entertainment Chairman
8:45 a.m.-10:30 a.m. — First General Session: P. Ray Swank, Swank Motion Pictures, St. Louis, Mo., presiding
Keynote Address (*to be announced*)
Multimedia presentation produced by Clarion College, Clarion, Pa.
Annual Bnsiness Meeting:
Treasurer's Report
NAVA Legislative Report: C. Sargent Carleton, NAVA Vice President and Director of Education
Report of the 1970 National Institute for A-V Selling, Eric F. Burtis, Audio-Visual Marketing Corp., Redwood City, California
10:00 a.m. — Ladies Program
10:45 a.m.- 1:00 p.m. — NAVA Educational Materials Producers Council Board Meeting
10:45 a.m.- 1:00 p.m. — Sales Meetings
12:55 p.m. — Ribbon-Cutting Ceremony
1:00 p.m.- 6:00 p.m. — Grand Opening of Exhibits (Dealers Only)
3:30 p.m. — NAVA Film Council Meeting
6:00 p.m.- 9:30 p.m. — Sales Meetings
9:30 p.m.-12:30 a.m. — President's Reception and Annual NAVA Ball (formal dress optional), Frank S. Bangs, Frank Bangs Co., Wichita, Kansas, Hospitality Chairman

Sunday, July 19

8:00 a.m.-11:00 a.m. — National Audio-Visual Association of Canada Board of Directors Meeting
8:30 a.m.-10:00 a.m. — NAVA Statistical Committee Meeting
8:30 a.m.-10:30 a.m. — Dealer Management Council Executive Committee Meeting
8:30 a.m.-10:45 a.m. — Sales Meetings
11:00 a.m. — Audio-Visual Worship Service (Family Films will direct)
12:00 noon- 6:00 p.m. — Exhibits Open
12:30 p.m. — NAVA Training Board Luncheon
1:00 p.m.- 3:00 p.m. — NAVA A-V Systems Council Meeting
2:00 p.m. — NAVA Religious Council Board Meeting
3:00 p.m.- 5:30 p.m. — NAVA Industry & Business Council Meeting
4:00 p.m.- 5:30 p.m. — NAVA Resolutions Committee Meeting
5:00 p.m.- 7:00 p.m. — National Audio-Visual Association of Canada General Meeting
6:00 p.m. and after — Sales Meetings
7:30 p.m. — NAVA Religious Council General Meeting

Monday, July 20

7:30 a.m.- 8:30 a.m. — NAVA Western Dealers Breakfast
8:30 a.m.-10:30 a.m. — Sales Meetings
8:30 a.m.-10:30 a.m. — NAVA A-V Equipment Manufacturers Council Meeting
9:00 a.m.-12:00 noon — NAVA Educational Producers Council Meeting
10:45 a.m.-12:30 p.m. — NAVA Exhibitors Committee Meeting
10:45 a.m.- 1:00 p.m. — Sales Meetings
10:45 a.m.- 1:00 p.m. — NAVA Manufacturers Representatives Meeting
11:30 a.m.- 3:30 p.m. — Ladies Program
12:00 noon- 6:00 p.m. — Exhibits Open
12:00 noon — NAVA Past Presidents Luncheon
3:00 p.m.- 5:00 p.m. — NAVA Technical Standard Committee Meeting
6:00 p.m. and after — Sales Meetings

Tuesday, July 21

7:15 a.m.- 8:15 a.m. — Breakfast and Entertainment: Gordon C. Barnes, Audio Visual Supply Corp., Stamford, Conn., Entertainment Chairman
8:15 a.m.-10:00 a.m. — Second General Session: P. Ray Swank, Swank Motion Pictures, St. Louis, Mo., presiding
Introduction of the new Officers and Directors of the Association
Incoming President's Address: Alan P. Twyman, Twyman Films, Dayton, Ohio
Report of the Resolutions Committee
Special Management-oriented Program under the direction of the Dealer Management Council, Paul Cox, Coast Visual Education Co., Hollywood, Calif., Chairman
10:00 a.m.- 3:00 p.m. — Exhibits Open
1:00 p.m.- 4:30 p.m. — NAVA Board of Directors Luncheon, Picture-Taking and Meeting
3:00 p.m. and after — Sales Meetings

CONCURRENT MEETINGS OF A-V USERS

Monday, July 20

9:00 a.m.- 2:00 p.m. — 11th Annual National A-V Educational Forum

Monday, July 20

9:00 a.m.- 5:30 p.m. — A-V Conference of Medical and Allied Sciences

Tuesday, July 21

9:00 a.m.-12:30 p.m. — Religious Audio-Visual Conference

1970 NAVA Exhibit Guide

Editor's note: This is a preliminary list of NAVA exhibitors and their booth numbers as available at our publication time. The exhibit area floor plan and equipment shown on the following pages are intended as a guide for readers planning to attend the NAVA convention July 18-21 at the Sheraton Park Hotel in Washington.

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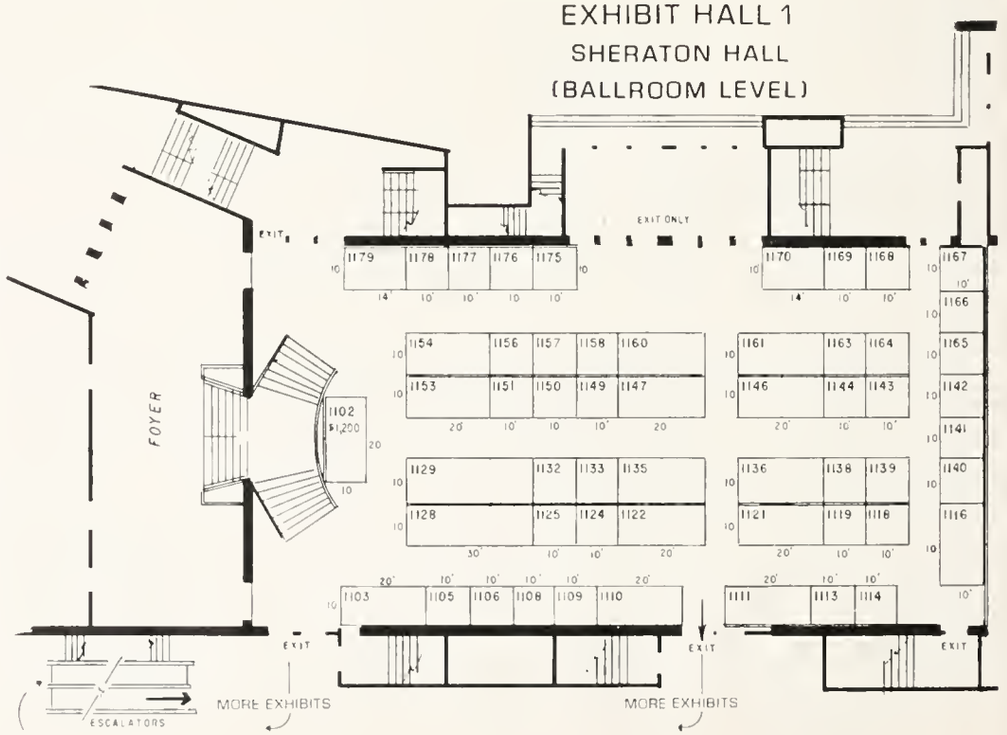

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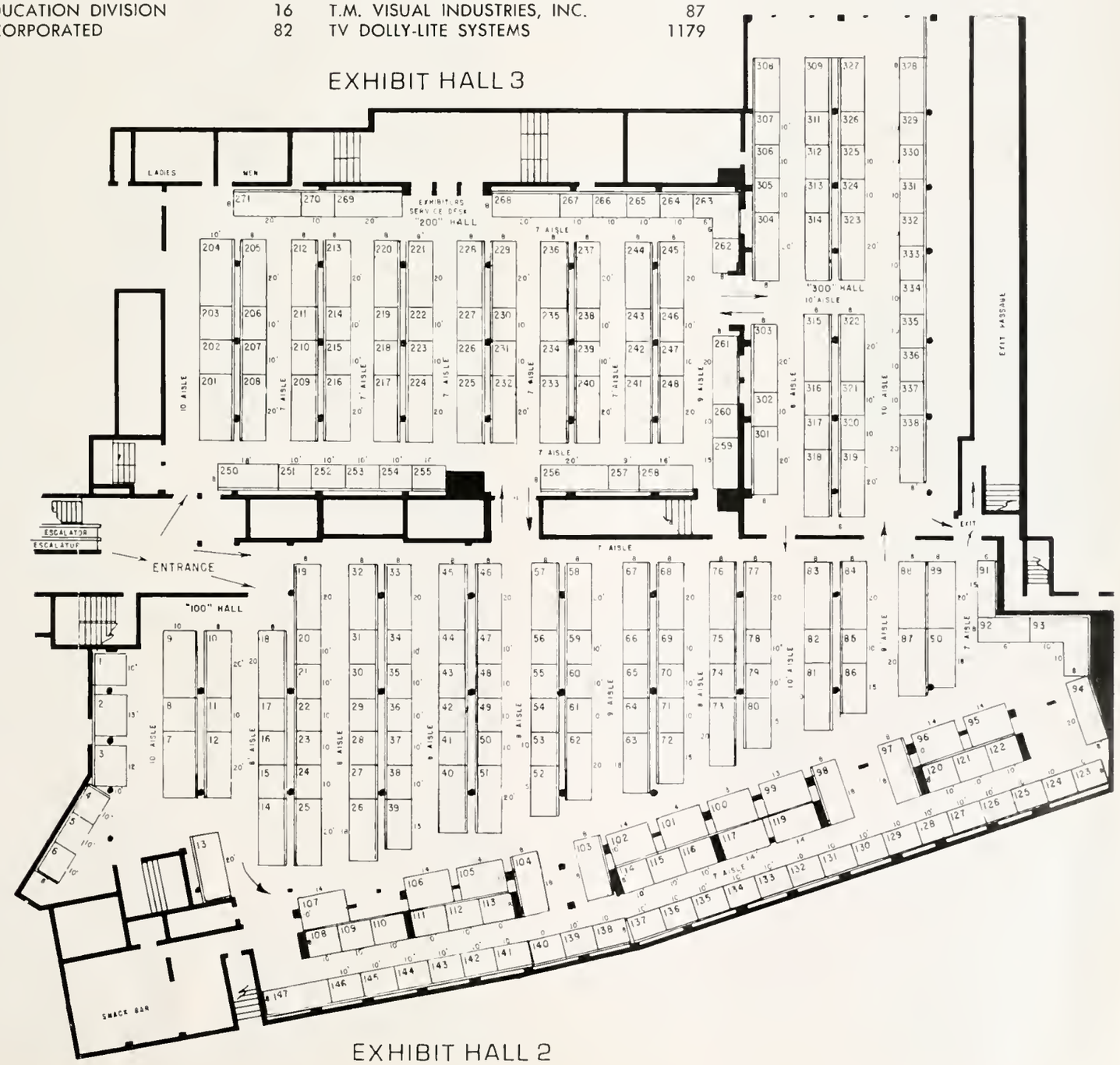
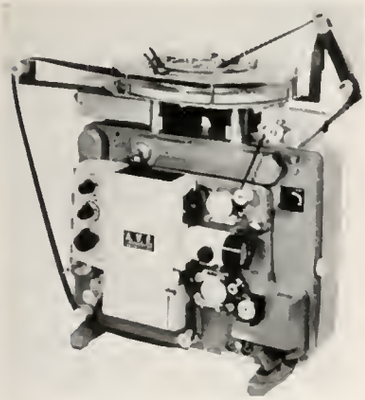


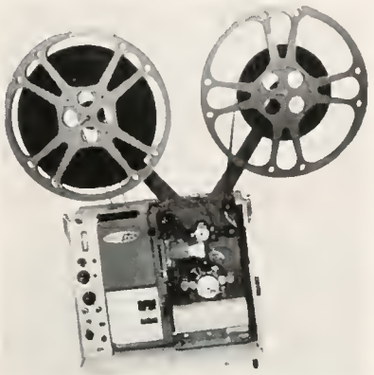
1970 Buyer's Guide to Audiovisual Equipment for Business & Industry

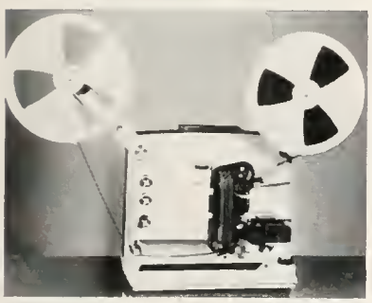
16mm Motion Picture Projectors



The A.V.E. Looper features no rewinding or rethreading after each show. It can be relied upon for repetitive programming. The film looping device accepts up to 1200 feet black and white film or 1100 feet color film. Other features are adjustable motorized loop feed for minimal film wear, quality sound, heavy duty mechanism and simple maintenance. It can be easily converted for standard 16mm projection. **Write A.V.E. Corporation.**

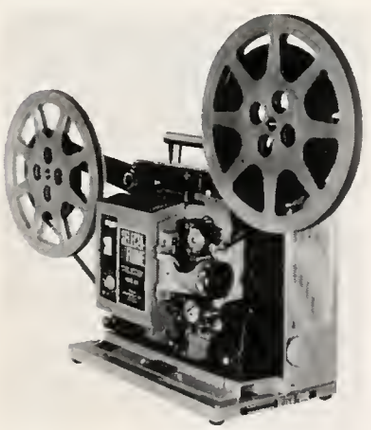
Kalart/Victor Model 82-25 MPR optical/magnetic projector features integral magnetic recording and playback capability. It incorporates a full-power 25-watt RMS solid state amplifier with matching circuitry for the sound head. A sound level meter provides for visual setting of controls and earphone jack permits monitoring of recording input. It also features safety film trips and gentle pressure plate. **Write The Kalart Company, Inc.**



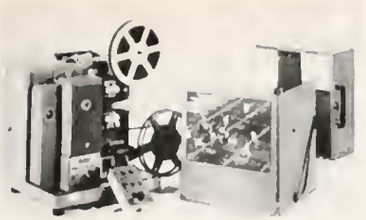


RCA Model 1600 projectors offer many features. Easy manual threading or an optional "Safe-Threader" are available. An advanced optical system provides brilliant pictures and even more light can be achieved with an optional f 1.4 lens, 1200 watt lamp and two-bladed shutter. Optical sound pickup, transistorized amplifier and built-in speaker provide excellent sound. **Write RCA Audio-Visual Products.**

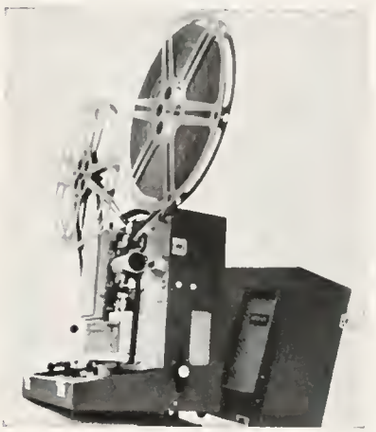
The Selecta-Frame 16N can stop action dead in its tracks or slow the action to a crawl without flicker, distortion, loss of light or damage to film. You can view each frame individually as a slide. The projector has a removable control unit for remote control at any distance, quiet operation for lecturing, reverse for fast repeat showings. Built-in sound is available. **Write Traid Corporation.**



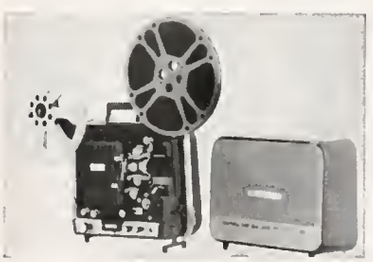
The Royal Self-Threader passes and protects damaged film even if sprocket holes have been ripped off. It features the General Electric EJL 24 volt Halogen lamp which produces twice the brightness of a 1000 watt tungsten and yet generates less operating heat. All major parts are modular units which can be quickly replaced with simple tools. A manual model is also available. **Write International Audio Visual.**



The Kodak Pageant Arc projector delivers brilliant screen illumination full-bodied sound and theater-quality performance. It features a high-efficiency arc lamp and an outstanding sound system. The film handling mechanism is gentle and the sound drum is reversible so you can go backwards and forwards instantly without damage to film. **Write Eastman Kodak.**

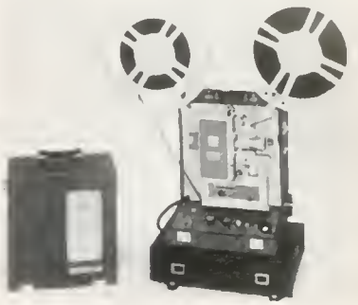


The Palmer Interlock Projector is an easily operated, portable double film projector, designed for running picture and separate magnetic sound track in perfect sync. The Palmer magnetic film transport is combined with a Graflex 800 projector for top-quality picture and sound. The picture and sound can be run forward or reversed in perfect interlock. Track and picture relationship can be shifted a frame at a time in either direction. **Write W. A. Palmer Films, Inc.**

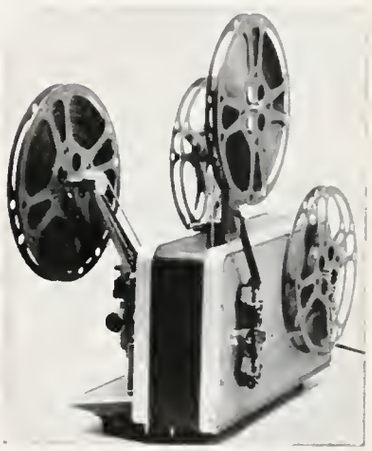


Two models of the 16mm Bauer P6 automatic sound projector now feature the Marc-300 lamp by General Electric. This lamp delivers more than 1600 screen lumens. The color temperature of the Marc-300 is 5000 Kelvin, and produces brilliant color pictures. A built-in dowser is standard equipment. The tremendous light output solves the problem of long throws and large picture size. It also cuts through extraneous light. **Write Allied Impex.**

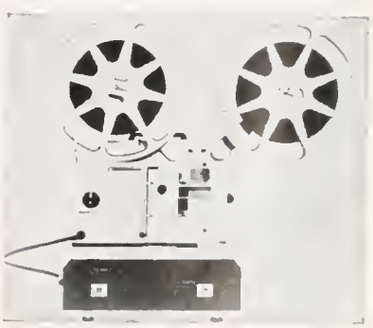
The 16mm Analyzer Projector has stop-motion, frame-by-frame features with a precise automatic calibrated timing control. Individual frames may be projected indefinitely without burning or blurring the film. **Write Lafayette Instrument Company.**



The Athena 224 16mm sound projector has completely flicker-free protion, variable speeds, stop with no loss of brilliance, push button single frame, high fidelity sound, heavy-duty 100-2,000 ft. reel capacity, quiet operation and bright sharp pictures. **Write L-W Photo, Inc.**



The Elmo projector is available in three models. Choose between magnetic record/playback and optical playback with slow motion, magnetic and optical playback with slow motion, and optical playback only. All three models feature positive lubrication oil circulation system. **Write Honeywell, Inc.**

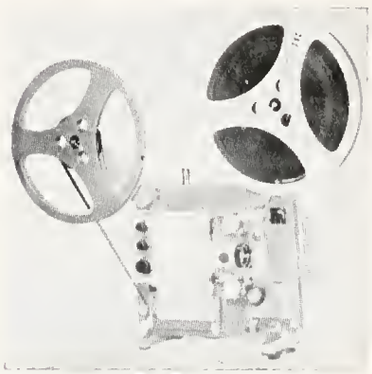


A-V Equipment...

continued

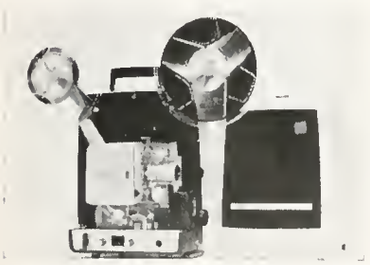
16mm Projectors...

Graflex 16 Arc Light Projector uses the G-E Marc 300 quartz arc lamp and a power supply unit for brilliant light onto screens. Other features are transistor amplifier, twin 5" oval permanent magnet speakers, fumble-free film loading, pushbutton controls, an adjustable film gate, and single lever reverse operation. **Write Graflex, Inc.**



The A.V.E. Canary is an incandescent projector with needle sharp picture and optical or magnetic sound. It features automatic loop setter, forward, reverse, slow speed, stop frame, remote control. **Write A.V.E. Corporation.**

8mm Motion Picture Projectors



The Honeywell ST-8MO Super 8 sound projector features magnetic and optical playback, magnetic record, 800' reel capacity, reel-to-reel automatic threading, 50/60 cycle, 50 hour FCS quartz lamp, 20mm f 1.3 standard lens or 20-32mm f 1.3 zoom lens. **Write Honeywell, Inc.**

The remarkably small size of the Institor Super 8 cartridge sound projector makes it an ideal tool for the salesman. Show pictures on its 9 x 12 inch screen or project them on a wall screen up to 6 ft. wide. **Write Bohn Benton, Inc.**

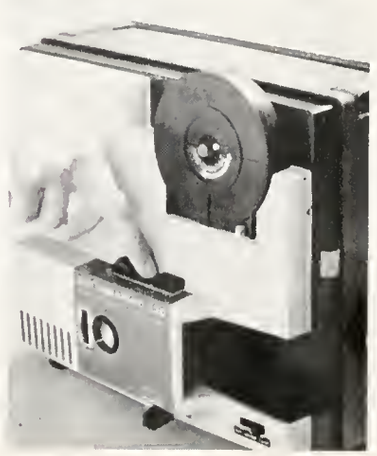
The Seventy-41 self contained automatic motion picture theater features cartridge loading and a large 11¼ x 15" screen. Film format is Super 8 so you can convert 16 and 35mm programs and videotapes. Sound stripe is magnetic for long life and reliability as well as erase and re-record. Picture to sound separation is +18 frames. Write **Fairchild Camera and Instrument Corporation.**

The MPO Videotronic Super 8 projector provides two-way projection with cartridge and reel-to-reel options. It uses its own built-in TV-type screen or allows group projection on a standard projection screen. The MPO V-S 8 uses Kodak's Super 8 film format with a magnetic sound track and balancing stripe right on the film. **Write MPO Videotronics, Inc.**

Jayark Super 8 cartridge-load sound projector holds 30 minutes of magnetic-striped soundfilm in an automatic cartridge. It is lightweight, portable and compact with a self-contained rear screen. No rewinding. No threading. Insert the cartridge, lock it and push the button. **Write Jayark Instruments Corporation.**

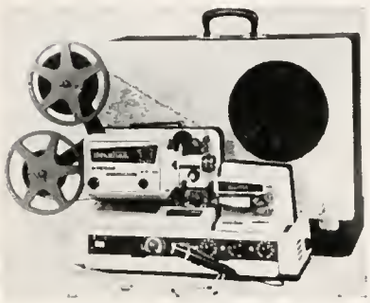
The Model 4600 battery operated Super 8 sound projector is designed to be hand-held for self-paced individualized instructional and training use. It is powered by flashlight batteries and no screen is needed. Sound level is controlled by a dial. Optional equipment includes a battery charger/AC adapter stand, headphone and carrying case. **Write Rheem Manufacturing Company.**

Technicolor's 610 "Movie-Vision" console projector, suitable for daylight viewing, combines Super 8 brilliance with a 14½" x 19½" screen. It features a walnut grained exterior, built-in carrying handle, 3 conductor cord and stop-motion. **Write Technicolor, Inc.** for details on this and other projectors.



The Kodak Ektagraphic 120 offers automatic projection and complete film control. You can repeat any part of the film, hold on a single frame or preview the first part without having to watch the whole thing. The film automatically rewinds and is ready to show again. You can cartridge your own films or remove the films from the cartridge to show on a conventional Super 8 projector. **Write Eastman Kodak.**

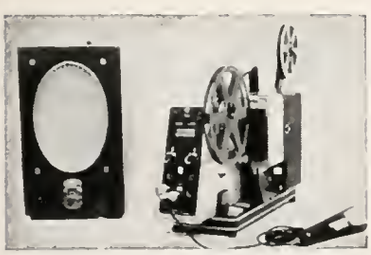
Technicolor's Model 1300 combines the impact of Super 8 motion pictures with the portability of an attache case. Use the 7" x 9¼" rear screen or switch to front projection for larger audiences. You never need to thread or rewind film. Just slip in the cartridge and push the button. Cartridges are available in 11 or 29 minute lengths. **Write Technicolor, Inc.**



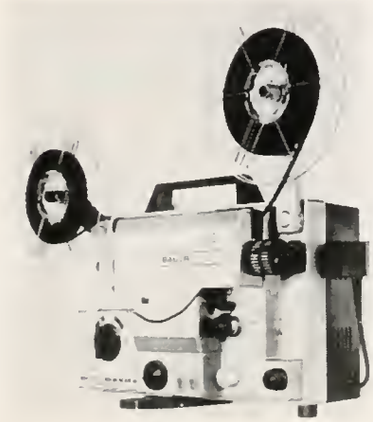
The Heurtier Dual Projector (which can be used to project both Super 8 and standard 8mm size film) now comes in an all-transistorized version which is lighter in weight than previous models. The projector is available in both sound and silent versions and features automatic threading, nine speeds, still projection, quartz iodine lamp, piano-key type switches and a voltage selection control. **Write Cinema Beaulieu.**

The Bolex Multimatic combines the advantages, simplicity and convenience of cartridge loading with the features of a complete Super 8 projection system. It threads film from reels automatically and rewinds one film while another is being projected. **Write Paillard Incorporated.**

The Fairchild-Eumig 711 projector is capable of accepting Eastman Kodak cassette-type film cartridges. It is one of a line of 8mm projectors standardized on magnetic sound, Super 8 film with a plus-18 sound-to-image separation. It combines a f:1.3, or optional f:1.0 zoom lens with a quartz halogen lamp source. Built into the projector is a recording system with a removable single unit record play erase sound head. **Write Fairchild Camera and Instrument Corporation.**

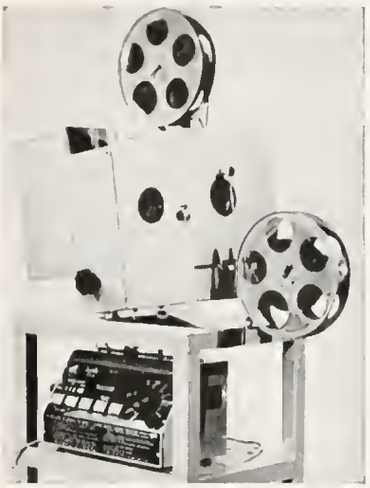


The Carena 8S8 Convertible sound projector for both Super 8 and 8mm offers high fidelity sound movies for industrial, scientific and institutional applications. **Write Karl Heitz, Inc.**



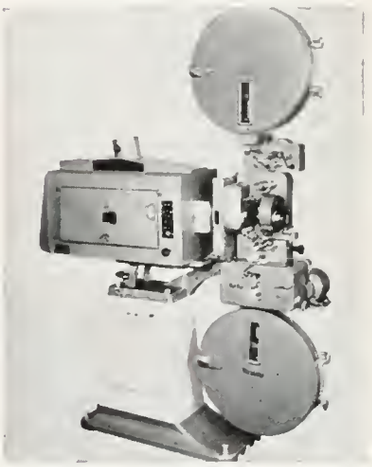
The Bauer T22, a single- system projector, offers sound projection and semi-automatic threading of all three 8mm formats and is completely self-contained. Two inputs are provided, one for microphone, the other for an additional sound source. Mixing is automatic, as is sound-on-sound recording. **Write Allied Impex Corporation.**

35 and 70mm Projectors



The Birns & Sawyer stop motion 35mm projector is a good data analysis tool in various fields of scientific research. The projector allows the serious frame-by-frame analysis of important films over long periods of time. It is designed for high-speed instrumentation film, for projecting 35mm x-ray film from 8x10 inches to as large as 18 x 24 feet, and when using the slow-moving rate, x-ray film may be analyzed showing detail and even movement. **Write Birns & Sawyer.**

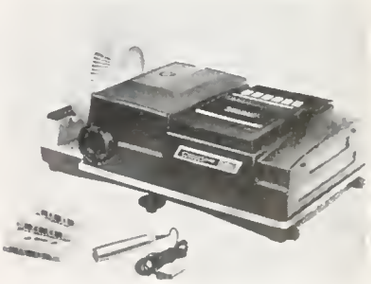
The Westrex 70 projection and sound system is designed to handle both 35mm and 70mm films. Its modular design permits expansion of the basic 35mm or 70mm projection and single-channel sound to a combination projection and multichannel sound. **Write Westrex** for information on a variety of presentation equipment.

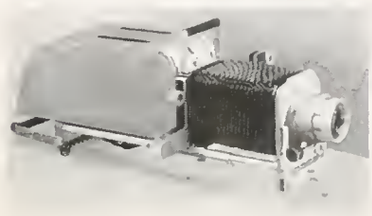


Slide Projectors and Accessories

High Light triples the light output of a Kodak Carousel projector. This special modification retains all the features of the projector with no change to automatic focus, dissolve, remote control and programmer inputs. The lamp life is 12 hours to 25 hours and is inexpensive to replace. **Write Presentation Technical Aids, Inc.**

The CinemaSound combines slide projector, cassette tape deck and Synch Pulse Generator in one integral unit with a screen built into the cover. The unit is easily portable and weighs only 17½ pounds. A two hour sound track, with volume sufficient for large audiences, can be put on one cassette. The 500 watt projector has a 100 slide capacity. **Write Creatron, Inc.**





Model 3690, GK Series slide projector projects any size slide and will serve the smallest classroom or the largest auditorium. Use any slide, from 2" x 2½" to 3¼" x 4" as well as Polaroid slides. **Write American Optical Corporation.**

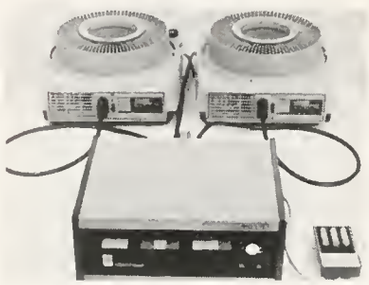
A-V Equipment . . .

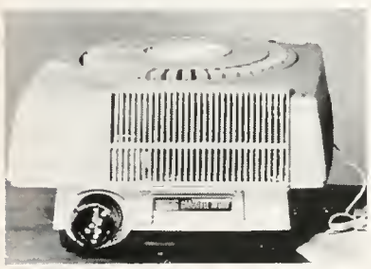
continued

Slide Projectors and Accessories

The Buhl 1200 watt professional slide projector features a one piece construction with the high volume cooling blower mounted in the base of the machine. An adjustable speed, high velocity blower, is located directly under the slide gate to provide proper cooling to both sides of the slide. Speed of this blower can be optimized for glass or cardboard mounted slides. **Write Buhl Optical Company.**

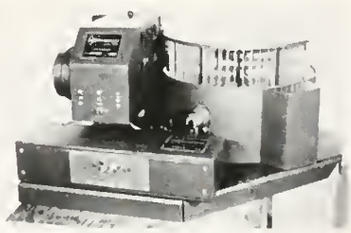
The Dynamic Dissolve Slide Projection System provides multi-speed dissolves plus a variety of special visual effects. The Model 772 is for two Kodak Carousel or Ektagraphic projectors. Also available is Model 770 for two Selectroslide projectors. **Write Spindler & Sauppe, Inc.**





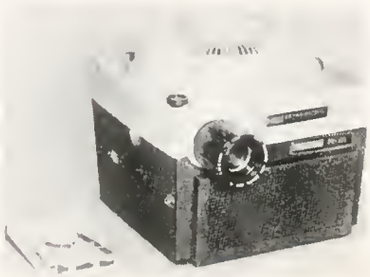
The Kalavox System is a self-contained recording and playback unit, complete with tray of forty Audio-Slide cassettes. It sits atop a Carousel or Ektagraphic slide projector and has facilities for voice, music, signal cueing and automatic playback. **Write The Kalart Company, Inc.**

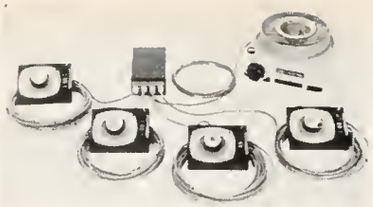
The Modular Slide Projector offers a wide choice of equipment modules and accessories for various projection needs. The projector module consists of the slide changer and advance mechanism, the slide magazine and controls. Add any lamphouse module for an operational projector. **Write Hoppmann Corp.**



The Narrator 850 is a self-contained, automatic sound-slide projection system which enables you to create, direct and produce your own audio-visual presentations. Select any number of 35 mm slides; record up to one hour of audio material; program the magnetic tape; playback a synchronized program. Continuous loop is available for unattended performance. **Write Montage Productions, Inc.**

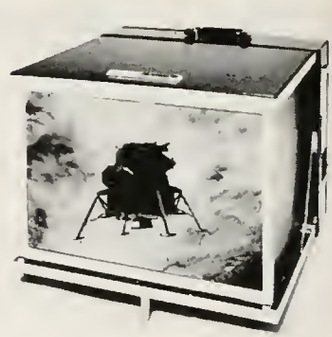
The Carovox cartridge sound base for Kodak Carousel slide projectors automatically advances slides and shuts off at the end of a program. The projector is easily mounted with no modifications. The Carovox has 10 watts of hi-fi audio power. **Write Pro-Gramo, Inc.**

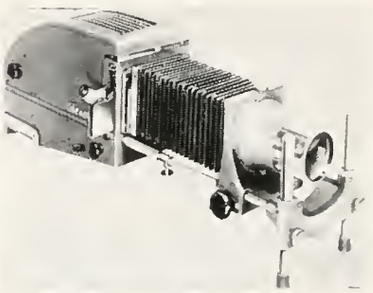




The Model 138-6 Multiple Dial Control System allows a Kodak RA-960 Random Access Projector to be controlled from 1, 2, 3, or 4 different remote locations. Simple switches control focus, forward, reverse, on, off and 4 second access to any of the 81 slides. **Write Mast Development Co.**

The Synchromatic AV2000C is an automatic, self contained, all-in-one portable audiovisual programming center. It has complete recording and playback capabilities with separate sound and signal track. The cassette has a two hour capacity. The 17″ x 10″ rear screen gives sharp, bright daylight pictures. **Write T. M. Visual Industries, Inc.**



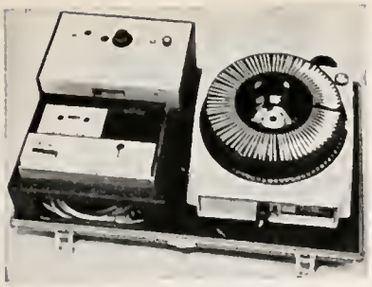


Slide King is a flexible and compact instrument designed for projection of slides in conference room, auditorium or theater size locations. The wide choice of condensers and lenses of its optical system permits projection over distances as great as 150 feet with image size as large as 20.8 feet. Rack and Pinion focusing is fast and accurate over a large projection range. **Write Charles Beseler Company.**

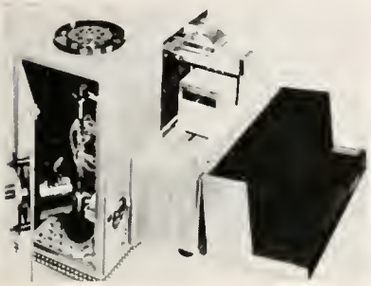
The Mark-Q-Matic makes "talkies" out of slides as easily as using a pencil. It can be used with any make or model of reel-to-reel and most endless-loop tape recorders. Record the narration and music as you cue with the stroke of a pencil. **Write General Techniques, Inc.**

The Busch big screen sound cine-slide projector, Model 6-240SS is a fully self-contained projection unit with a 28″ x 28″ square plexiglass screen permitting the use of super slides, instamatic slides, horizontal and vertical 35mm slide formats. The unit employs the self-focusing Kodak Carousel Model-850 slide projector and the Orrtronics Syncro-Recorder tape recorder. The unit has an 80 slide capacity and can be controlled automatically by an inaudible signal recorded on the tape. Busch also manufactures many other self-contained projection devices. **Write Busch Film & Equipment Company.**

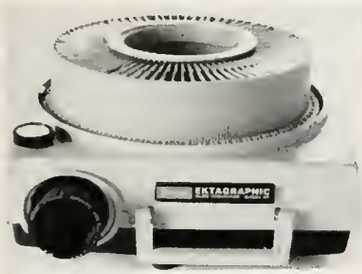
The Theaterama/one is a self-contained rear projection unit designed to project slide images that stay bright regardless of surrounding light conditions. It features an 18″ x 18″ screen. Another model employs two projectors for split-screen projection. **Write Motiva, Ltd.**



Decision System's Model 80 slide projector provides push button selection of any of 80 slides with an average selection time of 1.5 seconds. It is also available with auto focus and fade dissolve. Another model, the Caro-Beam produces 4000 lumens. **Write Decision Systems, Inc.**



The Synchroplayer, an AC-operated cassette slide filmstrip synchronizer, provides complete separation between narration tracks and projector cue tracks, thus preventing signal bleed and crosstalk. **Write North American Philips Corporation.**

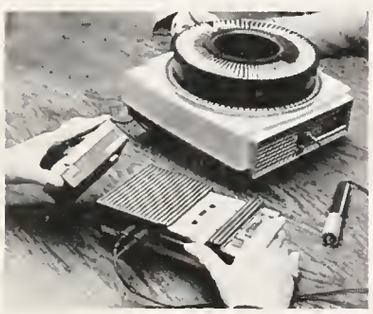


A slide synchronizer that will work with any type or kind of tape recorder, records and plays back an inaudible cue on the same track as the narration to automatically trigger a slide change. The Mentor MK IV Synchronizer is a unit designed to interface a slide projector with any existing recorder. **Write Saunders Associates, Inc.**

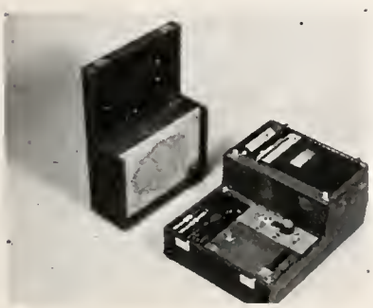
The AVS-500 Projection Sound System combines a Norelco Cassette Tape Player and a Kodak Ektagraphic Projector with a solid-state programmer which handles syncro slide advance signals from the tape deck to the projector. It has manual or automatic shutoff. A simple pulser unit, the AVE-500 "P" is available for those who wish to "beep" their own tape programs. **Write Audio Visual Systems, Inc.**

The Ganz Super 900 can project slides onto screens up to 35 feet wide with even illumination and good image quality. It is available as a continuous feed or random access machine and can be programmed to perform 6 different functions simultaneously. **Write de Martin Marona & Associates.**

The Ektagraphic Slide Projector (Model AF) provides automatic focusing so quickly it is difficult to detect on the screen. The mechanism starts to operate before the picture hits the screen. F/2.8 lenses are standard on the model AF and the tungsten-halogen lamp with built-in reflector lasts twice as long as a conventional tungston lamp. **Write Eastman Kodak.**



Filmstrip Projectors

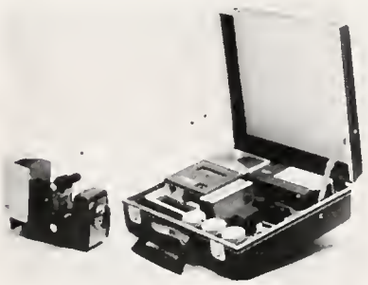


The McClure CSM-AP model portable projector/cassette player is transistorized to give immediate sound, as well as quality reproduction. The tape unit, as part of the projector, includes an A/C convertor and will operate on 4 C-cell batteries. The tape cassette loads instantly into the playback player. There is no need for threading. The cassette can be removed without any rewind of tape. **Write McClure Projectors, Inc.**

The Mastermatic I is a 35mm sound/filmstrip projector, featuring front and rear screen projection and Unipak cartridge, with the capability of removing the sound track and replacing it with other sound without disturbing filmstrip. The unit is also capable of response. **Write Elco Optisonics.**

The DuKane Cassette A-V Matic combines the Cassete with filmstrip for a versatile and easy to use audio visual unit. It operates automatically from a 50Hz inaudible cue signal recorded on the sound track. Picture and sound can be stopped and a push-button filmstrip advance allows you to use the projector as a previewer. Film is automatically rewound and ready for re-use. The unit provides excellent sound fidelity and a brilliant picture on a 9" x 7" screen. **Write DuKane Corporation.**

Robot Giant-Screen Reader-Projectors provide daylight viewing on built-in screen or projection of 35mm filmstrips and slides, microfilm, micro-fiches and 16mm film. 360° rotating film carrier offers horizontal or vertical viewing. Top quality lenses with fine adjustments permit critical, instant focusing. Efficient cooling system protects film or slides. **Write Karl Heitz, Inc.**



The Courier 16 is a portable, continuous, synchronized tape-filmstrip audiovisual unit. It uses single unit tape and 16mm film cartridge and has a built-in Polacoat screen and operates with 117 volt AC. **Write La Belle Industries, Inc.**

The Sentinel 16 is a point-of-purchase, continuous, sychronized tape-filmstrip audiovisual unit with 9¾" x 13¾" screen. It uses single unit tape and 16mm film cartridge. It comes with built-in Polacoat screen. **Write La Belle Industries, Inc.**

The Kodak Ektagraphic Filmstrip Adapter will enable the Ektagraphic or Carousel slide projector to project 35mm single-frame filmstrips, ranging in lengths from 2 to 150 frames. The adapter projects first and last frame with no leader required because the sprocket mechanism is in the gate. **Write Eastman Kodak.**

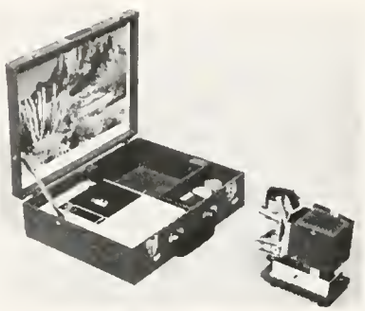
Showoff/Soundoff is a total package. Filmstrip and slide projector teams up with cassette tape playback unit and a fitted case complete with self-contained screen. The total package includes: TMC pocket projector, cassette tape playback or recorder, TMC filmstrip adapter, snap-on cartridges, fitted case and self-contained screen. **Write T. M. Visual Industries, Inc.**

A-V Equipment . . .

Filmstrip Projectors . . .

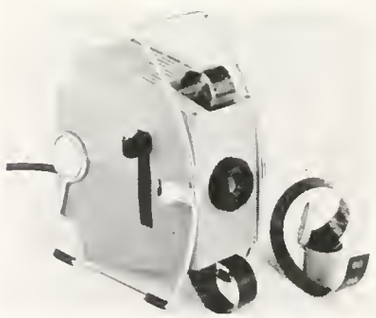
continued

Viewlex's series of automatic sound filmstrip projection equipment comes with cassette players specifically designed to provide operating simplicity. Fully automatic Viewlex Cassette Sight & Sound Teaching Station/Sound Filmstrip Viewers are useful teaching tools applicable to many areas of instruction. **Write Viewlex Inc.**



The Associate, an automatic sound projection system with tape cassettes, is transistorized to deliver instant sound and quality reproduction. You can record your own sound and inaudible advance signals for automatic projection of filmstrips and slides. **Write McClure Projectors, Inc.**

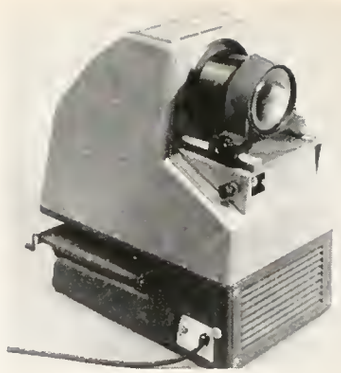
The Audiscan 16mm continuous loop filmstrip projector and sychronized audio tape system can be programmed for up to 25 minutes of sound and 225 visuals in a single cartridge. It weighs less than 12½ pounds and has a 5¼" x 7" screen. Cartridges need no rewinding and are ready for instant replay. Picture advance can be programmed at 5 frames per second for stop-action effects. Another feature is a manual hold and picture advance. **Write Audiscan, Inc.**



The 150 watt Prima filmstrip projector has a chromed steel stand that doubles as a tilting device and carrying handle. The projector can be tilted up to 30°. A fast, wide angle lens permits big pictures in small areas. **Write Hudson Photographic Industries, Inc.**

Opaque & Overhead Projectors

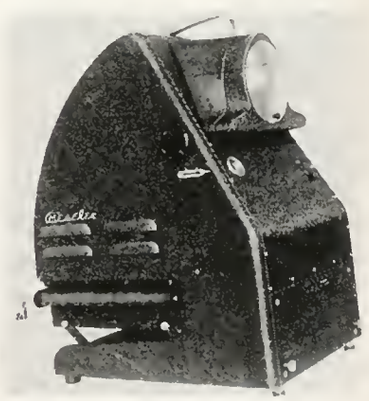
The OHBF 16 Xenolite model overhead projector is 10½ x 10½". It features 1600 watt ozone-free Xenon, 2000 hour average life. Current is 60Hz and brightness is 4 to 10 times that of standard overhead projectors. Dichroic cold mirror. Lens on the OHBF16 Xenolite is 14-40". **Write Christie Electric Corporation, Xenolite Division.**



Included in American Optical's wide range of projectors is this opaque projector, which features precise rack and pinion focusing. It can project a variety of inexpensive materials . . . maps, texts, photos, magazines, charts, newspapers, etc. . . . in true color and sharp, clear definition. It produces light with uniform edge-to-edge coverage and weighs 29 lbs. **Write American Optical Corporation.**

The Technifax overhead projector has a ten year guarantee. It is capable of projecting an image ranging from 28" to 25' wide. It is rugged, durable, easy to operate and is designed to produce a bright, sharp image in a lighted classroom, hall or auditorium. Used with an economical 750 watt, 500-hour DGH lamp in the classroom, it will produce 2600 lumens of light. With a more powerful 1000 watt DFT lamp, it will produce 3600 lumens of light. It has a tough scratch and dent-resistant body. **Write Technifax Corporation.**

The Buhl Mark IV's high speed, color corrected 18" focal length lens combines with highly polished mirrors to give the brightest, clearest picture. The platen moves up and down, not the projector. The low silhouette does not interfere with the student's ability to see the screen. Convenient handle makes it easy to move projector. The Buhl Mark IV features cool and quiet air flow system and with a ½ turn of the elevation knobs, the projector automatically locks into the desired position. **Write Buhl Projector Company, Inc.**



The Vu-Lyte II projects anything opaque. All lenses are color corrected, coated anastigmat for overall sharp image, with Double Rack and Pinion focusing. It has a universally adjustable platen, high luminosity optical system that delivers 140 lumens for uniform projection, built in projection pointer, and weighs 29 lbs. The Vu-Lyte is completely constructed of wrought and riveted aluminum, contoured to closely surround the optical path. **Write Charles Beseler Company.**

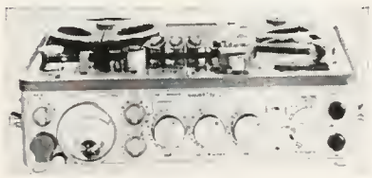
The low silhouette Mark IV opaque projector features an improved optical system and a number of mechanical design changes. It combines a high-speed, color-corrected 18" focal length lens with a system of quality polished mirrors to give a bright, clear picture. Focusing is accomplished by a precision rack-and-pinion mechanism for maximum resolution. Improved depth of field gives sharpness when projecting 3-dimensional objects. **Write Buhl Projector Company.**

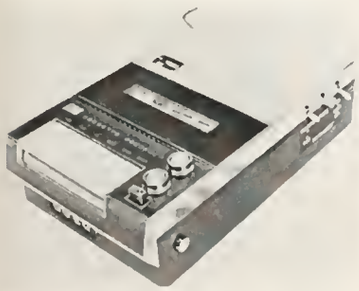
The Carri-Vue overhead projector features all die cast aluminum reinforced body and components, chromium and aluminum trim, an exterior of two-tone attractive perma finish and an interior of anondized metal parts. The projection head is completely sealed — dust free — 35° elevation capability. The lens is special corrected wide angle light emission. **Write T. M. Visual Industries, Inc.**

Hoppmann Corporation's Series 85 Professional Overhead Transparency Projector with offset optics will operate in both front and rear projection applications. Its lamp house and optical system provide a high level of illumination with a minimum of corner fall-off. Since fresnel lenses are not used, the projected image is free of distortion. High quality mirrors, condensor and projector lenses are used to insure a sharp image and an exceptionally even field with less than 10% light level variation over the entire screen. Up to 3000 lumens can be achieved with a single long life tungsten halogen lamp. **Write Hoppmann Corporation.**

Tape Recorders & Accessories

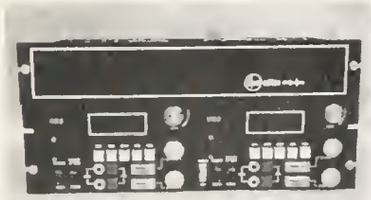
The Nagra IV ¼" tape synchronous sound recorder has added many features while retaining the features of the Nagra III. **Write Nagra Magnetic Recorders, Inc.**

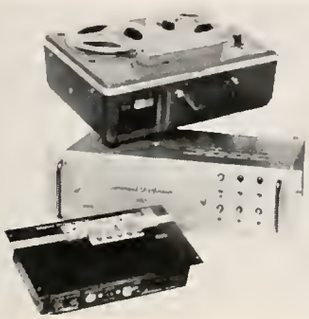




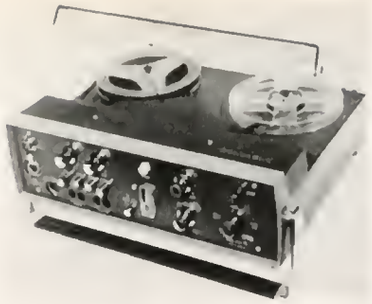
The Sound-O-Matic converts most remote control slide projectors into synchronized sound/slide audiovisual systems. Available as playback models as well as programmer models. Also available with a two pulse system for total response and will operate a Kodak MFS-8 projector. **Write Elco Optisonics.**

The model LP923C cassette deck is available in playback only or playback record. Among many features are 2 cassette transports per unit, back to back rack mounting, four program sources, automatic recue by photo sensing and synchronous capstan motor. **Write Rheem Califone.**





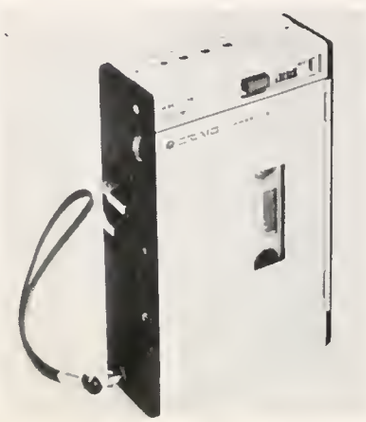
The Command Performer System uses the reliability of digital signals to control the unmanned operation of projectors and environments. In a remote control set up the digital signals are transmitted from the lecturn to the projection booth on a single, low voltage cable. Adding the Command Recorder to the system the signals can be programmed directly onto ¼" magnetic tape. **Write Arion Corporation.**



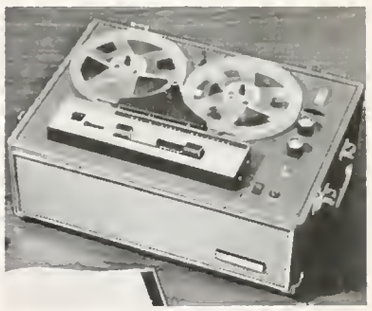
The VM Model 780AV is monaural half-track reel-to-reel portable tape recorder. It accommodates standard 7" reels. The Audio Active function permits use of the microphone while the recorder is in playback mode. Interpolated comments are heard in the same "sound environment" as the recorded material. Several other models are available. **Write VM Corporation.**

The Bell and Howell Model 2433 is a tri-head stereo tape deck capable of all special effects—sound-on-sound, sound-with-sound, and echo chamber. It features the Audio Eye, a visible monitor confidence light which assures that the unit is functioning in the mode selected. It also features separate recording head confidence lights to monitor the record function for each channel. **Write Bell & Howell.**

This complete, self-paced learning system is centered around a programming cassette tape recorder. The system combines recorder, pulser, integrater and playback in a compact four-pound unit. Write **Howe Folding Furniture, Inc.**

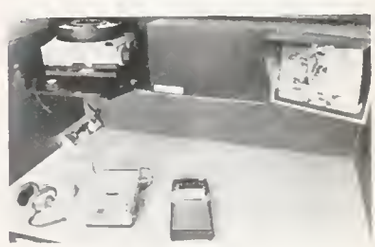


The Model 11-1-P portable tape recorder is made especially for professional cameramen and audio engineering use. Compatible with 16 and 35mm cameras, it records sound in full synchronization with film speed. It is a solid state full track, battery operated recorder with four tape heads. **Write Tandberg of America, Inc.**



The Model 310 continuous-loop tape unit combines recording and playback capabilities, providing sound for visual presentations involving any standard slide, filmstrip, or 8mm movie projector. The 310 uses standard Fidelipac tape cartridges. **Write Audion.**

Fi-Cord is a lightweight (27 ounces) compact, portable dictater which fits snugly into the palm of the hand and offers easy 1-2-3 push button operation for record-rewind-listen. Pinpoint digit-counter, fast forward and fast rewind permit place finding and indexing. **Write Karl Heitz, Inc.**

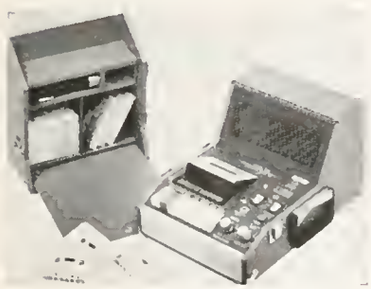


The Model 2605 miniature portable cassette recorder is an "electronic notebook" for pocket or briefcase. It features built-in microphone, separate built-in speaker, instant-reset digital counter, low battery warning lamp and automatic level control. Powered by penlight batteries or an optional recharge kit, the unit records and plays back up to one hour with standard C-60 cassettes (longer with extended play cassettes). **Write Craig Corporation.**

A-V Equipment . . .

continued

Tape Recorders & Accessories . . .



The Model 130 cassette tape recorder has a special locking pause control allowing instant interruption for response or discussion. It is equipped with standard jacks for the microphone and auxiliary inputs and a standard output jack for a headset, external speaker or headset listening system. **Write Audiotronics Corporation.**

The Telex duplicator, model 235CS, consists of an open reel master transport and cassette slave modules. Each module contains three cassette transports. Both master and slave transports feature two-speed hysteresis synchronous motor drives with the master operating at 15 and 7.5 ips, and the cassette slaves at 7.5 and 3.75 ips. **Write Telex.**

A cassette recorder pulser and duplicator system has been designed to produce and duplicate tape cassettes incorporating an inaudible 50Hz signal for advancing DuKane's Cassete Sound Filmstrip Projectors. The unit also serves for conventional monaural recording and duplicating. **Write DuKane Corporation.**

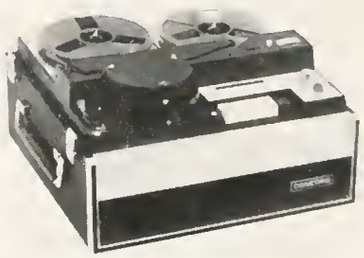
Sound Equipment

The Vocal Master is a packaged sound system capable of meeting professional requirements as either a portable or permanently installed system. Features include a V.U. Meter, low impedance Cannon connector microphone inputs and a microphone level output with impedance selector switch. **Write Shure Brothers, Inc.**

The Model 50 four-speed record player is designed for use in auditorium or classroom. It features reliable solid-state circuitry, built-in 9" high fidelity type speaker, pause control lever, base, treble control, heavy-duty turntable and motor assembly, counterbalanced tone arm, external jack and convenient auxiliary electrical outlet. **Write Standard Projector and Equipment Company, Inc.**

The Shure Solo-Phone (Model SA-1) is a stereo headphone amplifier designed for use with a record player, tape recorder, or FM tuner to create a private personal high fidelity-stereo listening system. **Write Shure Brothers, Inc.**

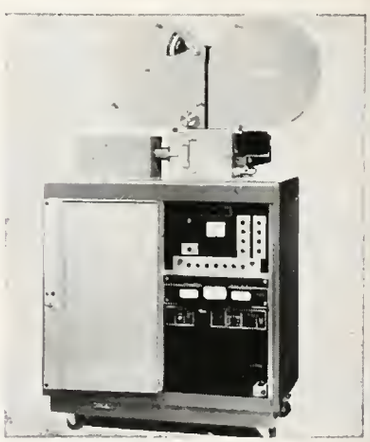
Videotape Recorders



Concord has introduced four time-lapse videotape recorders which will record continuously from six to 48 hours and play back the information immediately on a single 40-minute tape. Applied to business, education, security or science, the time-lapse capability offers an improved method for analyzing production, events, performance, etc. **Write Concord Communications Systems.**

A low-cost, instant playback, slow motion or stop action video disk recorder which can be plugged-in to any CCTV or video monitoring system records a 10 or 20 second segment for immediate playback at speeds adjustable from 2 to 60 frames per second. **Write Newell Industries, Inc.**

The VideoRover II is a completely portable, battery-operated ½" VTR system that can be carried and operated by one person. It consists of a hand-held video camera connected to a shoulder-or-back carried Videocorder. The latter records and plays back picture and sound. **Write Sony Corporation.**

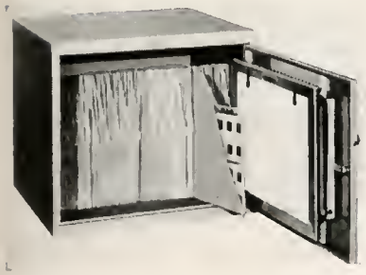


The Palmer Television Film Recorder produces 16mm film from videotape playback, broadcast, or closed circuit transmission. The system includes a camera, monitor, and integral sound recording unit. The camera incorporates a patented shutter designed to eliminate the shutter bar problem. Its transport features a fixed register pin to provide unusual film steadiness and the fast pull down rate insures complete picture information and maximum resolution. 1200 foot or 2400 foot magazines are available. **Write W.A. Palmer Films, Inc.**

The Model VR-7000 is one of a complete line of Ampex videotape recorders. It incorporates features meeting stringent closed-circuit TV requirements and provides excellent picture quality. Ampex also carries a complete line of cameras and accessories. **Write Ampex.**

SEE PAGES 66-67 FOR COMPLETE DIRECTORY TO AUDIOVISUAL EQUIPMENT MANUFACTURERS MENTIONED ON THESE PAGES

Projection Tables, Stands, Storage, Etc . . .



The Luxor 88SV files up to 3,200 2" x 2" slides in plastic see-through folios which are easily located in 160 indexed, hinged envelopes. A viewer mounts on the door of the file so slides can be studied as they are retrieved. Soft, heat-free illumination is provided for selection and viewing. **Write Jack C. Coffey Co., Inc.**

These cassette filing cabinets store 174 cassettes per drawer. Modular design permits lock-stacking to meet all storage needs. Cabinets and drawers are constructed of heavy gauge welded steel and drawers have full extension arms. **Write H. Wilson Corporation.**

The 700 Presidential series of lecterns is made of walnut veneer, hand-sanded and hand-rubbed. Standard equipment includes digital clock, non-glare fluorescent lamp, ash tray and casters. Options include adjustable height control and self-contained sound system. Removable work surface allows quick access for installation of controls for operation of projectors, lights, screens, etc. **Write Van San Associates.**

These heavy duty projection tables feature plastic laminated tops which are burn-proof, anodized aluminum edging with raised retaining lip, polished aluminum legs and nylon adapters for casters which eliminates metal to metal contact. A large variety of tables is available from **Kart-Rite, Inc.**

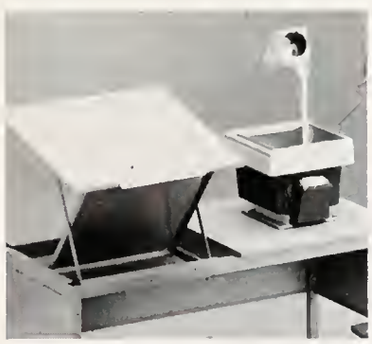
The Gitzo collapsible stand and heavy duty platform support Slide, Super 8, 8mm or 16mm projectors. **Write Karl Heitz, Inc.**

This four drawer cassette storage cabinet holds 216 cassettes. It is all steel-welded and has removable drawers with built-in backstops and fibre dividers. Other models hold over 2,000 cassettes. Write **Neumade Products Corporation.**

This versatile VTR cabinet provides 5¾ cubic feet of safety locked storage. This allows ample storage for camera, tapes, cables, tripod, and other supplies. The unit may be used in either stand-up or sit-down position. **Write Advanced Products Company** for a wide variety of stands and tables.

Two new Wheelit models transport one inch and half-inch video equipment. Both feature complete interchange of tape deck and monitor unit positions. Ball bearing wheels and swivel casters make mobility easy. **Write Gruber Products Company.**

The Project-O-Stand folds for complete one-hand portability. Legs lock into place and are threaded to screw directly into the casting for 100% rigidity. Any vibration of the projector is absorbed by large rubber leg tips. **Write Welt/Safe-Lock, Inc.**



Smith System's lectern-desk is a standard 30" high until the built-in lectern is raised to a choice of four heights for use with the overhead projector. **Write Smith Systems Manufacturing Company** for a variety of audiovisual resource center equipment.

The Ampli-Vox Sound Column Lectern features an output to tape recorder, a separate on/off switch and integrated circuitry in the amplifier design. It is a complete public address system and both reading table and pedestal are finished in walnut Formica. 10 flashlight batteries power the 25 watt solid state amplifier. A professional dynamic cardiod microphone and six full fidelity 5" speakers are supp'ied. An AC adapter and reading lamp are available. **Write Chambron Electronics.**

A-V Equipment . . .

continued

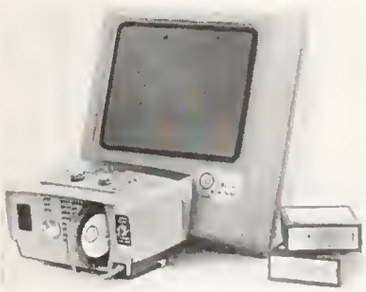
Tables, etc . . .

Lock-stacking cassette cabinets offer maximum capacity in minimum space. Each drawer holds 48 cassettes. These cabinets are of sturdy steel construction. **Write Wallach & Associates, Inc.**

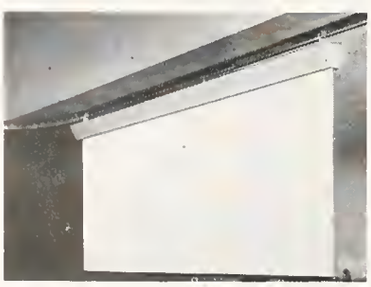
Screens & Accessories

This portable tripod projection screen has an overall picture area of 64 square feet. It features the Color Magic surface and is engineered to provide the largest possible screen surface combined with the portability of a heavy-duty tripod mounting. For overhead projection, there is an optical Color Magic Mat White non-gloss surface. Both surfaces are flame and mildew resistant. **Write Da-Lite Screen Co.**

The Mini Theater comes with a copper finish leatherette case with unbreakable acrylic screen and built-in mirror. Closed it measures 9″ x 12″. **Write Polacoat, Inc.**



The Desk-Top Viewer gives a bright, high quality image when viewed from any angle, even in bright light. It can be used with any Technicolor Super 8 silent projector equipped with the 10mm wide angle lens. Picture size is 12″ diagonally. **Write The Ealing Corporation.**



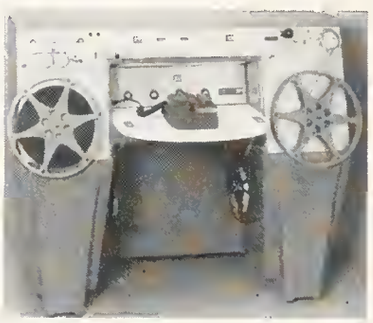
The Nomad projection screen can be used in large classrooms, team teaching areas, or any room where a screen might be needed at more than one location. Extruded aluminum ceiling track is formed at the factory to fit exact layout plan. It can be installed on any type of ceiling. Available in 4 sizes from 5′ sq. to 8′ sq. **Write Draper Shade and Screen Company.**

A rear projection screen designed for any sound slide projection system is excellent for desk top presentation, individual training or slide editing. An 8″ x 9″ format for square or vertical picture can be accommodated. The unit weighs 2 pounds. **Write Vis-U-Line Systems, Inc.**

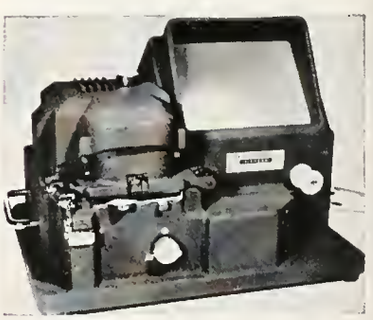
Cari-Vision, a table-top, rear-screen projection unit, designed for use with Kodak Carousel projectors, requires a minimum of preparation and limited space. The unit produces bright, clear pictures on a 196 square inch screen. **Write Radiant Corporation.**

The Kodak Ektalite projection screen is made of a specially treated aluminum foil laminated to a spherically curved fiberglass she'l which, in turn, is mounted in a lightweight, vinyl-clad metal frame. It is rigid and comes equipped with an adjustable mounting bracket. The screen reflects more light per unit and directs virtually all of it into the space occupied by the audience. It is slightly curved, thus eliminating the "hot spot" effect encountered with flat reflective surfaces. **Write Eastman Kodak Company.**

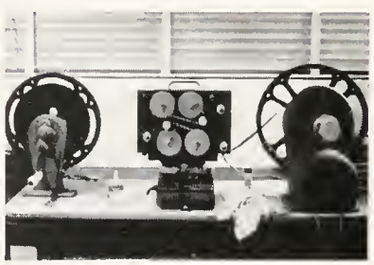
Film & Tape Handling Equipment



The Model 9000 automatic self-threading inspection machine can be operated simply and effectively without need for pre-training or previous experience. With its variable inspection speed and immediate rewind the normal daily output of a single console inspection center has been raised. The Automatic Hot Splicer is standard equipment. The defect sensitivity monitor verifies detector operation after every inspection cycle. **Write Paulmar, Inc.**



The 1600 16mm Viewer Editor has a 4 1/4″ x 3 1/3″ screen for easy viewing and weighs 10 pounds. **Write Maier-Hancock Sales, Inc.**



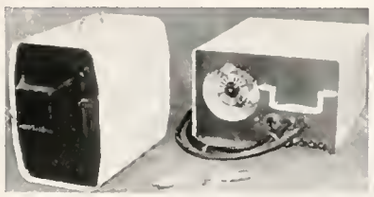
FilMagic film cleaner cleans and lubricates 16 and 8mm film, and magnetic-video tape (¼″ or 1½″). It weighs only 12 lbs, occupies 14 inches of space, has straight-line threading and FilMagic silicone tapes. One on-off switch activates the entire unit, and its vacuum base secures position. **Write FilMagic/ Distributor's Group, Inc.**

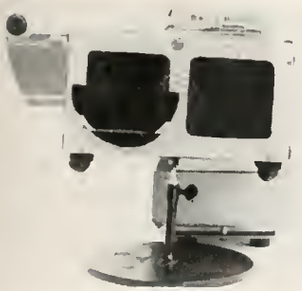
The M-2500 is the most sophisticated of Hamton Engineer's line of high-fidelity magnetic tape handlers. The tape handling units can be used both in simple media presentations, or can be coupled with other sophisticated audiovisual hardware. **Write Hamton Engineering Associates, Inc.**

The "linear torque" servo motor combined with a smooth stepless variable transformer voltage controller featured in Gryphon's line of powered film rewinds offers safe fully controlled film winding, **Write Gryphon Corp.**

Special Purpose Equipment

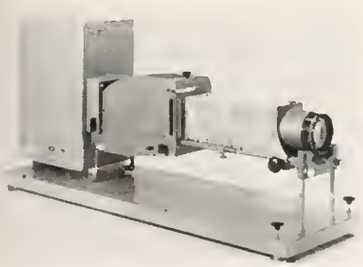
The Cine-X16 makes possible 16mm presentations at light levels previously obtainable only with 35mm projectors. The Xenon lamp affords ozone free operation and has an average lamp life of 2000 hours. **Write Optical Radiation Corporation.**





Mono-Stereo is a three dimensional projection system which operates with all formats: ordinary movies, slides and projectors. The outfit consists of a projection beam converter, light weight polarizing spectacles and a silver (aluminized) screen. A separate system makes the same effect possible without glasses. **Write Van Der Leelie Film Systems.**

The Motorola Teleplayer is easy to use. The EVR cartridge, containing 50 minutes of black and white or 25 minutes of color programming, is slipped onto the spindle. Film threads automatically. Pictures are sharp and clear. **Write Motorola Systems, Inc., or CBS Electronic Video Recording.**



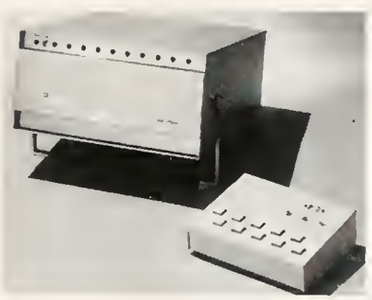
The Christie Xenolite, shown here with the Beseler 3¼" x 4" slide projector, gives brightness about 7 times that of the projector with a standard 750 watt projection lamp. The 900 watt ozone-free Xenon lamp has a 2000 hour average life. **Write Christie Electric Corp.**

SEE PAGES 66-67 FOR COMPLETE
DIRECTORY TO AUDIOVISUAL EQUIPMENT
MANUFACTURERS MENTIONED ON THESE PAGES

Teaching Dynamics mixed-media sound projection system permits single framing of Super 8 film electronically. The model TD-301 makes it possible to program and combine any slide projector with remote capability with a model MFS-8 Super 8 movie projector. The operator can record his own sound and cue his own program. **Write Teaching Dynamics.**

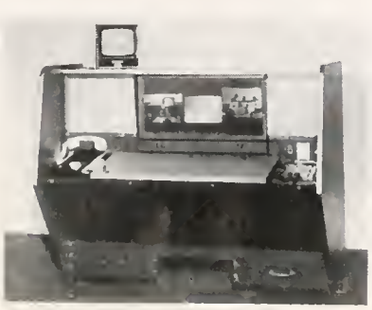
The Amphicolor 1000, an all solid state full color television projector is compatible with all existing systems. It provides brightness and sharpness for large screen use. **Write Amphicon Systems, Inc.**

Related Equipment



The Media Mix Programmer is a 27-channel audio-visual control device designed specifically to automate multi-screen Dynamic Dissolve presentations, but applicable to other mixed media shows requirements. It is compact and low priced. **Write Spindler & Sauppe, Inc.**

This rugged heavy-duty, AC-powered cassette recorder with built-in slide-filmstrip synchronizer has a full-sized, heavy flywheel, a large-diameter, sturdy capstan and a long-life AC motor. The slide synchronization unit uses a 60-cycle signal to activate the tripping mechanism. Use of the 60-cycle frequency minimizes cross-talk between narration and sync signal tracks. A wide selection of Wollensak recorders is available. **Write 3M Company.**



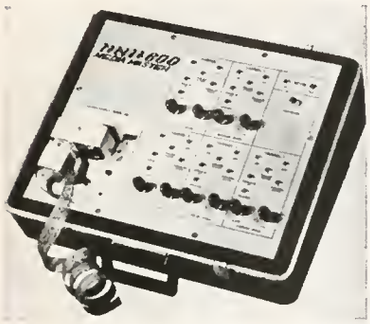
The **PD-10 Program Director** can control up to ten channels of information when used with most commercially available tape recorders. It produces momentary pulses that control the making or breaking of a circuit. With an accessory relay, it will command constant on/off functions such as motion picture projector, lights, etc. **Write RSVP/Inc.**

The MP-25 programmer accurately controls on and off functions for as many as 50 Carousel projectors in dissolve, as well as motion picture projectors, tape recorders, etc. Programming is accomplished simply by punching out holes in a cue card. **Write Visual Environments, Inc.**

The Series 70 Multi-Media Terminal is designed for the simultaneous random access retrieval and display of standard 2 x 2 slides, 35mm strip films (cassette loaded) and Super 8 sound motion pictures on a single rear projection screen. An integrated cassette tape recorder and dial access audio system provide full stereophonic reproduction and synchronized slide/filmstrip-tape presentations. **Write Hoppmann Corp.**

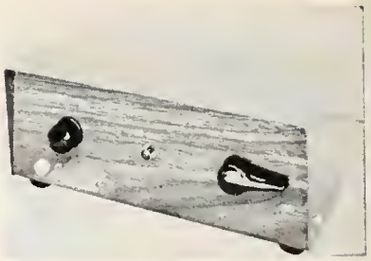
A-V Equipment . . .

Related Equipment . . .



The Media Master 600 is a completely automated solid state electronic programmer for multi-media, multi-screen, multi-image audio visual presentations. **Write Bill Stokes Associates.**

The Cue-Slide Programmer is a slide synchronizer which will work with any remote controlled slide or filmstrip projector and any stereo tape recorder. **Write The Klitten Company, Inc.**



This custom audiovisual control system will control any combination of 2x2 slide projectors, 16mm motion picture projector, filmstrip projector, tape recorder, CCTV, lights, drapes and telephone intercom. **Write Decision Systems, Inc.**

Buyer's Guide to Audiovisual Equipment Manufacturers

A.V.E. Corporation, 250 W. 54th St., New York, N.Y. 10019; 212-757-0552.

Advance Products Company, 2300 E. Douglas Ave., P.O. Box 2178, Wichita, Kansas 67201; 316-363-4231. NAVA booth 20-23.

Allied Impex Corp., 168 Glen Cove Rd., Carle Place, N.Y. 11514.

American Optical Corp., Eggert Rd., Buffalo, N.Y. 14215; 716-895-4000. NAVA booth 232.

Ampex Corporation, 2201 Estes Ave., Elk Grove Village, Ill. 60007; 312-956-1800. NAVA booth 67.

Amphicon Systems, Inc., 175 Cedar Lane, Teaneck, N.J. 07666; 201-692-1060.

Arion Products Corp., 825 Boone Avenue, No. Hollywood, Calif. 91605; 213-877-1308. NAVA booth 147.

Arriflex Corp. of America, 25-20 Brooklyn-Queens Expwy W., Woodside, N.Y. 11377.

Audio Visual Systems, Inc., 3857 Elm Street, Denver, Colo. 80277; 303-388-4664.

Audion Division, Columbia Scientific Industries, P.O. Box 6190 3625 Bluestein Blvd., Austin, Texas 78702; 512-926-1530.

Audio Visual Research, Inc., 205 E. Kingsmill St., Pampa, Texas 79065; 664-325.

Audiotronics Corp., 7428 Bellaire No. Hollywood, Calif. 91605; 213-877-1308. NAVA booth 217-220.

Audiscan, Inc., 1411 130th St., N.E., Bellevue, Wash. 98004; 206-454-0694.

Bell & Howell Co., Video & Audio Products Div., 7100 McCormick Rd., Chicago, Ill. 60645; 312-262-1600. NAVA booth 209-211.

Charles Beseler Co., 219 S. 18th St., East Orange, Calif. 07018; 201-676-6500. NAVA booth 1129.

Birns & Sawyer, Inc., 1026 N. Highland Ave., Los Angeles, Calif. 90038; 213-466-8211.

Bodde Screen & Projector Co., 11541 Bradley Avenue, San Francisco, Calif.

Bohn Benton Inc., 110 Roosevelt Plaza, Mineola, N.Y. 11501; 516-747-8585. NAVA booth 251.

Buhl Optical Co., 1009 Beech Ave., Pittsburgh, Pa. 15233; 412-321-0076. NAVA booth 1147.

Buhl Projector Co., 1776 New Highway, Farmingdale, N.Y. 11735; 516-293-9500. NAVA booth 1135.

Busch Film & Equipment Co., 214 S. Hamilton, Saginaw, Mich. 48602; 517-793-3363. NAVA booth 64.

CBS Electronic Video Recording, 51 W. 52nd St., New York, N.Y. 10019.

Chambron Electronics, 845 Larch Ave., Elmhurst, Ill. 60126; 312-279-3600.

Christie Electric Corp., P.O. Box 60020, Los Angeles, Calif. 90060; 213-750-1151.

Cinema Beaulieu, 14225 Ventura Blvd., Sherman Oaks, Calif. 94103; 213-872-2680.

Jack C. Coffey Co., Inc., 104 Lake View Ave., Waukegan, Ill. 60085. NAVA booth 48-49.

Compco Corporation, 1800 N. Spaulding, Chicago, Ill. 60647; 312-384-1000. NAVA booth 261.

Concord Communications Systems, Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, Calif. 90025; 213-478-2541. NAVA booth 77.

Craig Corp., 3410 S. La Cienga Blvd., Los Angeles, Calif. 90016; 213-936-6171. NAVA booth 256.

Creatron, 32 Cherry Lane, Floral Park, N.Y. 11001.

Da-Lite Screen Co., Inc., Box 629, Warsaw, Ind. 46580; 219-267-8101. NAVA booth 53-56.

Decision Systems, Inc., East 66 Midland Ave., Paramus, N.J. 07652; 201-261-8900. NAVA booth 207.

de Martin-Marona & Associates, 33 W. 54th St., New York, N.Y. 10010; 212-765-3730.

Draper Shade & Screen Co., Spiceland, Ind. 47385; 317-987-3605. NAVA booth 75.

DuKane Corp., Audio Visual Div., St. Charles, Ill. 60174; 312-584-2300. NAVA booth 233.

The Ealing Corp., 2225 Massachusettes Ave., Cambridge, Mass. 02140; 617-491-5870.

Eastman Kodak Company, 343 State Street, Rochester, N.Y. 14650; 716-325-2000. NAVA booth 201-204.

Elco Optisonics Corp., Montgomeryville, Pa. 18936; 215-368-0111. NAVA booth 213.

Eumig, Inc., 101 W. 31st St., New York, N.Y. 10001.

Fairchild Industrial Products, 221 Fairchild Ave., Plainview, L.I., N.Y. 11803; 516-938-9600. NAVA booth 46.

FilMagic The Distributor's Group, P.O. Box 93584, 204 14th St., N.W., Atlanta, Ga. 30318; 404-874-1661. NAVA booth 234.

Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, N.Y. 11435; 658-5850.

General Electric Co., Photo Lamp Div., Nela Park, Cleveland, Ohio 44112; 266-2187. NAVA booth 1103.

General Electric Co., Visual Communications Products, 600 Old Liverpool Rd., Liverpool, N.Y. 13088; 456-2237.

General Techniques, Inc., 1270 Broadway, New York, N.Y. 10001; 212-524-2557.

Graflex, Inc., 3750 Monroe Avenue, Rochester, N.Y. 14603; 716-586-2020. NAVA booth 57-58.

Gruber Products Co., P.O. Box 5556, Toledo, Ohio 43613; 419-474-2261. NAVA booth 14.

Gryphon Corp., 101 E. Santa Anita Avenue, Burbank, Calif. 91502; 213-845-7807.

Hamton Engineering Corp., 73T (Rear) Providence Hwy., Norwood, Mass. 02062.

The Harwald Company, 1245 Chicago Ave., Evanston, Ill. 60202; 312-328-7070. NAVA 243-244.

Karl Heitz, Inc., 979 Third Ave., New York, N.Y. 10022; 212-421-5220.

Hoffman Information Systems, 2626 Peck Rd., Monrovia, Calif. 91016; 442-0123. NAVA 1151.

Honeywell, Inc., Photographic Products Div., P.O. Box 1010, Littleton, Colo. 80120; 303-771-4700.

Hoppmann Corp., 5410 Port Royal Rd., Springfield, Va. 22151; 703-321-8800. NAVA booth 1177.

Howe Folding Furniture, Inc., 360 Lexington Ave., New York, N.Y. 10017; 212-867-4460. NAVA booth 81.

Hudson Photographic Industries, Inc., S. Buckhout & Station Rds. Irvington-on-Hudson, N.Y. 10533; 914-591-8700. NAVA booth 35.

Infonics, 1823 Colorado Ave., Santa Monica, Calif. 90404; 213-451-4866. NAVA booth 248.

International Audio Visual, 119 Blanchard St., Seattle, Wash. 98121; 206-624-5714. NAVA booth 50-51.

Jayark Instruments Corp., 10 E. 49th St., New York, N.Y. 10017; 212-751-3232. NAVA booth 29.

Jetronics Industries, Main & Cotton Sts., Philadelphia, Pa. 19127.

The Kalart Co., Inc., Plainville, Conn. 06062; 203-747-1663. NAVA booth 224.

Kart-Rite, P.O. Box 29456, Atlanta, Ga. 30329; 404-448-4579. NAVA booth 99.

The Klitten Co., Inc., 1213 N. Amalfi Dr., Pacific Palisades, Calif. 90272; 213-454-6922.

Knox Mfg. Co., 9715 Soreng Ave., Schiller Park, Ill. 60176; 312-678-1666. NAVA booth 138-139.

L-W Photo, Inc., 15451 Cabrito Rd., Van Nuys, Calif. 91406; 213-781-0457. NAVA booth 3.

La Belle Industries, Inc., Oconomowoc, Wis. 54066; 414-567-5527. NAVA booth 83.

Lafayette Instrument Co., Box 1279, Lafayette, Ind. 47902; 317-742-7937. NAVA booth 1164.

3M Company, Visual Products Div., 3M Center, P.O. Box 3344, St. Paul, Minn. 55101; 612-733-0460. NAVA booth 1153-1154.

MPO Videotronics, 222 E. 44th St., New York, N.Y. 10017; 212-867-8200; NAVA booth 1108.

Maier-Hancock Sales, Inc., P.O. Box 5135, Sherman Oaks, Calif., 91415.

Magnasync Moviola Corp., 5539 Riverton Ave., North Hollywood, Calif. 91601; 877-2791.

Mast Development Co., 2212 E. 12th St., Davenport, Iowa 52803.

McClure Projectors, Inc., 1215 Washington Ave., Wilmette, Ill. 60091; 312-273-2310.

Montage Productions, 49 W. 27th St., New York, N.Y. 10001.

Motiva Ltd., 87-73 Kingston Place, Jamaica, N.Y. 11432; 212-526-7242. NAVA booth 250.

Movie-Mite Corp., 1004 Jefferson Ave., Detroit, Mich. 48207; 961-5540.

Nagra Magnetic Recorders, Inc., 19 W. 44th St., Room 715, New York, N.Y. 10036; 212-661-8066.

Neumade Industries, Inc., 720 White Plains Rd., Scarsdale, N.Y. 10583; 725-4900. NAVA booth 52.

Newell Industries, A V Equipment Div., 795 Kifer Rd., Sunnyvale, Calif. 94086; 408-732-2000.
E. 42nd St., New York, N.Y.

North American Philips Corp., 100 E. 42nd St., New York, N.Y. 10017; 212-697-3600. NAVA booth 214.

Optical Radiation Corp., 2626 S. Peck Rd., Monrovia, Calif. 90016.

Paillard, Inc., 1900 Lower Rd., Linden, N.J. 07036; 201-381-5600.

W.A. Palmer Films, Inc., 611 Howard St., San Francisco, Calif. 94105.

Panacolor, Inc., 100 E. 42nd St., New York, N.Y. 10017; 682-5711. NAVA booth 76.

Panasonic VTR CCTV, Matsushita Electric Corp. of America, 23-05 44 Rd., L.I., N.Y. 11101; 212-973-2589. NAVA booth 24-25.

Paulmar, Inc., 464 Central Ave., Northfield, Ill. 60093; 312-446-5340. NAVA booth 76.

Plastic Reel Corp. of America, 604 C. Commercial Ave., Carlstadt, N.Y. 07087; 867-4020. NAVA booth 62.

Polacoat, Inc., 9750 Conklin Rd., Blue Ash, Ohio 45242; 513-791-1300. NAVA booth 1110.

Presentation Technical Aids, 630 9th Ave., New York, N.Y. 10036; 212-245-2577-1380.

Pro-Gramo, Inc., 11 W. 44th St., New York, N.Y. 10036; 212-682-3466. NAVA booth 1170.

Projection Optics Co., Inc., 219 E. 18th St., East Orange, N.J. 07017; 676-6509. NAVA booth 1143-1144.

RCA, A-V Marketing, Bldg. 15-1, Front & Cooper Sts., Camden, N.J. 08102; 609-963-8000. ext. PC 2430. NAVA booth 19.

RSVP Inc., 1815 N. Meridian St., Indianapolis, Ind. 46202; 317-923-5447. NAVA booth 1111.

Radiant Corporation, 8220 N. Austin Ave., Morton Grove, Ill. 60053; 312-478-9000. NAVA booth 31-33.

Rheem Califone Div., 5922 Bowcroft Ave., Los Angeles, Calif. 90016; 213-870-9631. NAVA booth 1128, 1125, 1123.

Richard Mfg. Co., 5914 Noble Ave., Van Nuys, Calif. 91401.

Saunders Assoc., Inc., 297 Danbury Rd., Wilton, Wis., 06897; 203-762-5232.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204; 312-328-9000. NAVA booth 81.

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Bill Stokes Associates, 5527 Dyer St., Dallas, Texas 75206; 214-363-0161.

Strong Electric Co., 87 City Park Ave., Toledo, Ohio 43601; 248-3741. NAVA booth 79.

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T M Visual Industries, Inc., 25 W. 45th St., New York, N.Y. 10036; 212-757-7700. NAVA booth 87.

Tandberg of America, Inc., P.O. Box 171, Pelham, N.Y. 10803.

Teaching Dynamics, Div. of Jetronics Industries, Main & Cotton Sts., Philadelphia, Pa. 19127. 215-482-7660. NAVA booth 130.

Technamation Corp., 16 Sintsink Dr., E., Port Washington, N.Y. 10050; 516-833-8800. NAVA booth 246.

Technicolor, Inc., 1300 Frawley Drive, P.O. Box 517, Costa Mesa, Calif. 92627; 714-540-4330. NAVA booth 11-12.

Technifax Corp., 20 First Avenue, Chicopee, Mass. 01020; 413-592-7794.

Telex Communications Div., 9600 Aldrich Ave. So., Minneapolis, Minn. 55420. NAVA booth 225.

Traid Corporation, 777 Flower St., Glendale, Calif. 91201; 213-247-3000.

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Van San Associates, 32 S. San Gabriel Blvd., Box 5184, Pasadena, Calif. 91107. 213-681-8444. NAVA booth 74.

Viewlex, Inc., Veterans' Memorial Hwy. & Broadway, Holbrook, L.I., N.Y. 11741; 516-589-6600. NAVA booth 7-8-9.

Visual Environments, 228 E. 45th St., New York, N.Y. 10017.

Visual Impact Materials, Inc., 613 Mill Ave., Tempe, Arizona 85281; 602-966-7891.

Visual Instruction Systems, 46 W. 47th St., New York, N.Y. 10036; 212-247-0335.

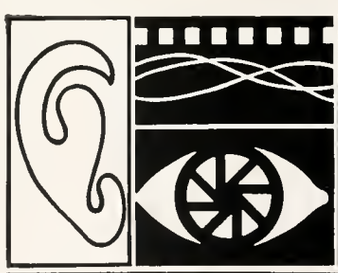
Vis-U-Line Systems, Inc., 5319 Hollywood Blvd., Los Angeles, Calif. 90027; 467-3041.

Wallach & Assoc., Inc., 5701 Euclid Ave., Cleveland, Ohio 44103; 216-361-7616. NAVA booth 59.

Welt Safe Lock, Inc., 870 W. 25th St., Hialeah, Fla. 33010; 305-888-8414. NAVA booth 265.

Westrex Div. of Litton Industries, 1136 Las Palmas Ave., Hollywood, Calif. 90038.

H. Wilson Corp., 555 W. Taft Drive, South Holland, Ill. 60473; 312-339-5111. NAVA booth 40-41.



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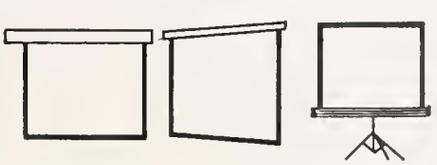

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"The" Film Center, 915 12th St. NW, Washington, D. C. 20005 (202) 393-1205

• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

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• PENNSYLVANIA •

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• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

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University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

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Industrial Film Guide

The American Association of Industrial Management has published a sixth edition of the "Film Guide for Industrial Training." The guide is a comprehensive listing of over 3400 films covering 100 subjects having special application to industrial education and training.

Included are a complete subject and film index, a synopsis of each film and the source and terms of availability. Copies are $10.00 for non-members. Write *AAIM Film Guide, Dept. BSC, 7425 Old York Road, Melrose Park (Phila.), Pa.* 19126.

Films for Television

More than 550 public service and other films available on free loan to television stations are described in a catalog published by Modern Talking Pictures. The films are sponsored by business firms, trade associations, government units and professional societies.

In addition to public service messages, the films include documentaries, sports and travel shorts and how-to-do-it features. For your copy of the catalog, write *Modern Talking Pictures Dept. BSC, 1212 Avenue of the Americas, New York* 10036.

Slide Services Listed

A slide presentation brochure details services including scripting, photographing, processing, mounting, narration, music and sound recording, editing, and equipping facilities.

The brochure also explains packaged finishing and programming services for slides and filmstrips. Write *Calvin Productions Dept. BSC, P.O. Box* 20126 *Louisville, Kentucky* 40299.

Ampex Data Sheet

A data sheet listing features and specifications of the Model ABR-10/ABR-15 Series recorder/reproducers is available. The bi-directional broadcast recorder features an electronic servo direct-drive system which assures improved tape speed stability and reduced flutter. The ABR-10/ABR-15 was designed for use in automated broadcast systems and radio stations.

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Bibliography Available

"Urban Outlook" is a selected bibliography of films, filmstrips, slides and audio tapes suitable for use by a wide variety of agencies, groups and individuals. It was compiled by the U.S. Department of Housing and Urban Development, without officially endorsing the items listed, in an attempt to identify the broadest possible range of available sources. This bibliography updates and revises the HUD catalog (MP-29) published in April 1967.

Available for 45 cents from the *Superintendent of Documents, Dept. BSC, U.S. Government Printing Office, Washington, D.C.* 20402.

RCA Brochure Available

Features, operating information and details on RCA's FR-10 are included in an illustrated brochure by RCA Film Recording.

The FR-10 magnetic film recorder/reproducer incorporates the latest state of art advances. Compact and fully solid state in design, it features the plug-in sprocket and head assemblies which permit quick change-over from 16 to 35mm modes.

For copies of the brochure, write *RCA Film Recording, Dept. BSC,* 2700 *West Olive Avenue, Burbank, California* 91505.

Lab Equipment Product Catalog

Complete with illustrations, Gryphon Corporation's product catalog lists professional laboratory equipment, prices, specifications, applications and features.

This 17 page booklet is available at no charge from *Gryphon Corporation, Dept. BSC,* 101 *E. Santa Anita Avenue, Burbank, California* 91502.

Projector Accessories

Mast Development Company offers a four-page brochure describing Series 137/138 Random Access Projector accessories. Random Access multiple control and dual projection systems, a Panel mounting kit, and a rear projection theatre are among the adaptations of Kodak RA-950 and RA-960 Carousel projectors which are discussed.

This brochure and a paper, "Special Applications of the Kodak Carousel Random Access Projector" are available at no cost from *Mast Development Company, Dept. BSC,* 2212 *East 12th Street, Davenport, Iowa* 52803.

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the last word

By LON B. GREGORY

That Question of Age

It would appear that we have found the answer as to the oldest film production company in the country since our last issue.

Reid H. Ray Film Industries, Inc., was incorporated in February, 1910, putting the company currently in its 60th year of continuous operation.

Ray admits to "Several name changes of the corporation," but adds, "never have the doors been closed, still operating as Reid Ray Films."

Reid Ray, incidentally, is currently a teacher at Rochester Institute of Technology, and reports, "Although I'm now teaching at R.I.T. I am still consulting and finishing a film for the St. Paul film operation while here in Rochester.

"Some day I'll write a small book on my own experiences for I began in 1921 making films at the State University of Iowa — and moved to St. Paul in 1924. There I stayed until September, 1969."

Film Produced for An Audience of One

A full scale motion picture with all the production values needed for general release, but intended for showing to *just one man* has recently been sponsored by Swindell-Dressler Company, a Pittsburgh engineering company, for its client, Empaques De Carton Titan, a Mexican manufacturer of Kraft liner board and cartons.

Titan wants to start developing forest areas in the Sierra Madre Orientale north of Durango in the style of advanced U.S. paper companies, with selective cutting and regular re-planting. But many Mexicans feel that extensive forestry operations are exploitive and not in the nation's best interest.

One man can decide what course the government should take: President Gustavo Diaz Ordaz. This film, *Development of Our Forests, Will It Benefit The People of Mexcio?*, 22 minutes, color, was made specifically for one showing to help to convince him that Titan's forestry development project will *not* be exploitation of natural resources, and *will* provide urgently needed cartons for Mexico's burgeoning food packing industry.

The film was produced by Nestingen Films of New York and photographed by Scudder Boyd.

If the President likes it, Titan plans to blow the film up to 35mm, show it in theatres, and convince the people, too.

Avcom Opens in New York

Avcom Motion Picture Supply and Equipment Company, Inc., has been formed at 39 W. 60th St. in New York by a group headed by Harry Apsel and Sy Kazmeroff to handle sales and service on various projection equipment.

The company is distributing the RCA 1600 and Mark 300 16mm projectors as well as Bogen Sound and Kneisley Electric Xenon lighting equipment.

This window display was used recently by Laurence Associates in Boston as a way of "hawking" their audiovisual equipment.

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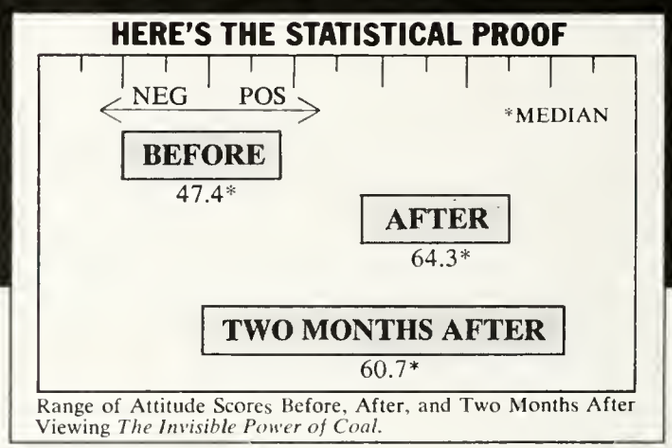

Range of Attitude Scores Before, After, and Two Months After Viewing *The Invisible Power of Coal.*

This convincing proof comes from the coal industry, which has long pioneered programs to improve its public image. Recently, it produced a sound motion picture, *The Invisible Power of Coal,* to inform the public about mining techniques and the importance of coal as a power source.

Was the film effective? Did the audience get the message? And did the film *really* improve the image of the industry?

Modern decided to find out. We retained two Ph.D.'s to create a simple, valid testing program to evaluate the effectiveness of the coal film, and to serve as a model for testing additional films in the future.

Here are the results of the pilot study:

Every group tested showed a strongly favorable change in attitude after viewing the coal film. It was a change both statistically significant—and substantially large.

Even more important, this favorable change in attitude persisted. In every group re-tested after two months, the impact of the film was still evident.

If you have a film, or plan to produce one, it's important to know that it will deliver your message with impact.

Want proof? Just ask and we'll send you a copy of this important research study absolutely free. It will show you that, as the Eastman Kodak Company says, "Movies Move People."

MODERN TALKING PICTURE SERVICE, INC.
1212 Avenue of the Americas, New York, N.Y. 10036

Yes, I'd like proof. Please send me a free copy of your study on *The Invisible Power of Coal.*

Name_____

Title_____

Company_____

Address_____

City_____ State_____ Zip_____

Modern is the world's largest distributor of sponsored films to Community Groups, Schools, Television, and Theaters, serving sponsors through U.S. and Canadian film libraries.

Does your lab turn your color films into horror movies?

It takes a while for the terror to hit you.

Then it hits you. Where it always hits you. In the gut. Then the pocketbook.

Your film lab has done it to you again. The Super 8 reduction prints they sent you aren't like the 16mm footage you sent them.

The colors were out of this world. Now they're not of this world. The exposures are about as well-balanced as a mad scientist. And the prints are dirty enough to be rated X.

Now comes the real horror. Rationalizing it to your client. Who's arriving right after lunch.

Instead of looking for new excuses, why not find a new film lab?

Namely, us. Filmakers' Labs. We have the finest facilities and equipment anywhere.

Our Super 8 Center, for example, has Bell & Howell's latest Super 8 optical reduction printer. Which lets us color correct, light correct and create optical effects while reducing your film to Super 8. And we have Bell & Howell's best Magnetic Sound Transfer Console. Both the printer and the sound transfer console operate at 200 feet a minute.

We're also one of the few labs in Americ able to load every type of Super 8 cartridge.

In short, we can process, print and reduc your films as carefully as you produce them.

Which means your films will make you clients happy. Instead of scaring them away.

Filmakers' Labs

A service of Omnicom Corporation

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BUSINESS SCREEN

JULY, 1970 • VOLUME 31 • NUMBER 7

The Magazine of Audio and Visual Tools and Techniques of Communication

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On Our Cover

Featured on this month's cover are scenes from two of the better audiovisual productions currently running at the World's Fair in Osaka, Japan. A comprehensive look at Expo '70's audiovisual offerings begins on page 18.

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Harbrace Publications, Inc.

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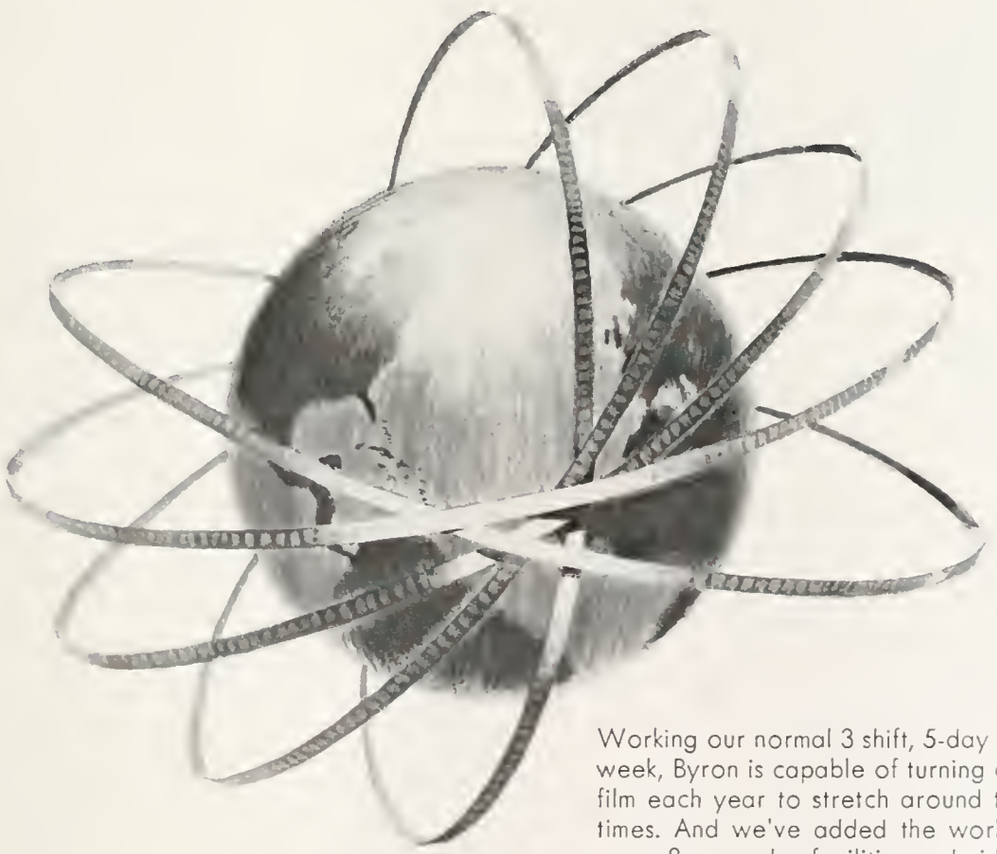

Working our normal 3 shift, 5-day union work week, Byron is capable of turning out enough film each year to stretch around the earth 5 times. And we've added the world's newest super 8 mm. color facilities and video tape to film transfers to our existing 16 mm. and 35 mm. Color Correct® facilities. Perhaps next year we can turn out enough film to make it 10 times around the earth. Or even 15 times.

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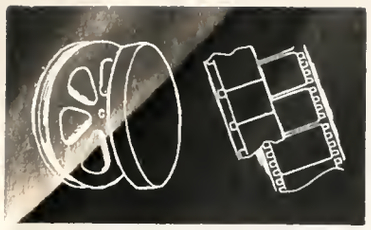


right off the newsreel

"Water' Top Winner in A.I.A. Film Competition

Judges have selected *Water*, a film which had already received recognition throughout Europe and North America, as the winner in the 4th Annual Industrial Film Festival sponsored by the Association of Industrial Advertisers.

Water, which was produced by Cavalcade Productions, Wheaton, Ill., for Morton Salt Company, explains the water cycle, then examines pollution causes and shows many examples of water conservation.

The Industrial Film Festival is being held in conjunction with the 48th Annual Conference of the Association of Industrial Advertisers.

A total of 46 entries were received from organizations providing products or services to business and industry. George Temple, president, Industrial Advertising Agency, was Chairman of the Film Festival committee.

The judges also recommended Awards of Merit for *Home Sweet Cedar* which was made for the Red Cedar Shingle and Handsplit Shade Bureau of Seattle by Canawest Film Productions Ltd. of Vancouver; and for *kW+*, produced by LesFilms Claude Fournier of Montreal for Hydro-Quebec, which is being shown at Expo '70 in Osaka.

A presentation of engraved plaques was made at the Queen Elizabeth Hotel in Montreal at the A.I.A. Conferences, in mid-June.

Telemation Acquires B&H Videotape Inventory

Telemation, Inc., Salt Lake City, recently acquired Bell & Howell's inventory of current-model color cameras and one-inch videotape recorders.

Telemation president Lyle Keys said the acquisition is significant to Telemation in view of the FCC's recent order requiring CATV systems to locally originate a "significant" portion of their programming by Jan. 1, 1971. The company is one of the leading suppliers of origination equipment to the CATV industry and the acquisition of the Bell & Howell line will supplement Telemation's line of professional color videotape equipment.

Holex Enters Industrial Filmmaking As KDI Div.

Holex, Inc., Hollister, Calif., has acquired and is making available to industry the filmmaking services of a formerly independent organization.

The new group is headed by Charles S. MacCrone, media manager.

The move follows the recent merger of Holex with KDI Corporation of Cincinnati, Ohio. Holex will continue to operate as an autonomous operation.

SMPTE Slates CATV Symposium in Fall

CATV will be the subject of a special two-day Symposium at the 108th Technical Conference of the Society of Motion Picture and Television Engineers (SMPTE), at the New York Hilton Hotel in New York City, October 4-9.

Program Chairman for the CATV Symposium is G. Norman Penwell, director of engineering for the National Cable Television Association.

Penwell said that the two keynote speakers of the Symposium will be Irving Kahn, Chairman of the Board of Teleprompter, who will speak on Thursday; and Sol Schildhause, of the CATV Bureau of the FCC, who will speak on Friday.

Areas covered by the SMPTE Conference Monday-Wednesday program include filming and film processing; special photographic and TV systems; TV production; theater projection and screening room practices; photo-instrumentation; laboratory practices; TV systems and equipment; and super 8 film.

Calvin to Sponsor Film Fellowships

In an industry-first pilot teaching program, Calvin Communications, Kansas City, will this summer provide graduate level Fellowships for eight Indiana University students.

While studying all phases of motion picture production in Kansas City, students will work with the staff of Calvin Productions to gain film experience on a professional level not available through any other teaching institution.

Coordinating the unique course in non-theatrical film making will be Robert L. Appelman, a Calvin film director.

To earn six hours of college credit toward a Master's degree, the participating students will spend seven weeks at Calvin's Kansas City facilities beginning June 22. Unlike other university audio-visual programs where students take field trips to studios of industrial film makers, the Calvin course will teach the art of film making beginning with the basics.

Students accepted for the program have been chosen through a very stringent qualification program with heavy emphasis placed on individual motivation and desire to learn film making.

New York Festival Plans Film, TV Expo & Fair

An International Film & TV Expo and Fair will be held in conjunction with the International Film & TV Festival of New York October 27-30 at the Americana Hotel in New York.

According to festival chairman Herbert Rosen, the exposition will display current equipment, techniques and services, with special emphasis on the latest achievements in videotape and computerized film productions. It will also include a buyer's and seller's market for films and television productions, similar to such fairs in Europe, according to Rosen.

Producers Service to Produce Ott Liquid Gate

Producers Service Corporation has been licensed by Eastman Kodak Co. to produce its "liquid gate" aperture in conjunction with PSC's Acme optical printer.

The device, known as the Howard F. Ott Liquid Gate, is used in the projector section of the optical printer. As processed film travels through the wet gate the film is automatically cleaned, surface imperfections are de-emphasized and acuity and resolution are improved.

Time-Life Plans Cartridge Television Programming

Time Inc. will enter the field of pre-recorded television as a creator and marketer of programming for the rapidly developing new medium.

Time-Life Video, is a new venture which will develop the company's programming, sales and participation in cartridge television.

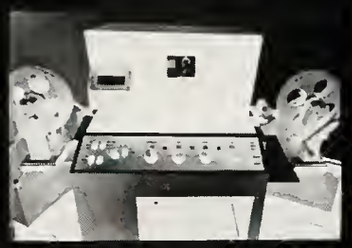
Andrew Heiskell, board chairman, described the emerging TV playback field as "a major new communication medium whose impact on information, education and entertainment will be tremendously important in the years ahead." He added, "Time Inc. will concentrate its programming and sales efforts in journalism, home information and education, traditionally our company's areas of greatest interest."

Continued on page 6

C. F. I.'s Title & Optical Department is Positive About Your Negatives

That's why we can save you time and money---and still give you superior quality.

CFI's Title & Optical Department has eliminated the expensive and time consuming process of *wedging* prior to making optical masters or dupes. We do it by viewing your color master positives or original negatives—*positively*—right on the built-in TV screen of our Eastman Video Color Analyzer.



As our Color Timer looks at the picture, he adjusts it for proper color balance and density by using three color dials. They provide a practically infinite range of adjustment. Much more accurate than *wedging*, which is making several trial exposures with different color and exposure values and then interpolating for the one that is most nearly right.

Wedging is costly, it takes too much time, and it's hit and miss. CFI's Title & Optical Department does your job fast—*and right the first time around*—by using the sophisticated capabilities of the Eastman Video Color Analyzer. You save time (service in most cases in 24 hours or less) and you save money. And, most important of all, you get superior quality.

CFI's Title & Optical Department is the industry's first to utilize the advanced technical capabilities of the Eastman Video Color Analyzer for your benefit. At CFI we always keep an eye on the technology of tomorrow, because we've found it helps us do your job better today.

CFI

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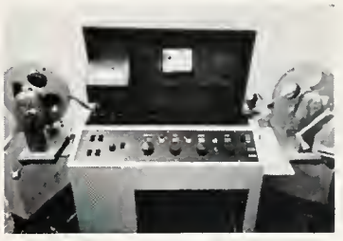

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959 Seward Street • Hollywood, California 90038
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Complete 35MM and 16MM Film Services

right off the newsreel . . .

continued

In addition to it publishing activities, Time Inc. already has substantial interests in TV stations and CATV and is a producer and distributor of films.

Time-Life Video will be headed by Richard M. Clurman, a Time Inc. editorial vice president. Bruce L. Paisner has been appointed general manager of the group.

Chicago Festival to Award "Condition of Man" Film

The Chicago International Film Festival is offering a Gold Hugo and $1000 cash award for the best 60-second film on "The Condition of Man" submitted before October 1.

Filmmakers of all nations and ages are asked to conceive, design and produce an original 60-second film exploring man's existing state. Entries may be black & white or color in either 16mm or 35mm and any screen ratio.

A registration fee of $5.00 is required for each film entry. Registration forms and information may be obtained from 6th Annual Chicago International Film Festival, 12 E. Grand Ave., Room 301, Chicago, Ill. 60611.

Fellowships Offered by Film Studies Center

Fifteen filmmaking Fellowships and five research Fellowships are available at The American Film Institute Center for Advanced Film Studies in Beverly Hills this Fall. The Center's program is open to professional filmmakers and scholars in the early stages of their careers and to university graduates of special promise.

The Center provides an environment in which filmmakers can make films and work closely with the finest practicing film artists and craftsmen. Fellows may emphasize an individually designed program in filmmaking, cinematography, historical or critical research, or a combination of these.

A full range of production equipment and facilities is offered, including a research library and film screening program of international cinema. The Center has a permanent faculty and a growing roster of visiting tutors and filmmakers and guest lecturers.

The costs of study and film production are borne by The American Film Institute, with the aid of a major grant from the Ford Foundation in support of the Center's program. A number of special Fellowships are offered which, in addition to defraying tuition and production costs, also provide a living stipend.

Applicants may apply by letter to: Admissions, The American Film Institute, Center for Advanced Film Studies, 501 Doheny Road, Beverly Hills, California 90210.

Kodak Offers Newsfilm Workshop at Varied Sites

A new workshop in techniques of newsfilm photography has been developed by Eastman Kodak Company's motion picture and education markets division to meet the needs of television media for trained personnel. The series of seven workshops in news photography will be conducted throughout 1970 by company marketing educational specialists.

Instruction includes such concepts as continuity and editing, lighting for TV systems, photography from moving vehicles, and adapting to varying filming situations. Cameramen learn how to photograph and edit a complete news story, how to film under varying lighting conditions, and what to look for in the viewfinder. Filming, editing, and critiquing are continual.

At the end of the workshop a guest news director discusses what is expected of a news cameraman.

Workshops remaining for 1970 are scheduled for these locations: Hartford, Conn., July 12-17; Atlanta, Ga., September 13-18; Oak Brook, Ill., October 11-16; and Rochester, N.Y., November 15-20.

Earlier this year workshops were held in Dallas, Tex.; San Francisco, Calif.; and Seattle, Wash.

Additional information regarding the newsfilm workshop and application forms can be ob-

Continued on page 8

Anybody need footage of an airplane?

- Stock footage of jets, piston and historical aircraft in 35 and 16MM Color or Black and White available free to producers for authentic airline sequences.
- 16MM Mini-libraries available in Chicago and New York, with immediate service on color print and masters.
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This 4-inch attache case opens to a movie theater.

This elegant attache case is the most compact projector in the world. The Bohn Benton Institor is the first truly portable, rear screen, Super 8 sound movie projector. It's automatic. It's set up and running in less than 20 seconds. And, it's cartridge loaded to eliminate film threading. Films can be changed in 2 seconds.

It's also a front screen projector. On the spot, you can convert to project an auditorium-size, 6 foot wide picture. Zoom lens and external speakers are available for group viewing. The Bohn Benton Institor lets your films sell for you every day; on every call, in every office. This is the projector salesmen will carry because it looks good, it's small, and it's light. The newest recruit can give a professional presentation on every call. He can take your plant, your products and your services to the desk of every prospect. It's easy to give an Institor to every salesman because its price is as extraordinary as its size — $300, far less than the cost of other first-quality rear screen projectors without Institor's advantages.

For more information, or an Institor demonstration, write Bohn Benton Inc, Dept. A, 110 Roosevelt Avenue, Mineola, New York 11501; or call (516) 747-8585.

Bohn Benton

continued

tained by writing Eastman Kodak Company, Marketing Education Center, 343 State Street, Rochester, N.Y. 14650.

Rank Unveils New Film Protection Process

Rank Film Laboratories have perfected a film protection process which can considerably extend the serviceable life of 16mm and 35mm film. Preliminary field tests indicate that film life has been approximately doubled as a result.

This breakthrough was announced after 18 months of continuous tests and experiments into new protective techniques by the laboratory's research department at Denham, England. The process, which solves the problem that has beset film makers and distributors for as long as the industry itself, safeguards the quality of film from day-to-day handling.

Film treated with the protective ingredient has been tested by several major picture distributors under normal cinema circuit conditions.

Economical and speedy to apply, film so treated easily repels a very high percentage of abrasions caused by faulty rewinding, projection gate troubles and surface dust to uphold picture quality for considerably longer periods of time than prints unprotected by the new Rank process.

Souvenirs of early world's fairs surround collector-historian Lawrence G. Zimmerman, who designed slides for the base of the picture tower exhibit in the center of Kodak's Golden Picture Pavilion. The memorabilia includes a book of color lithographs of the Crystal Palace (London, 1851), a Centennial chair (Philadelphia, 1876), an Eiffel Tower alarm clock and French lady in a ricksha (Paris, 1889), a Ferris Wheel poster (Paris, 1900), Japanese parasol (Chicago, 1933), ash tray with trylon and perisphere symbol of the 1939 New York Fair.

CFI Adds 7252 Processing Services in California

Consolidated Film Industries, Hollywood, recently completed installation of the first commercial facilities in a Southern California laboratory for processing the new Eastman Kodak Ektachrome Commercial Film type 7252.

With the installation, reports CFI president Sidney P. Solow, the lab will now be able to process film which gives better color rendition, improved sharpness and the same speed as the current product.

DAVI P repares Special Award to Jam Handy

Jamison Handy, President of The Jam Handy Organization, will soon be the recipient of an unusual tribute to be presented by the Department of Audio Visual Instruction of the National Education Association.

Announcement of the forthcoming tribute was made by Robert E. de Kieffer, a past president of DAVI, at a reception honoring Handy during the Department's recent convention in Detroit. Dr. de Kieffer, Director of the Bureau of Audiovisual Instruction at the University of Colorado, said that special recognition would be given to Handy for his contributions to the field of educational media and that it would take the form of a montage depicting the milestones in Handy's lifework in this area. "I know of no one who has done more in this field," he said.

Dr. de Kieffer told the gathering that he had been a "student" (he was Assistant Dean of Instruction at the time) of Mr. Handy's while Jam Handy was serving on the Audiovisual Advisory Board of Stephens College in Columbia, Missouri in 1947. He said that at that time, Handy, along with others established the country's first series of audiovisual conferences to determine the best use of various audiovisual media in college teaching.

He added that The Jam Handy Organization, which designed and produced the bulk of the training films and other pictorial materials utilized during World War II, was responsible for the carry-over of educational media from military training to the country's schools through the establishment of Jam Handy School Service.

More than 2,000 audiovisual units were produced by Jam Handy for Naval Aviation and Air Force and over 9,000 were used by the Army. Six hundred special training devices were developed with the help of The Jam Handy Organization for mass military training of a technical nature. Jam Handy initiated these methods and collaborated with the military in the development of the various simulators and teaching machines.

Jamison Handy (center) with Raymond Wiman (left) chairman of history and archives for DAVI and Dr. Robert deKieffer, DAVI past president.

Motorola Division to Use EVR in Training Program

Motorola Consumer Products Division has become the first organization to adopt the EVR (Electronic Video Recording) audiovisual system for distributor and dealer use.

Art Schnipper, Jr., vice president of marketing, announced the availability for delivery later this year of complete program packages of management, sales, motivational, and training materials in the EVR format along with EVR Teleplayers which can be purchased by distributors.

Jack Harris, marketing manager of Motorola's Education and Training Products, which markets the EVR Teleplayers, said, "It is appropriate that Motorola distributors are taking advantage of the training and education capabilities of EVR. We feel the system has great potential for rapid distribution of information through any distributor organization."

Jack E. Shepman, manager of sales training for the company's Consumer Products Division, said, "We are carefully screening available software to select a special series of programs appropriate for our distributors.

"Many excellent films on marketing and sales motivation are available. Of course, when it comes to sales and service information on our own products, we will produce our own programs. We are applying our experience with distributors to develop a useful package of films in the EVR format for the Motorola distributor network."

By June, 1971, Motorola expects expansion of this program throughout its distributor organization and to retailers of Motorola consumer products.

Hill Production Service Produces for Synchrovision

Formation on Hill Production Service, Inc. as sole U.S. production source for Synchrovision® 16mm film/video systems has been announced by R. Bruce Hill, president.

Hill, formerly a vice president and corporate officer of Mitchell Camera Corporation, Glendale, resigned his post with Mitchell this spring.

The new company is leasing mobile Synchrovision systems to makers of commercials and TV film productions and also will provide operating personnel with the equipment who are expert in multi-camera film production, Hill reported.

The system is available for demonstration daily in Hill's new quarters at 3518 Cahuenga Boulevard West, Hollywood.

"Synchrovision is the newest, most sophisticated mobile 16mm film/video system in the TV production field," Hill said. "It is a system that combines the flexibility of film-making with the efficiency of television production. Instant videotape replay of all action filmed provides immediate composite viewing of any or all scenes. Automatic encoding of both film and sound while shooting delivers substantial savings in post-production costs," he declared.

Hill said the key to Synchro-

Continued on page 10

How do you want your 8MM? Super or standard? Color or black and white? Optical or contact printed? Silent or sound? Magnetic or optical track? Do you need complete lab work or just loading? How about titles? Music? Optical effects?

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Reela FILM LABORATORIES, INC.
A Division of Wometco Enterprises, Inc.

Phone (305) 377-2611

New York (212) 279-8555
or call Reela in Miami collect.

vision is its hybrid camera in which a modified 16mm Eclair film camera shares a common zoom lens with a plumbicon television camera of broadcast quality. The system delivers a 16mm color original, a 16mm magnetic audio track and a one-inch black and white videotape.

Computer Image Corp. Adds Quartet Films, Inc.

Computer Image Corporation, Denver-based computer animation company, has acquired Quartet Films, Inc., Los Angeles. Quartet, a conventional animation producer is responsible for such characters as the Jolly Green Giant and Tony the Tiger.

Quartet is the fifth major acquisition by Computer Image in the past several months. Previous acquisitions included Les Weisbrich & Associates, a Beverly Hills graphic house; Bob Vogel & Associates, an industrial animation firm; Filmline, Inc., informational film producer; and Dolphin Films, New York film production house.

Chromaloc Transfer Has Automatic Color Correction

A new system which provides film-to-tape transfer with automated electronic color correction has been demonstrated in New York by Teletronics International, a videotape post-production house.

Called *Chromaloc*, the system has been developed over the past 18 months by George Gould, Bob Lieberman and Armand Belmares-Sarabia to meet a need for speedy color correction of filmed TV commercials and television programs. "Chromaloc," accordcording to Gould, who is Teletronics president, "can do in less than one hour the color balancing job that takes the chemical photography industry a week."

In constant daily use at Teletronics' plant at 220 East 51st Street, in Manhattan, Chromaloc is now starting to broaden its base, finding new applications in many facets of the communications industry. Most recent was the transfer from film to tape of a TV documentary flown to a network from overseas. Filmed on 16mm, the footage was completely useless for broadcast purposes because of over and under exposure, the mixture of film stocks and incorrect use of filters. The film ordinarily would have been scrapped. However, Chromaloc's scene-by-scene color correction was able to restructure the color to useable quality.

Basically, the Chromaloc system works in a similar manner to film laboratory color analyzer techniques with some modifications and refinements:

A video colorist operates from a master electronic mixing panel. By still-framing each scene on a regular TV film chain, he "paints" the colors electronically to the satisfaction of the client, who can be present if he wishes. Average time for a commercial is 30 to 60 minutes. The corrected color settings for each scene are registered in an electronic memory bank. Each scene is corrected in this manner. Then a single run through the film chain, with foil tabs triggering the preselected corrections, and the film is recorded on videotape in perfect color balance. That tape master then can produce hundreds of dupes for network and spot coverage.

At the controls of the Chromaloc system at Teletronics is Armand Belmares-Serabia, one of the systems developers.

According to Alfred Markim, executive vice president of Teletronics International, the Chromaloc system, while in primary use now for color correction of film to two-inch broadcast-type tape, can be used equally well for correction of film to one-inch or half-inch industrial videotape.

Freeman Joins SA Film At New Location

SA Films, Inc., has been joined by Jack Freeman, former newspaperman and television producer, it has been announced by the firm's president, Sidney R. Aronson.

Freeman was for several years the feature editor of the *New York Post*. Most recently he has been producing television news for CBS in New York.

According to Aronson, he will be actively involved in some of the films already in production. SA Films is currently working on projects for the Text-Film Division of the McGraw-Hill Book Company, the American Cancer Society, the U.S. Information Agency, the New Jersey Division on Aging, and Senator Edmund S. Muskie.

Aronson also announced the opening of new offices at 70-H Chestnut Ridge Road, Montvale, N.J.

NEWS BRIEFS

Capsule comments on happenings around the industry worth noting.

Commercial Departments of Bell System Telephone Companies are using a new training course composed of printed work books and audio programs recorded on tape cassettes.

The programs, designed for commercial manager training, discuss business office selling, attendance control, speedwriting, and interdepartmental relations.

Each program was pretested by A.T.&T.'s Commercial Department, under Ted Taylor, and professionally produced by Gotham Film Productions, New York.

Thirteen actors took part in the programs, which were recorded in continuous takes to maintain a proper flow of material and the human interactions which are difficult to obtain in separate spliced recordings.

Traffic up and back to the microphones by the 13 actors during the recording session was controlled by an ingenious system of stop and go lights.

J.C. Penney Company is using a new-style "foto-verite" slidefilm, titled *Satisfaction Is . . .*, as the latest in a regular series prepared monthly for showing to the approximately 85,000 Penney associates in over 1700 stores.

The film, produced by Susan Wayne of Seymour Zweibel Productions, features look-alike location photography of scenes in Penney stores while the audio has actual off-the-cuff remarks made by Penney sales people and customers.

Serving as a keynote presentation to the International Convention of American Women in Radio and TV in London on April 23 was a sound and light show designed to show what people can do for people in the realm of environment and health.

Introduced by Marion Corwell of Ford Motor Co., the show was produced by Gene Barnes, of McFadden, Strauss, Eddy & Irwin; Suzanne Holeton, Mercury Newsfilm, and Susan Wayne, Gotham Film Productions.

Renowned ski film producer Roger Brown of Summit Films in Denver reports that his company is diversifying its operation to avoid being known as *only* a ski film producer. Said Brown:

"We are seriously pursuing several new markets in addition to our sponsored ski film production. We will produce a 90-minute lecture film to be released this fall. We have arranged to have many of our films sold in the educational film market. We have also organized a stock footage library, and it is being actively marketed. We hope to begin production of a full feature film next winter. We are also working on television commercials and specials."

Proof of the company's capability in other areas was indicated when Summit's Carl Rapp picked up a "Gold Camera" award in April at the U.S. Industrial Film Festival for a film entitled, *Outward Bound*, produced for Outward Bound.

For producers planning location work in Scandanavia, Fred Terselius, Karlavaegen 22, S-11431, Stockholm, Sweden offers his services as a consultant. Formerly with Tonefilm, Terselius has wide film production experience.

Overseas sales of plastic film reels and cases for Plastic Reel Corporation is now being handled by Permafilm Inc., of New York through franchised organizations in 28 countries.

There's nothing new about a film lab.

Nothing fancy. Nothing spectacular. Nothing dramatic. Nothing glamorous.

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Today, we have a complete 8mm, Super 8mm and 16mm center for motion picture duplication and preprint services.

(The man to call: Ed Schuller, General Manager. He'll be glad to discuss your print needs, arrange a tour of the lab, or send one of our salesmen to see you.)

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the screen executive

Two Appointments Made at Capital Film Laboratories

Capital Film Laboratories, Inc. has elected Colin MacFadyen to the board of directors and James D. Caron to vice president of the firm.

MacFadyen is vice president of securities for Berkshire Life. His election brings the board membership to ten.

Caron, manager of the Capital Film facility in Miami, has been in the motion picture industry since 1959, joining Capital in 1965.

MacFADYEN

CARON

Creer Is Director of AMA's Scientific Assembly Dept.

Ralph Creer, known for more than two decades for his leadership in medical communications, has been named director of the Department of Scientific Assembly for the American Medical Association.

Creer will act as secretary of the Council on Scientific Assembly, which is responsible for the scientific programs at both the Annual and Clinical Conventions of the Association.

Creer succeeds Ralph DeForest, M.D., who has been named director of the newly created Dept. of Medical Instrumentation.

Johnson Succeeds Kennan As President of SVE

Walter E. Johnson has been elected president, Society For Visual Education, Inc. (SVE), a Chicago-based operating division of Singer's Education and Training Products Group, a producer of instructional materials for schools.

Johnson succeeds John C. Kennan, who continues as a director of the company and as consultant to The Singer Company.

SVE directors, meeting at Chicago, also named Casimir V. Wejman to the post of vice president-treasurer and administration.

Berkey Photo Moves to Strengthen Management

Berkey Photo, Inc. of New York, has elected four vice presidents and two directors in a move designed to strengthen the top management group of the company.

Seymour Dunn is vice president for operations; Milton Bandklayder is vice president for finance; Harvey Berkey is vice president of consumer services and Sam Zausner is vice president for Keystone photographic products. Bandklayder and Harvey Berkey were also elected to the board of directors.

Jam Handy Organization Appoints Middlesworth

Mal Middlesworth has joined The Jam Handy Organization where his background in motion picture production, cost analysis and marketing will reportedly be used to improve performance and economy in audiovisual aids.

Middlesworth will have responsibility as unit producer on assigned projects.

Colonel Goetz Completes Defense Strategy Seminar

Colonel Jack M. Goetz of Redondo Beach, California, has completed the two-week Defense Strategy Seminar at the National War College in Washington, D.C.

The Defense Strategy Seminar, held annually since 1959, deals with the major aspects of national security.

In civilian life, Goetz is director of public relations at Consolidated Film Industries in Hollywood.

Mincom Division of 3M Names Herr General Mgr.

Robert Herr, one of a team of 3M researchers who pioneered in the development of magnetic recording tape and equipment ment nearly a quarter of a century ago, has been appointed general manager of the company's Mincom division. The division markets a broad range of recording products.

Herr succeeds R. J. Gavin as general manager. Gavin, division vice president, will continue in that capacity, devoting his efforts to long range planning.

Creatore Joins Rheem as National Sales Manager

Victor B. Creatore has joined Rheem Manufacturing Company's Califone/Roberts Division as national sales manager of its motion picture products. Creatores prime responsibility will be the marketing of Rheem's Super 8mm sound motion picture projectors, Info-Pak film cartridges, and associated equipment.

Rheem Manufacturing is an international company with 100 plants in 33 nations around the world.

Founder of Ampex Retires; Roberts Named Chairman

Alexander M. Poniatoff, founder and chairman of the board of Ampex Corporation, will retire August 25, 1970, the date of the company's annual meeting.

William E. Roberts, president and chief executive officer, will assume the chairmanship in addition to his present duties.

Poniatoff will assume a new title of Chairman Emeritus at the August meeting.

J. M. Stone, Founder of DuKane Corp. Succumbs

J. McWilliams Stone, 73, a boyhood pioneer in wireless radio who founded an electronics firm of which he was chairman, has died in St. Charles, Ill.

In 1908, when he was only 12, Stone sent his first wireless radio signal, using home-made equipment. Four years later he was licensed by the government as the second amateur radio operator in Chicago.

After holding various jobs as a wireless radio operator. Stone earned a bachelor of science degree from the old Armour Institute in 1920.

In 1922, Stone founded the Operadio Company, and renamed it the DuKane Corporation in 1951.

Reela Sight & Sound Names Hoey to N.Y. Sales Post

Edward Hoey has been named national sales representative for the New York-based Reela Sight & Sound, Inc., a subsidiary of Wometco Enterprises, Inc.

Reela Sight & Sound will initiate a complete program of standard and super 8 film services designed for industrial, business, training, and educational markets.

HOEY

RADAM

Time-Life Names Radam National Sales Manager

Sol Radam, a consultant specializing in the creation, development, and sales of television programs, has joined Time-Life Films as national sales manager.

In this new post. Radam will work with Wynn Nathan, director of sales and marketing, selling films to the networks, syndication, and regional sponsors.

Cooney Elected VP of FPA; Name Officers & Directors

George Cooney, executive vice president and general manager of EUE/Screen Gems, has been elected president of the Film Producers Association of New York for the 1970 term.

Other officers serving with Cooney will be: Charles Ticho

(Fred A. Niles Communications Centers), vice president, Irving Hecht (Cineffects), secretary, and Robert Gross (American Film Producers), treasurer.

Directors of the FPA for 1970 are: Bill Aronson (Filmways), Julie Barron (MPO), Bob Cohen (Duo), Tim Galfas (Galfas), Howard Henkin (Trio), Sam Magdoff (Elektra), Lou Muccilo (Strauss) Norman Ohrwashel (PGL) Paul Rosen (Motion) John Babb (F&B Ceco), Daniel Eisenberg (Movielab), Jack Vorisek (Reeves), Ronald Cohen (Jerome Cohen), and Sanford Greenberg (DFI), who, as retiring president, becomes a board member.

Groen Joins SOS As Assistant to President

Ronald T. Groen has joined SOS Photo-Cine-Optics, Inc., a division of F & B Ceco Industries, Inc., as assistant to the president.

Groen will be headquartered in SOS's new 40,000 square foot facility in Carlstadt, N.J.

McEneny Heads New Eastern Video Services

Philip McEneny has been named president of Eastern Video Production Services, a subsidiary of Transcommunications Corp.

Eastern Video Production Services is a video tape equipment rental facility and post production operation, with headquarters in New York City. McEneny has been with the company since its incorporation.

DeLuxe General Elects Stein Exec Vice President

Norman Stein has been elected executive vice president of DeLuxe General, Inc.

Stein, based in the New York plant, has been with DeLuxe General since 1964 and was controller at the time of his promotion.

Four Appointments at Association-Sterling

Roger Cahaney, former president of Sterling Movies, Inc., has been named executive vice president of Association-Sterling Films. Previously a division of Sterling Communications, Inc., Sterling Movies is now part of Association Films, Inc.

In other moves, Ward French has been named group vice president, sales; Vincent Capuzzi is group vice president, sponsored film services; and Shirley D. Smith is assistant to the president and executive vice president.

Exec VP, W. G. Luther of Jam Handy Succumbs

William G. Luther, executive vice president and director of The Jam Handy Organization, died May 20 in Tucson, Arizona following a short illness.

During his 45 years with Jam Handy, Luther held several executive posts, including editorial, slidefilms, production and motion picture utilization.

He had been executive vice president since August, 1965.

Around The Industry

New management appointments at Califone/Roberts include *Charles Klein*, who is now vice president—market development planning, and *M.D. "Bud" Schuster*, vice president, marketing . . . *William D. Rayer* has been named manager of advertising and sales promotion for General Electric's Photo Lamp Department . . . *Vincent H. Hunter* is retiring as director of public relations-audiovisuals for Union Pacific Railroad, after a 45 year career . . . *Tom McDermott* will head programming for RCA's video playback system, acting as staff vice president for SelectaVision . . . Producers Row, Inc. has appointed *Charles Raymond* production manager . . . *Sam Sperber* has joined MPO Videotronics, Inc. as executive producer . . . *Samuel C. Gale* will teach a motion picture production seminar to young people at the National Presbyterian Church this summer in Washington, D.C. . . . Modern Talking Picture Service has appointed *Bruce Thomas* Eastern sales manager for the sponsored film division . . . *Phil Enoch*, has joined Pinn Productions . . . *Jack Beck* has been named executive producer of Time-Life Films, a division of Time, Inc. . . . *Loretta Young* has been elected to the board of directors at Technicolor, Inc. . . . and *John Larounis* has been named Eastern sales manager for Education and Training Products, Motorola Systems Inc.

the camera eye

By O. H. Coelln

Who Speaks for the USERS of Media in Setting A-V Equipment Standards

WITH ALL THIS TALK about "consumer protection" making news on the national scene, who is protecting the interests of the producers and sponsors of audiovisual media? The specializing producer of business-educational-training films, entrusted with producing effective, resultful images for his client, is also the first to be asked "what system of projection do you recommend to reach our intended audiences?" In larger corporate entities, where an audiovisual executive is employed to answer that question for *his* management, *what kind of assurance of standards has been given to safeguard potentially very large investments in projection via Super-8, EVR (Electronic Video Recording) or EBR, VTR, etc. etc.?*

The audiovisual equipment manufacturers have been making all kinds of progress as innovations in Super 8 and cassette-type video reproducers have come out of their plants at an unprecedented rate. But, as Calvin Communications' v.p. Bill Hedden told that company's recent "Workshop" guests, "right now there are some 10 different Super 8 cartridges, none of which will operate on any other equipment. What about this for standardization?" And . . .

"Many people believed that great progress was made to correct this problem when Kodak announced its reel-to-reel enclosed cartridge, advising it would be licensed to any interested projector manufacturer. Many were elated when Fairchild introduced new projectors with this system. The tranquility was broken last October when Bell & Howell announced its own cartridge, similar to but not compatible with Kodak."

Will Super-8 systems go optical, following Technicolor's lead (and Calvin reports "a significant growth in the use of optical sound Super-8 prints for the Technicolor projector within the last six months") or will there be a large Super-8 magnetic sound industry, presaged by new magnetic sound projectors out of Kodak, Bell & Howell, Fairchild and from newcomers like A. B. Dick?

At the 25th annual meeting of the Industrial Audio-Visual Association, held in Minneapolis May 5-8, this gathering of leading corporate A-V executives, devoted considerable program time to such subjects as "The State of VTR & EBR" and "Standardization of VTR Plus Pitfalls" and well might have discussed their problems with Super-8.

The point of all this is simply that confusion which persists at a time of national economic crises is going to be extremely costly to (a) the equipment maker who won't sell uncertain prospects; (b) the producer whose clientele delays programs "waiting for the proper systems to emerge; (c) the companies which lose the benefit of audiovisual media.

Very well, here are the responsible organizations in the audiovisual industry who can and should make urgently-needed standardization decisions on behalf of their affected memberships:

1. Consumer (*user*) groups in the business field, such as the Industrial Audio-Visual Association have a vital role; education is served by the National Educational Association's Department of Audiovisual Instruction.

2. Though specializing producers suffer from the lack of a single *national* entity, the Film Producers Association of New York speaks for a very sizeable, though regional, segment of such companies.

3. The National Audio-Visual Association represents the bulk of specializing dealers and distributors of today's a-v equipment. It directorate should charge a responsible committee with this urgent work of standardization and ask for an early response.

4. The Association of Cinema Laboratories, with a majority of its lab members fretting about Super-8 standards, should join this movement with positive action.

Other groups, such as the Information

Continued on page 16

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camera eye . . .
continued

portant role to play. Let all these groups begin to give their members the facts about standards as they exist, insist that the makers of equipment, with Federal permission, unify and standardize so that the media can move forward!

Use This Guide to Much-Needed Films on Career Opportunities in the 70's

Speaking of *filmed media opportunities*, both producers and sponsors should take heed of a new guide to career opportunities for young people in the 1970's. This valuable blueprint to badly-needed, updated and current career guidance films, carries the prosaic label of "Occupational Outlook Handbook" and was published by the U. S. Department of Labor. You can obtain your copy @ $6.25, directly from the Superintendent of Documents, Washington, D. C. 20402.

Briefly reviewed, it predicts that professional occupations will grow most swiftly, with 50 per cent more jobs available in the late 70's. The need for service workers to maintain and repair autos, appliances and related fields, should increase by 40 per cent in this new decade. But semiskilled and unskilled workers face hard times with little demand in the years ahead and demand for farm workers will be decreasing to a new low point by 1980, due to increasing mechanization on the farm.

Engineering promises to be the largest professional occupation for men during the 70's; employment opportunities for accountants, especially those who are college-trained, should be excellent with a pronounced trend toward specialization, such as use of computers to prepare and analyze data.

Salesmen will have a better chance in the wholesale field with "very good opportunities" forecast for manufacturer representatives trained to handle increasingly complex technical equipment.

Study this useful handbook, apply the findings against your own company's predicted outlook, or among your clients if you are a producer.

Enlightened Corporate Citizenship; Modern's "Focus on Environment"

We expect a great company like Kodak to make important contributions which stimulate audiovisual consumer interest and we're seldom disappointed! That company's recent production of *Movies Move People*, a 25-minute 16mm sound film which helps show business the benefits of A-V communication, is going to nationwide audiences of companies and associations via Modern Talking Picture Service libraries in 28 cities.

Covering the range of communications' problems from sales, to training to image building, *Movies Move People* has segments showing how films can give us both *facts* (demonstration) *and feelings*. Subjects cover "selling" ideas, sales motivation, animation, in-plant training, corporate image, conservation and human relations.

And while we're commending good corporate citizenship, kudos are also due Modern for one of the country's finest, most-needed film programs. Appropriately titled "Focus on Environment" this distribution company's television division, Modern TV, has brought together a listing of ten 16mm films, all sponsored by American industry. Offered for public service showing to both commercial and educational television stations, the titles and sponsors are worth special further note:

Air, Water and Industry (22 min., color, Dow Chemical Company); *All the Difference* (20 min., color, Eastman Kodak Company); *The Trouble With Trash* (28 min., color, Caterpillar Tractor Company); *Water* (27 min., color, Morton Salt Company); *In Quest of Cleaner Air & Water* (4½ min., color, American Iron & Steel Institute); *Living With Today's Water* (27 min., color, Water Refining Company); *The Answer is Clear* (14 min., color, Detroit Diesel Engine Division, General Motors Corporation); *To Clear the Air* (22 min., color, American Petroleum Institute); *Wild Rivers* (28 min., color, Humble Oil & Refining Company); and *Pure Water & Public Health* (28 min., Cast Iron Pipe Research Association).

Many of these films will also be available to schools and adult community groups for current or future use. Add a star to Kodak's cluster for *All the Difference* as this challenging film compares the beautiful land described by Walt Whitman, Robert Frost and others (whose words are heard on the soundtrack) with today's polluted environment.

And we can't conclude this item without reminding our readers that ONE producer (Stuart Finley of Falls Church, Virginia), has made what we consider to be the nation's finest single contribution of films on air and water pollution within the past decade. Stu Finley's latest, *The Little Rivers*, produced for the Water Resources Division of the New York State Department of Conservation, started as a single documentary film and wound up by performing 12 individual functions: the 20-minute picture, plus a slide show for more technical data; three sets of color TV spots; coordination of a TV special; organization of a display; preparing maps and visuals; creating a monthly news-letter; providing a press release service; providing black & white still coverage; shooting color stills; setting up film distribution; and consultation on water resources.

Now that's *total capability;* and as Stu has said in print, "the payoff will be several years from now when the Erie-Niagara Region around Buffalo develops its system of water resource facilities."

What producer among you isn't capable of thinking out and meeting *similar needs* among the vast numbers of industrial, governmental and community groups who need such total programs of information?

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IFPA JOURNAL

INFORMATION FILM PRODUCERS OF AMERICA, INC.

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First Regional Board Meeting Held

A milestone in IFPA's history occurred on Saturday, June 13, when members of the National Board of Directors held a regional meeting outside the Los Angeles area on the opposite side of the country. The evening before, the Washington Chapter hosted a cocktail hour, followed by a dinner at the Prince George Motor Hotel in Marlow Heights, a suburb of Washington on the Maryland side.

The meeting was held aboard Vice President Art Rescher's sailing yatch "Contessa" underway on Chesapeake Bay. Attendees were President Bob Montague, Vice President Art Rescher, Board of Governors Chairman Bob Scott, Washington Chapter Simms Howell, and Past Vice Chairman Jon Stokes. Other guests aboard were Mrs. Bob (Eleanor) Montague and grandson, Dennis Duchene, Mrs. Jon (Dorothy) Stokes and Miss Traudi Pawlick, hostess and First Mate. Skipper (most of the time) was young Denis who was practically glued to the tiller out and back on the four hour trip. Although rather informal, the agenda was followed closely and commenced with the approval of Jackie Stillwell's minutes of the last meeting. Financial Vice President Philip Neuhauser's financial report was circulated and discussed. After approval, a vote of confidence was given Phil for his excellent report and for the smooth transition achieved to the office first held by Jack Meakin who resigned for reasons of health. Other reports from board officers followed, including Editorial Vice President Chuck Mae Crone's status report on the next Newsletter. A resolution was passed to give a commendation for the fine job on this year's publications. Several matters of important business followed including the petition in hand for a San Jose chapter, and the progress of plans for the National Conference and Trade Show to be held this November in Newport Beach, California. Long range planning ideas were presented by Bob Scott, Jon Stokes and Montague. IFPA is thinking ahead as far as the year 1976! How about that for progress!

This meeting was another realization of the hopes President Montague expressed during his candidacy for office, that "to be truly national we must bring meetings and seminars to all quarters of the nation. North South and East as well as West." The July 10-11 board meeting and all day seminar in Dallas, Texas will be another milestone and regional affair. The next April we'll be at Photo Expo '71 in Chicago, with a conference, technical sessions and a display at the Trade Show Professional Society area. Exciting? You bet! We're gaining that important recognition bit by bit. Our profession is maturing and our society participating.

"Cindy" Also for TV This Year

Members and non-members alike have been awaiting the "Call for Films" in the 1970 IFPA "Cindy" Awards, and here it is! The competition is now open and will close on August 15th. Last year the entrants were divided into groups so as to be competing with others on the same organizational level. A total of 48 "Cindys" were presented at the Awards Banquet held during the IFPA National Conference in San Francisco. This year, the 11th consecutive Conference, Trade Show, and Film Awards, another category has been added to the competition: Video Tape for Information." IFPA President Bob Montague suggested to the Board of Directors and to Jerry Oliver, competition chairman, that recognition should be made to those in our industry who communicate, motivate, and inform using the electronic image and sound. "We, as traditional filmmakers, are excited and intrigued by this new medium, and are aware of the tremendous impact of video tape and television. We must combine our skills as professional information specialists with the latest tools of effective communication. The 'moving mediums' cannot be separated."

This year the awards will be presented during the IFPA 11th Annual National Conference and AVCOM Trade Show, November 4-7 at the Newporter Inn, Newport Beach, California. In addition to the 54 gold and silver "Cindys," there is the Jay Gordon Award to an individual who has contributed to the betterment of Information Films; the E. C. Keefer Award to a film unit for professionalism; and the Keefer Memorial Scholarship to a student filmmaker. Student films and achievements are judged by a special committee of professionals, educators, and young people themselves.

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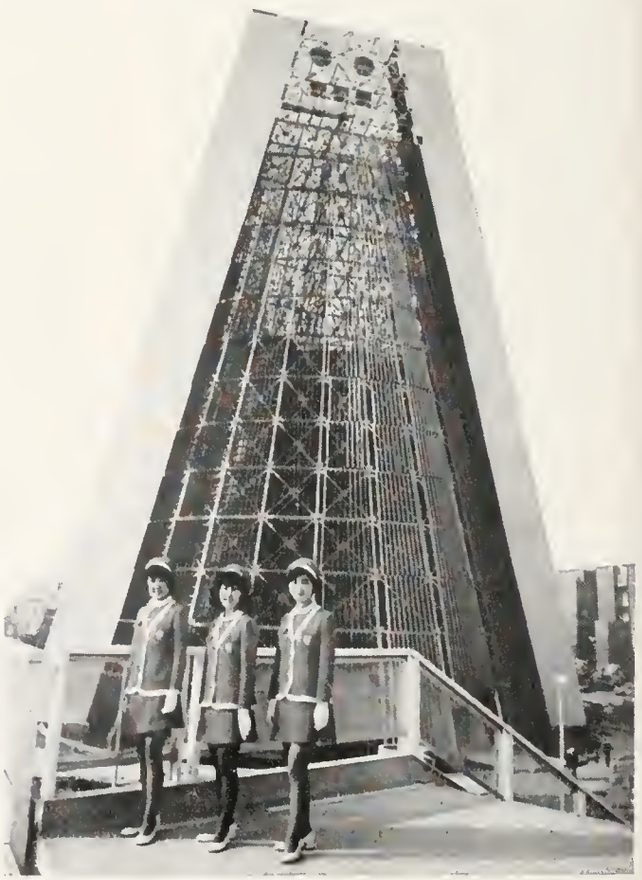
Striking Pavilions at Osaka's Expo '70



AUDIOVISUALS AT OSAKA

Audiovisuals are in more and better use at the Osaka World's Fair than any world exposition since Montreal, according to Will Szabo, who was consulting on his seventh world's fair in Japan.

By WILL SZABO
Will Szabo Associates

"BAN PAKU" is the way the Japanese refer to Expo 70. Freely translated, it means "all around the world exposition." They say it with a feeling of pride and a little laugh added and this is in fact, what the fair really is; a place to see the best all the nations of the world have to offer and a place to have fun.

Inherent in the central theme of the Exposition, Progress and Harmony for Mankind, is the concept that progress should not be measured in terms of technological advancement alone. Well being for mankind involves a harmonious relationship among technology, nature and people. This philosophy has been carried out in all pavilions with the result that Expo 70 appears more gay and festive than its predecessors. No doubt the fact that the Festivals connected with religious or national holidays in Japan have deeper significance than in the west, adds to the overall sense of festivity on the fair site.

For a western person visiting the fair the greatest problem is language. Perhaps for this reason there is a greater dependence on audiovisual communication at this fair than any previous World Exposition. Among the more than a hundred pavilions there is hardly a single one that does not have some form of film, slide or sound presentation and the larger exhibits all have major film or sound shows. As in the past, some are modest in their productions, some are deficient technically, but many are superb. There are innovations which truly advance the state of the art while others apply the technology introduced at earlier fairs with varying degrees of success. Certainly Expo 70 is a mecca for both the artist and the technician working in the field of audiovisual communications.

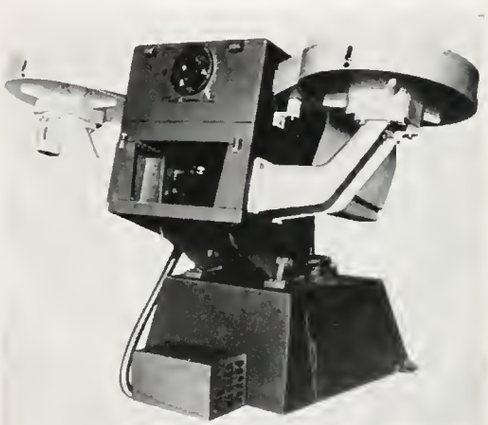
The official Guidebook lists 128 Pavilions exclusive of the concessions and the facilities at Expoland. I saw them all from the gondola which traverses the fairgrounds. In the time I had to cover the films and audiovisual shows for BUSINESS SCREEN, I saw 25 major A-V exhibits and probably a hundred more projected images. Still this must be an abbreviated report because in five days of concentrated viewing I must have missed some good shows. What I did see leads me to urge everyone who is seriously involved in films or audiovisual productions to try to get to Expo 70.

Inevitably, one is asked to make a comparison between Montreal's Expo 67 and Osaka's '70. If I were forced to make a choice, I would choose Montreal but it would be a biased opinion. I was associated with Expo 67 for two years and was professionally involved in the planning and execution of most of the major shows. Here at Osaka I can only report as a trained observer on a one-time basis. At Expo 67 the major innovations were considered by most reporters to be Labyrinth, Czechoslovakia's Polyvision and diapolyecran, Ontario's *A Place to Stand*, CP-Cominco's *We Are Young*, C-I-L *Kaleidoscope*, Disney's *Circlevision* and the Theme Pavilions, especially *Polar Regions* and *Resources for Man*. The "sleepers" at Montreal were the delightful film by the Hubleys in Community and the beautiful *My Garden Japan* at the UN Pavilion.

At Osaka there is nothing comparable to Labyrinth as such, but the team of Kroiter, Britten and Low, who created the films for Labyrinth have created an even more wonderful cinematic experience for the Fuji Group. The titleless film, referred to by the producers as *Tiger Baby*, is a most sensitive treatment of the people of the world, filled with its beauty and its squalor, its pathos and its humor. Japanese filmmaker Ichiikowa joined the Canadian group and his contribution is evident in the spirit of universality which pervades the film masterpiece. Filmed and projected in a new 15 sprocket 70mm horizontal format, called I MAX, (the film image is three times the standard 70mm release print) and projected onto a huge screen using a rolling loop mechanism and 25KW lamp, the image is superb, quite unlike anything achieved heretofore in the cinema. Complementing the film, the interior of the gigantic pavilion is filled with slide images, from 28 projectors, and by a surround multi-channel sound track that completely absorbs the viewer in its sonority. Surely, it is destined to bring encomium from all the filmmakers of the world!

Chris Chappman has again made an excellent film for the Ontario Pavilion. Using the multiple image and moving matte techniques he introduced in Montreal, the *Ontario* moves at a fantastic pace to a magnificent climax, a sustained aerial view of Niagara Falls. Chappman's associate, Barry Gordon, has made for the State of Washington a very lovely film using D-150. In it he has also used the multiple image technique, albeit more sparingly, to accent, detail and amplify the more general scenes of the film. In doing so, he has created an extremely effective medium for communication in a most artistic manner.

Unfortunately, Francis Thompson's genius is absent from Ban Paku. There is a delightful three screen film in the Rainbow



Astrorama projector (above) and unit camera used to film the presentations for the Astrorama shows.

Editor's Note: Will Szabo wrote this article while serving as audiovisual consultant to the United States Pavilion at Expo '70 in Osaka. It is the seventh world's fair he has visited since Chicago's "Century of Progress" in 1933 and the fifth on which he has worked as a designer of motion picture and audiovisual presentation systems. His past credits include: the Confluence Theatre, U.S. Pavilion, Hemisfair '68; CP-Cominco, C-I-L, UN and Theme Pavilions, Expo '67; and AT&T, GM, Kodak, Johnson Wax, General Cigar, United Air Lines Travellers and Ireland Pavilions, New York '64-65.

audiovisuals at Osaka . . .

continued

Pavilion by Zenzo Matsuyama which reminded me so much of Thompson's *To Be Alive*. Entitled *From Wind, Light and Mud*, the film truly captures the spirit of Japan and the Japanese.

The camera work, processing and projection are impecable and the capabilities of Eastman color have been used in a most exciting way. There is a scene taken at twilight of shimmering water with greens and golds that are quite out of this world. And in a succeeding sequence of classical Japanese dancing, shot against a black background, the images seem virtually to leave the screen, they are so real! (It will also dispel the myth that color film cannot yield a truly black black).

Nor is Marley Markson, who created *Kaleidoscope* represented in Osaka. But the technique of using mirrors to expand the impact of cine images is dramatically evident in the Mitsubishi Pavilion. Called the Hori-Mirror Screen, two opposing walls are projected upon whilst the remaining walls, ceiling and floor are mirrored. The visitor is transported thru this chamber on a moving walkway and the effect is one of complete immersion in the picture. It is to the producers' credit that they used subjects which are most appropriate for the medium, the Raging Sea in one and the Volcanic Eruption in another.

Although Disney's *Circlevision* is absent too, there are several pavilions which feature 360° surround. At the Toshiba Pavilion nine screens are used for the full circle, but shooting was done with only three cameras sync'd. Thus the medium is actually 3 x 3 images and sometimes all nine screens are used singly. An innovation, however, is the seating (rather than standing), which is formed in concentric circles around the periphery of the theater; and a very nice idea, the whole seating area is rotated. The production is very fine and on the whole quite pleasing.

A true innovation in total visual impact is the Midori-Kai Pavilion's *Astrorama*. Using five projectors with 8 perforation 70mm film run horizontally, the projected image fills 133° of a spherical dome 100 feet in diameter! Although technically, the specially constructed screen surface has not completely eliminated cross illumination and wash out, and although the five 5KW lamps do not provide enough lumens, film producer Osamu Yamada has used his medium to create some astonishing and beautiful effects.

Perhaps the most exciting pavilion for the audiovisual producer who has dreamed of a "total experience" is the Netherlands pavilion, where fifteen 35mm film loops, ten slide projectors and a magnificent building combine to place an image before the visitor wherever he may look. Jan Vrijman, who produces both documentary and feature films in Holland, says the concept came to him after visiting Paradiso, a hippy joint in Amsterdam, where the young people short on funds but long on talent, were creating fascinating and meaningful experiences using audiovisual techniques. If such excellent results were obtainable by amateurs, surely the professional could do even more. Now the Netherlands pavilion has done it!

Screen of the Astrorama dome while not in use.

One of the striking scenes from "Birth" running in the Astrorama dome for visitors to the World's Fair in Osaka.

The scenario is simple: create an understandable image of contemporary Holland, not the nation of windmills and wooden shoes, but the real nation of robust, industrious and concerned people. Scenes ranging from tender love making in a wheat field to roaring industrial complexes occur in synchronism throughout the three stories of the pavilion to the accompaniment of an eight channel stereo sound track. One is enveloped with sound and images while riding escalators, while walking or when just standing still. What is most unique about this multiple screen production is the fact that the producer was not only concerned with image content and story line; in addition he became concerned with vertical and horizontal spaces in an architectural sense. It is a tribute to his genius that he was able to communicate these needs to the architects, Prof. J. B. Bakema, Dr. C. Weber, Dr. M. Murata and to the technical director, P. G. van der Kleut. Indeed they are co-producers of a truly "total experience."

There are no less than forty-five films running in the U.S.S.R. Pavilion. Using both front and rear projection in ambient light situations, excellent image quality is obtained from xenon lamps up to 10KW and for two large screen presentations 300 ampere arcs are used. Of special interest to the professional filmmaker is the first showing outside of the Soviet Union of the Varioscopic 70mm film format which was reported to the SMPTE by Dr. V. G. Komar in 1968 and 1969. Using double height, 10 perforation, 70mm film, the system affords the film director the choice of square, rectangular vertical, rectangular horizontal or as many as ten picture elements on a square screen. The film, *Youth* is produced in Varioscopy and is shown on a screen about 40 feet on edge. *Earth and Sky*, also in varioscope is shown on a diamond-shaped screen almost ninety feet high. Using both horizontal and vertical editing, a dynamism is given the film, which is quite effective. An unusual use of multiscreens is employed for the film, *Leniniana*, which is actually three separate documentaries relating to Lenin's life. Using a single large screen, which greets the visitor as he enters the pavilion, six additional screens are located at the periphery of the large room. Here the film elements are tied together architecturally by the circular shape of the room and the exhibits which compliment the films' stories.

There is stereoscopic film and filmstrip at the Soviet Pavilion too. In a most comfortable theater *Russian Sketches* is shown on a lenticular screen using the 70mm system, Stereo-70. The system requires no glasses and after one adjusts to viewing from an optimum position, the 3-D image literally comes alive with depth in front, as well as to the rear of the screen plane. It is worth noting that in the Soviet pavilion, as well as in most European pavilions, 35mm film

is used even when the screen is as small as one meter. The resulting high quality, monitored by the All Union Cinema and Photo Research Institute, NIKFI, does justice to the artistry of the Russian filmmakers.

Canada's pavilion, which is one of the most striking on the outside, is all audiovisual on the inside. As at Expo 67, the creativity and technical excellence of the Canadian Film Board is in evidence. Consisting of three semi-sit down theaters, the first shows Rex Tasker's *The Land*, an imaginative documentary, on a novel triangular screen. Next there is a large lightboard, consisting of some 1500 2" x 2" luminescent panels on which a humorous animated picture is played. The photo diodes, which control the light panel are activated by a 35mm animated motion picture projected onto a matrix which simulates the lighting elements. The last chamber is a happy "way out" show combining films, lighting and graphics for a joyous ride through Canada on the psychedelic bus. From the mirrored walls of its exterior to the graciousness and happiness of its interior, the Canadian pavilion is a marvelous example of audiovisual technology and artistry.

Use of audiovisuals at the US Pavilion is very modest, consisting of four rear projected films of sporting events which compliment a larger exhibit of American sports equipment and artifacts. Two additional films, shown side-by-side on eleven foot wide screens, are of interest because they were commissioned by the Los Angeles County museum and created by the popular American artist Roy Lichtenstein. The films are silent and repeat every 22 seconds.

There are other unusual films at Expo 70. At the Japan pavilion there is an eight screen production, four wide by two high, which spans 157 feet and is fifty feet high.

In the Theme Pavilion there is a "sleeper," a slide show consisting of a square room, each wall of which contains fifty triangular shaped images. The photography is superb, the projection excellent and the editing again reflects the delicacy and artistry of Japanese aesthetics. It is called the *Screen of Transition*.

At the Automobile Pavilion a spoof on science fiction thrillers is played on four screens, three abreast and a central one above. Clever use of speed-up photography and process shots plus the use of the top screen for elongated vertical motion by producer Hirosii Tesigawara has made the movie *A 240 Hour Day* the comedy highlight of the Fair. At the Gas pavilion, where the entire show is dedicated to fun and laughter, there is another four screen production. There the audience is divided into two groups seated facing each other, separated by a screen on the floor. Two more screens are erected vertically at the ends of the floor screen and a fourth screen is lowered from the ceiling for special sequences. It is a zany film with lots of zip, but the position of the screens makes the images too distorted for comfort.

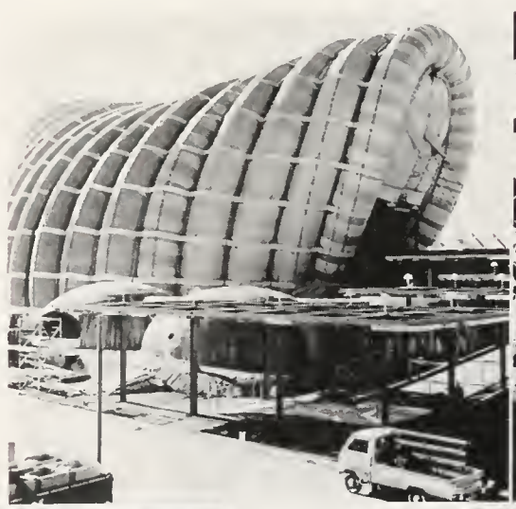
In the French Pavilion filmed faces are projected upon white plaster sculptures with the result an unusual 3-D effect. In Mitzubishi a fish swims in the air above ones head, the "screen" being a curtain of smoke. In the same pavilion, images are projected on the surface of a sphere (from the inside) using a 2mm lens with 230° coverage!

Of the more conventional theater type presentations, the film made by John and Faith Hubley for the IBM Pavilion is a gem. Netherlands has a 70mm movie entitled *Skies Over Holland*, which is about as perfectly projected as any film could be.

A report on Expo 70 would not be complete without a special comment on the sound systems used with films and some special non-film shows which use sound in a unique and exciting way. First, the use of multiple speakers, in terms of hundreds, is an innovation. There are 525 in the Astrorama dome fed from an eleven channel sound system. In the Stockhausen theater of the German Pavilion, there are 70 speakers arrayed in seven tiers and ten rows. These are fed by seven mike channels, eight channel tape, an electronic synthesizer and can be patched up in what seems to be an infinite matrix. A panning control, said to contain over a thousand transistors, permits smooth transition around the ten vertical channels.

At the Pepsi Pavilion there are over three hundred speakers and thirty-seven channels of sound. The psychedelic show produced by Experiments in Art & Technology, provides modern musicologists and audio engineers with an almost inexhaustable combination of sound experiences. The Steel Pavilion also has a sound and light show. In the walls are three hundred speakers in addition to which another half hundred are suspended from cables so that they can be raised or lowered to suit the program's requirements. Internationally famous composers have been commissioned to score the music for most of the films and there is much good music to be heard everywhere.

The Japan World Exposition has much to offer to all its visitors. None could be more fulfilled than those who come to see the best the world has to offer in the field of cinema and audiovisual arts. •



Unusual design of the Fuji Group pavilion (right) uses the curved inside roof and walls for unique audiovisual effect.

Fourth scene of the Smoke Show (left) in the Rainbow Tower has huge images of Adam and Eve emerge from the wall as the audience (below) is enveloped in the harmless smoke emerging from the floor and ceiling.

The Creative Challenge of "Harmony of Nature and Man"

One of the attractions drawing large crowds at Expo '70 is the Dimension 150 production of "Harmony of Nature and Man" in the Washington State Pavilion. Here is the producer's own story of how it evolved.

By ROGER TILTON
Roger Tilton Films
San Diega, Calif.

EVER SINCE EXPO '67, in Montreal, Canada, dazzling audio-visual experiences have become *de rigeur* contestants for the attention of jaded fairgoers. We knew we had a problem from the moment we started to create a motion picture for the Washington State Pavilion at Expo '70, in Osaka, Japan.

Production times on Expo films have increased from one year to two and in some cases, even three years. Budgets for these extravagant productions soar into the millions, with whole new screen processes being designed from the ground up to provide increasingly more sophisticated presentation techniques. From theater architecture and environmental design, to the creation of unique new projection systems never before used, Expo '70 would become the latest showcase for leading edge developments in motion picture technique. Our job was to make a film which could compete on a par with the premiere productions of many nations, an awesome challenge at best. It seems ridiculous, but we were restricted to a meager budget of less than $250,000. Due to late approval of funds, we had a scant nine months, with no margin for error, to carry the project through from script to screen. These then were the rules of the game. Our job was to find a creative solution to many stimulating problems.

Roger Tierney Associates, Inc., designers and producers of both the Washington State Pavilion and its internal exhibits, including the film production, wisely elected to confine themselves to the best projection system which can be obtained on an "off-the-shelf" basis: Dimension 150. This process, which was developed by Dr. Richard Vetter and his partner Carl Williams, uses a curved 120° screen with a brilliant, sharp, and undistorted picture.

Six track stereo sound makes this the ultimate in wide screen theatrical projection sypstems. Roger Tierney's talented designer, Gregory Gordon, planned the entire Washington State Pavilion around Dimension 150 projection specifications. To accommodate the maximum number of visitors in a day, viewers were to stand for each showing. A simple mathematical computation led to the conclusion that twelve minutes would be alloted as the running time for the film, which would be recycled as fast as the audience in the theater could be changed. Our assignment was to conceive and execute what would go on the screen, a film on the State of Washington to be entitled *Harmony of Nature and Man.*

To the writer who had to sit down at a typewriter and fill many empty pages with a blueprint for action, the theme expressed by the title struck a responsive chord. Washington is one state where man does indeed live in close harmony with his natural environment. From the fog-shrouded beaches of the Olympic Peninsula to the snow-capped Cascade Mountains and the wheat fields of Eastern Washington, opportunities abound here to demonstrate man's dependency on nature. Rich in Indian lore, the home of lumbermen and salmon fishermen, campers, and sportsmen, Washington brings its inhabitants close to the great bays, rivers, forests, and mountains of the Pacific Northwest. The State of Washington is so rich in potential material for a film that, from a content point of view, our script was threatened by too much of a good thing.

Initial content outlines listed as many as three hundred salient points about the State which someone wanted to see in the film. Like a broken string of pearls, these "information bits" had no intrinsic continuity and told no story.

Moreover, we were acutely aware that a film on the State of Washington could readily become "just another travelogue". To the cosmopolitan tastes of a fairgoing audience, this would be tantamount to death.

One of the creative handles which helped us to unlock the secret of the film was inspired by Mies VanDer Rohe's famous dictum "Less is more". In contemplating the primary audience, most of which would be Japanese, we felt that *simplicity* — the austere beauty of a Japanese print — might win more hearts than the loud razzle-dazzle of a typically Occidental extravaganza. A simple approach was also indicated by our limitations in time and budget.

Since we knew of the Japanese affinity for nature, we elected to make the most out of the environmental simulation capabilities of the Dimension 150 process. As in Cinerama, peripheral vision photography and full surround sound can be utilized to give the viewer the sensation that he is actually participating in the scenes before him. To heighten this sense of viewer involvement, we used ultrawide angle lenses and a camera which never stopped moving. The viewer is transported through forests, and rides on logging trucks. A converted B-26 was used to cover vast stretches of eye-filling terrain. Salmon boats, monorails, elevators, and even outboard motorboats became moving camera platforms to increase the viewer's kinesthetic involvement in the scene before him. So far, so good, only now we were confronted by a new dilemma: viewer involvement hinges on ample time to sense and react to the spatial stimuli of each scene. For a twelve minute film we could only use between twenty four and forty eight scenes lasting between fifteen and thirty seconds, hardly enough time to cover the three hundred odd points which were desirable.

We tackled the problem with two solutions. First, we attempted to distill many possible scenes into one archetypal image which would symbolize, rather than catalogue, major features of the State. For example, the many majestic mountains of Washington became, for us, one great mountain: Mt. Rainier. Countless facets of the logging industry were epitomized in the felling of one great tree and its subsequent trip to the saw mill. One typical family with its hobbies and its home came to stand for all the people who live in Washington. One lone house on a limitless prairie speaks for all the farms of Eastern Washington. One painter, one sculptor, one schoolbus, had to represent the arts and education for all of this exciting state. So effective do these solitary symbols become that, in the finished film they have no trouble in carrying the message for which they were selected.

Our second solution to the problem of covering a lot of content territory in a short amount of time was to double and triple our images by inserting smaller "flying" scenes into the larger moving background scenes.

The technical aspects of this process merit detailed explanation. Director of Photography Barry O. Gordon composed each scene with a view to its later use in the multi-image technique. Since only a portion of each 70mm frame would be used by the insert scenes these were filmed in straight 35mm. On completion of photography, Barry Gordon put on his editor's cap and, with the Director's storyboard as a guide, proceeded to lay out on a grid pattern the precise size, shape and position of each smaller rectangle within the larger frame. The accompanying illustrations show how this was accomplished. As each section of the film was edited, it was turned over to Don Weed, of Film Effects of Hollywood, to optically composite these multi images onto one single piece of 65mm color negative. This was accomplished by using male and female holdback mattes which were produced on the only optical printers in America capable of doing this type of work.

With the picture portions of our film completed we had about six weeks left in which to build our six-track stereo soundtrack. To make our film bilingual, we employed the device of an American girl guide, speaking English, and a Japanese male tourist speaking Japanese, as protagonists who could converse in both languages. While our picture celebrates the specific beauties of Washington State, our two conversationalists reflect on the broader aspects of man's dependency on his ecological environment. Indian beliefs in nature as our mother, and the need to replenish our streams and our forests with fish and tree seedlings, provided a positive "message" for the film which, we hoped, would lift it out of the ordinary travelogue class.

Our composer, Elmer Bernstein, used a small orchestra to create a large sound. Each section of the film was carefully designed to fit a specific musical "mood" — heroic, intimate, childlike, upbeat. The broken "pearls" of information were strung together on the musical rhythms of each sequence. The music, together with a rich sound effects track, was recorded in six track stereo to achieve the maximum surround effect.

Response to the film at Osaka has been gratifying. The largely Japanese audience appreciates the quiet unassuming simplicity of the film. Its brevity is an asset, where other competing exhibits demand too much viewer time. Perhaps the greatest evidence of having achieved our desired result was the comment of one Japanese visitor who exclaimed, "Why, Washington is just like Japan!"

Concerto for NPR and Orchestra

Shooting a hundred-man symphony orchestra that is getting paid by the hour, you obviously need to use multiple cameras, arrange to stagger the film runouts and hope to avoid retakes.

For the Bell Telephone Hour "Sounds and Sights of Chicago," Director of Photography Andrew Costikyan used three NPRs to cover the Chicago Symphony in a special concert for the show.

Two of the cameras were placed in the audience for wide-angle shots of the whole orchestra, for cutaways of the audience and for telephoto closeups of the players and the conductor.

But the director needed some shots of the conductor from the players' point of view, and some wider angle closeups of the players themselves, to provide the feel of being right in the orchestra.

So Mr. Costikyan put on white tie and tails, and sat right in the orchestra with an NPR. This meant that, for the other two cameras, he was right in the shot!

But the NPR is an unobtrusive camera, so it worked. If you saw the show on NBC-TV, did you notice that one of the performers was playing an NPR?

Andrew Costikyan is the man holding th N

eclair

For an NPR brochure, write Eclair Corp. at 7262 Melrose Avenue, Los Angeles, Calif. 90046; or at 73 S. Central Avenue, Valley Stream, New York 11580. Eclair International: Paris 2e, France.

il this photograph. He is a member of the IATSE Chicago local 666 and has been a first cameraman for 22 years.

CALTEX ON FILM ...
... From (To) the Ends of the Earth

By Dr. ARTHUR A. DELANEY
Garden City (N.Y.)
Public Schools

For more than 15 years, Caltex Corporation has relied on a farsighted and effective film program to tell its story. In the process it has established a solid worldwide corporate image, earned world renown and served millions of viewers.

MANY AMERICANS have heard of the Caltex Petroleum Corporation. Yet, the majority of Americans have never purchased a Caltex product! And, the company's emblem is not to be seen on a service station or an oil tank truck in the United States — or indeed even in the whole Western Hemisphere!

Caltex is an international petroleum corporation operating in more than sixty countries within the Eastern Hemisphere. It *is*, however, an American-owned enterprise which explores for, purchases, transports, refines, and markets petroleum on behalf of Standard Oil Co. of California and Texaco Inc. Thus, those Americans who have purchased Caltex products or who have viewed its operations have done so while traveling on the other side of the globe. The Caltex emblem is a familiar one to BUSINESS SCREEN readers because they have seen it depicted somewhere in thirty-seven outstanding motion pictures produced as a public service by this corporate giant. So, while the Caltex people will be quick to deny it, their company is also in the motion picture business!

The production of motion pictures by American corporations whose primary industrial concern is anything but cinematography has long been accepted by patrons of sponsored films. Schools, churches, libraries and civic groups have used sponsored films to advantage for years. Although such films are not strictly commercial in either a Hollywood or advertising concept, they are not produced for purely altrustic purposes, either. As an international corporation, Caltex realizes that we all live in a highly complex, interdependent world. It knows that a better understanding of each other's culture, geography, economy, and national aspirations helps still the often stormy waters of world ignorance, hate, and envy. What helps to improve international relations, promote world stability, and foster mutual respect among nations is good for mankind: it is also good for business!

Series is Born

Thus, fourteen years ago the public relations department at Caltex embarked on what has become a continuing film series designed to promote international understanding and good will between the nations with which the company trades. It is with pride that the Caltex people have come to look upon this endeavor as a corporate duty. To be sure, each production is also designed to promote Caltex's relations with the local government of the country depicted in the film.

More than 10,000 prints have been placed in worldwide distribution, and today the series is viewed by an estimated 25 million people *per year*. Of the total thirty-seven motion pictures produced by Caltex, twenty-one are in current circulation. These are *Permanent Way* (East Africa), *Pearl of the Gulf* (Bahrain), *Oil Across Sumatra*, *The New Zealanders*, *The New India*, *Mystery of the Mounds*, (Bahrain), *Men, Ships, and Oil* (Transportation), *Land of Endeavor* (South Africa), *The Green Islands* (Indonesia), *Art Heritage* (New York's Metropolitan Museum of Art), *African Journey*, *African Heritage*, *Voyage of Discovery* (Philippines), *Three Brothers* (Indonesia), *Nile — The Creator*, *Treasures of Thailand*, *The Promise of Pakistan*, *Japan — The Beautiful*, *Hong Kong Horizons*, *Faces of Australia*, *Korean Spring*.

Production Patterns

The content of all Caltex films is based upon a predetermined theme, designed to capture the spirit or the national character of the country depicted. Prior to production, the corporation carefully investigates the mores, folkways, customs, and traditions to be presented in the projected film. This is done by consulting with cultural representatives of the country and acknowledged authorities in the subject area included in the film. Early obsolescence is avoided by tailoring film content to avoid topical references that would soon become dated. Thus, many years after production, prints are still being distributed and their meaning appreciated by new audiences.

In most cases, Caltex films have been written, photographed (usually in 35mm), and edited by top-quality, professional studios. Nearly all production units are based abroad, and release prints in both 35mm and 16mm are prepared in London by Sound Services, Limited. The well-known firm of Film Counselors, Inc. has assisted Caltex in the technical production aspects of the film series since its inception.

Original prints are recorded in English and other widely used languages. In addition to Western languages, local esoteric tongues and dialects are frequently dubbed in subsequent to production on magnastriping. Up to a dozen different language versions of a single title have been produced and the popular *Art Heritage* film has even reached audiences that speak twenty different languages! The sound track of *Treasures of Thailand* is recorded not only in native Thai, but also in the more universal English, French, Dutch, Danish, Norwegian, and Swedish.

Also fostering authenticity and the corporation's good-neighbor policy is its frequent use of local producers, directors, and on-location production units. And, as might be expected, well-known local musicians often contribute original scores to the musical background of Caltex films, conveying a distinct national character and flavor. When the final sound track is recorded, it is sometimes a local symphonic group that has been engaged to play it.

In order to maintain worldwide acceptance of its films, Caltex insists on first-class productions. Amateurism, while sometimes refreshing, is strictly eschewed by Caltex. On more than one occasion the Caltex people have been known to scrap an entire production and to start again from scratch simply because the final product either did not measure up to its high norms, or because local advisors felt it did not meet mutually agreed upon standards of excellence. Consequently, the International Film Series has been praised by millions of "ordinary" viewers — as well as by a King (of Denmark)!

Unobtrusive Commercials

Viewers of free films — especially educational audiences — are quick and vociferous in pointing out the obvious commercialism contained in many sponsored teaching films. Frequently, such criticism is not without merit. On the other hand, half-hour full-length color and sound motion pictures are expensive to produce. It would be a totally insensitive viewer, indeed, who would not concede that sponsors are entitled to include *some* identifying message in the films they provide gratis. If such sequences are produced in good taste, are appropriately related to the subject matter conveyed by the film, and do not blatantly consume too much footage, no audience resentment should be directed toward the sponsoring company.

Caltex productions maintains a proper balance. Footage is incorporated in all Caltex films to convey an image of the company as a major worldwide corporation having substantial interests in a wide variety of locations. The

Caltex label is discreetly stamped on each motion picture; there is no doubt left in the viewer's mind as to who produces a Caltex public service film. However, the commercial "message" in no way interrupts the narration. Indeed, no verbal mention is even made of Caltex or its products. The corporate message is tastefully conveyed through the skillfully integrated use of brand "visuals" (e.g., the camera pans past the Caltex emblem on a service station in Hong Kong or a Caltex tank truck is seen moving along the boat basin at Sydney Harbour). These visuals — and they are few — fall— naturally within the context of the film story. After all, most Caltex films are made about the milieu which the company serves. Finally, at the end of each production is a nineteen-second title credit which gives an overview of Caltex's Eastern Hemisphere operations.

Distribution

A quality production devoid of overt commercialism is but one key to the wide acceptance the Caltex International Film Series has received around the world. A second key is the rather extensive and somewhat unique film distribution arrangements Caltex has developed over the years. So important is the series as a unifier of local overseas programs, it has gradually evolved into a cornerstone of the Caltex public relations effort.

The logistics of Caltex's film distribution is multi-faceted. It has incorporated aspects of every distribution-retrieval system devised. Free-loan Caltex films have been ordered and quickly delivered on the basis of a simple telephone call. They have also traveled by dog sled to be shown in snow-bound huts above the Arctic Circle, and they have been moved across desert wastes on camel-back.

Through arrangements developed over the years, Caltex can place a new film before a public of fifteen to twenty-five million people, an audience which is sometimes greater than the population of the country portrayed. Part of this distribution is arranged by Caltex affiliates, who make prints available to schools, tourist organizations, resort areas, industrial consumers, and television stations and networks (including state-owned TV). An additional aspect of Caltex's film distribution is its arrangements for televising each new film release throughout the U.S. to some four to five million Americans a year, and to offer the film to various social, travel and resort groups, and to schools within the United States. Clubs, civic groups, and educational institutions within the country can obtain Caltex films on a free-loan basis by contacting Association-Sterling Films, Inc., 600 Madison Ave., New York, N.Y. 10022.

In addition to free-loan prints, films are made available for sale to responsible groups, usually at $150 per 16mm print plus freight charges from London. All inquiries regarding the purchase of prints should be directed to the Public Relations Department of Caltex Petroleum Corporation at 380 Madison Avenue, New York, N.Y. 10017. All 35mm trims and out-takes from recent titles are inventoried and stored at Sound Services, Limited in London, and duplicate negatives are available at normal charges for such material by contacting this department. The entire series is administered by J.D. Tierney, assisted by Parker Monroe, Jr. at the New York office, who coordinate the program with the management of Caltex affiliates abroad.

Caltex prints have been officially adopted by many governments for use by their diplomatic missions and overseas tourist bureaus. Various agencies of Thailand's Ministry of Foreign Affairs, for example, purchased 29 prints in several languages and distributed them to Thai embassies and travel promotion offices in 15 countries.

Caltex International Films have been certified as educational by the U.S. Department of State, and each carries a USIA certificate attesting to this.

International Premieres

The interest expressed by foreign governments in Caltex films is often reflected in the international premiere which is held for a new production in the capital city of the country portrayed. Guests at these functions often include prime ministers and presidents, and always include key political, industrial and military leaders as well as members of the local press.

Concurrently, Caltex usually holds a U.S. premiere in Washington, sponsored by the ambassador of the country portrayed, to which American government figures, local leaders, and frequently a number of foreign envoys are invited. Premieres in other Caltex countries are also held under the sponsorship of the ambassador of the country portrayed in the film. These showings afford an excellent opportunity for Caltex to renew its acquaintence with local government leaders. Appropriate press announcements and other publicity accompany the release of all new films and premieres.

When *Treasures of Thailand*

Continued on next page

Bronze statue of Parvati (about 900 A.D.) is shown in the Caltex film "Art Heritage as Seen in the Metropolitan Museum of Art."

Excitement of Australia's annual Mount Isa rodeo is reflected on the faces of spectators in Caltex film "Faces of Australia" (below, left). Carved and gilded boats of the Royal Barge Procession (below, right) are magnificent scene in film "Treasures of Thailand."

caltex on film...

continued

was released in 1966 it was given its U.S. premiere at the Smithsonian Institution in Washington under the auspices of the Thai Ambassador to the U.S. Some 200 distinguished guests attended, including the ambassadors from several countries. The firm's international premiere was held in Bangkok a few days later under the sponsorship of the Prime Minister, and most of Thailand's Council of Ministers attended. Later, a print of the film was presented to H. M. King Bhumibol Adulyadej. Some 227 additional prints of this outstanding film have since been circulated.

Two years later Caltex premiered its hauntingly beautiful *Hong Kong Horizons* at the United Nations Association Theatre in New York's Carnegie Endowment International Centre. The American showing was sponsored by the Hong Kong Trade Development Council. NBC-TV televised the film in New York City a few days later after its first American showing. Later, the film had its international premiere in the teeming British Crown Colony with the Acting Governor as guest of honor. Since its release over a year ago, nearly 200 prints in a variety of languages have been distributed internationally.

Caltex's most recent film in full distribution is *Faces of Australia*. The Australian Ambassador sponsored a Washington premiere in April, and ambassadors from twelve other nations were among the 300 diplomatic, military, and official guests. Australian premieres are currently planned for Canberra, the federal capital, and two Australian embassies and Australia's Quantas Airways recently acquired ten prints for its own distribution.

Caltex is now beginning release print production of its new Korean film, and is also in the midst of editing its first filmed contribution to wildlife preservation, *African Elephant*. Following its successful *Voyage of Discovery*, another film devoted to the Philippines is now in the early production state.

Caltex has invested a great deal of money, time, and effort in its International Film Series. It could have selected other avenues through which to funnel its resources. The motion picture medium was selected because Caltex realized it to be a universal language understood by viewers of wide and varying backgrounds. It was a wise selection, one which has paid tangible dividends to the corporation, to the American people, and to the many nations in which Caltex is a welcomed guest. •

Classic Cars Used for Film Quality Comparison

Film crew moves in for a close up of quality in Bugatti auto.

Preparing to shoot scene from Caelus film, Imagination, Inc. crew fixes camera position.

WHEN Jim LeBoeuf of Fleig and LeBoeuf, representing Caelus Memories, Inc., first contacted John Magnuson, president of Imagination, Inc., the San Francisco film production house, he wanted to devise a business film that would dramatize the dynamic concepts of Caelus' engineering and production techniques.

Caelus Memories is a subsidiary of Electronic Memories & Magnetics Corp., and manufacturer of memory devices and systems peripheral equipment and recording heads for communications and information systems applications.

Striving to avoid the cliches that clutter many sponsored films, they hit on an unusual idea, one which proved to be both visually stimulating and conceptually precise. To emphasize Caelus' search for perfection in the electronics field, Magnuson's crew selected another product that had also been produced according to exacting requirements—the automobile. Not any automobile, but only the ones which today represent the highest standards of production and performance: Bugatti, Duesenberg and Rolls Royce, all three symbols of twentieth century excellence.

With a script and storyboard by Jim LeBoeuf, director of photography Jerry Slick took Imagination, Inc's. crew to Reno where William Harrah's famed antique car collection awaited them. There, through comparative shots of each of the three cars with its corresponding production technique at Caelus, Imagination, Inc. achieved its objective.

Utilizing dissolves and split screen projection, the film visually likens the Bugatti, with its die-cast aluminum wheels and brake drum, to the techniques Caelus employs today in manufacturing aluminum disk pack hubs. Like Ettore Bugatti's masterpiece, the film illustrates that Caelus products are uncompromising in their achievement of lightness, strength and durability.

A second car, the Duesenberg, provides the second vital example of reliability of performance for which Caelus is also known. The camera records the on-coming super-car of the thirties, then cuts to a shot of the wheel balancing procedure by which Duesenberg assured balanced accuracies to 1/16 of an ounce. Once more, the car provides a visual metaphor, this time for the quality control tests by which Caelus assures reliable performance.

The third car to represent the Caelus standard of quality is the Rolls Royce. The excellence in design, engineering, performance and durability of the Rolls symbolizes the same quest for zero-risk performance echoed at Caelus. There, proprietary test equipment, along with dozens of other precision instruments, are used to assess performance at every stage of manufacture.

Throughout the eleven-minute film one essential thread is woven to create the fabric of this unusual industrial film and that fiber is one of quality. The metaphor of the car of the early century, known through its very survival as an object of engineering perfection, becomes a stimulating means of underscoring the theme of the film and the confidence of the manufacturer. As Bugatti, Duesenberg and Rolls Royce have notably demonstrated, historically as well as cinematically, the ultimate test for any product is performance. Invariably, the companies that consistently deliver the best in their respective fields have earned the best reputation for performance. •

Air Force Film Named "Safety Film of Year"

Top honors to Ralph Hall Productions

The Greater Adventure, a driving safety film showing the rewards of safe driving practices relating responsibility to one's self and society, has been named "Safety Film of the Year" by the National Committee on Films for Safety of the National Safety Council.

The film was produced by Ralph Hall Productions, Hollywood, for the Deputy Inspector General for Inspection & Safety, U.S. Air Force, Norton Air Force Base, California.

In all, the committee announced 13 Bronze Plaque winners and 11 awards of merit from among the 84 films entered. The awards will be presented and winning films screened later this year during the National Safety Congress.

Other plaque winners included:

The Epidemiology of Pesticide Poisonings, produced by the National Medical Audiovisual Center for the Food & Drug Administration. It describes pesticides, their uses and misuses.

Eyes, produced by Crawley Films Ltd. for the Industrial Accident Prevention Association of Canada. A 3½-minute film showing ways people injure their eyes.

Just Once, produced by York Television Centre Ltd. for the Construction Safety Association of Ontario. It points out the importance of construction workers wearing eye protection.

The Man in Control, produced by Reid Ray Films for the American Gas Association. A 12½ minute film stressing the importance of an equipment operator in accident prevention.

The Talking Car, produced by Alfred Higgins Productions for the AAA Foundation for Traffic Safety. A partially animated film about the "see and be seen" traffic safety procedures.

Hurricane, produced by and for Aetna Life & Casualty. The film illustrates efforts toward reducing losses during storms.

Meeting Strangers: Red Light, Green Light, produced by Bailey-Film Associates. With symbols, the film helps children visualize potential dangers of talking or relating to strangers.

Our Aching Backs, produced by Sandia Laboratories. A 14 minute film showing proper methods of lifting and carrying.

Fire in My Kitchen, produced by Film Communicators for the National Fire Protection Association. A 12-minute film on coping with kitchen fires.

The Visiting Fireman, produced by management Communications for the American Insurance Association. Tells quickest methods to call fire department and what to do until help arrives.

Find A Float, produced by Pilot Productions for the National Safety Council. 11-minute film dramatizes how improvised flotation aids can save lives.

The Team Physician, produced by Calvin Productions for the American Medical Association. It emphasizes coordination of athletic training, equipment, coaching, officiating and supervision.

Wylde Films Gets 10 "Clios" for Commercials

Doyle Dane Bernbach top agency winner

It was a performers', and thereby a film director's year, as far as the 200 advertising men and women who judged the 1970 American TV Commercials Festival are concerned. A notable trend toward entertaining vignettes played by mostly comic character actors was evident among the 57 winners of CLIO statuettes at formal award ceremonies in Philharmonic Hall, Lincoln Center, New York.

Broadway star Jack Gilford, who also stars in the Cracker Jack commercials, was master of ceremonies, while a bevy of the industry's chic young lady spokesmen — Barbara Britton, Julia Meade, Vivian Farrar, and Sharon Kay Ritchie assisted in the award presentation. Musician-arranger Marc Brown conducted an overture built around recent familiar commercial tunes. Alexander E. Cantwell staged the program, which was written and produced by the festival director, Wallace A. Ross.

The winning commercials were selected from 1803 entries in the Television competition. Judges in New York, Detroit and Chicago participated, all of them creative and production executives in advertising. New chairman of the Festival's Board of Judges is Victor G. Bloede, president and chief executive officer of Benton & Bowles.

Among the familiar repeat winners from previous years, only with new campaigns of course — Alka-Seltzer, Cracker Jack, Virginia Slims, Kellogg's, Volkswagen, Savarin, Kodak, Pepsi-Cola. Entries were judged according to product categories, and so the top awards went generally one, and sometimes two, to a category. In addition, technique winners were announced at a special luncheon during the day, and many were dual winners — i.e. Alka-Seltzer's "Groom's First Meal" won a CLIO in Pharmaceuticals, also one for Direction and one for Performance by the young husband and wife who struggle with her ideas for exotic home cooking. The director of that commercial, Bob Gage, was saluted at the luncheon also for his contributions to the development of the commercial form, during his twenty-three years as an art director-designer, creative director and executive vice president of Doyle Dane Bernbach.

Doyle Dane Bernbach was the biggest agency winner, claiming a total of 11 "Clios".

New York's Wylde Films was the big winner among production with a total of 10 "Clios".

"Golden Spike" Gets Top Western Heritage Award

Produced for National Park Service

The Golden Spike, a film produced for the Centennial celebration of completion of the nation's first transcontinental railroad, has been named winner of the Tenth Annual Western Heritage Awards competition of the National Cowboy Hall of Fame and Western Heritage Center in Oklahoma City.

Dean Krakel, managing director of the Center, a national institution of Western art and Americana sponsored by the 17 Western states, announced that "The Golden Spike," a Barbre Productions and National Park Service effort, was chosen outstanding Western documentary film of 1969 from the largest field of film entries in the competition's ten-year history.

Western Heritage Awards "Wrangler" trophies were presented April 24 to motion picture star Royal Dano, narrator of the film; Barbre Productions Inc. of Denver, producer; and Kenneth A. Meyer, Denver, writer-director. The National Park Service will be presented a Wrangler as sponsor of the film.

Kenneth A. Meyer (right) of Barbre Productions, Denver, with the Western Heritage "Wrangler" award for "The Golden Spike," which he received at the annual ceremony from actor Joel McCrea.

The National Park Service commissioned *The Golden Spike* for the Visitors Center established at Promontory Point in northern Utah for the 100th Anniversary Celebration of driving of the last spike for the railroad. The Central Pacific and Union Pacific Railroads met on May 10, 1889, at Promontory Summit, about 20 miles northwest of Brigham City. The documentary film chronicles events leading up to the completion. Distributed nationwide, the film is shown daily at the Promontory Point Visitor Center, where various dioramas, displays, and books about the railroad may also be viewed. Rick Krepela, assistant director of the Park Service Audio-Visual Center at Harper's Ferry, W. Va., served as technical assistant in the film production.

Keeping the United "jumbo jet" fleet airborne is one of the accomplishments of a comprehensive maintenance training film program utilizing stop action projectors and a technique dubbed "cine-mapping."

"Cinemapping" the 747

To cut costly ground time for training crews to service the new "jumbo jet" fleet, United Air Lines is using a unique comprehensive film training program. United dubbed the new stop motion film training process "cinemapping."

UNITED AIR LINES mechanics, who soon will be servicing the giant Boeing 747, have been going to the movies as well as into the hanger to learn how to do it.

Addition of the "jumbo jet" to United's fleet requires hundreds of employees to become experienced in their work assignments on the new type aircraft before it enters service. In the past, this has involved extensive use of a particular plane, which is kept out of schedules as much as six to nine months for training line maintenance, customer service, flight crews and personnel from other departments.

But the 747 is not like any preceding plane, according to R. A. Graham, staff manager, line maintenance training for United Air Lines. "Because of the tremendous earning capacity of the plane, and the relationship to overhead and profit, it is too expensive for it to be grounded just for training purposes."

This meant a change in the normal procedure for training line maintenance mechanics. In the past, mechanics were trained at either Chicago or San Francisco centralized training centers, with "hands on" instruction on the aircraft.

The need for reducing time with the plane was obvious. The question was, could mechanics who needed to become familiar with the parts and systems of the 747, do so as effectively by watching a movie for part of their instruction as they could from examining the actual plane?

The potential savings made it worth the attempt. While film could never replace training on the plane itself, maintenance experts felt that a "cinemapping" technique could relieve some of the excessive demands for time with the aircraft.

A film crew, headed by Ira Thatcher of United's Education and Training Department, was dispatched to the Boeing plant at Everett, Wash., where the 747 was being constructed, and more than 20,000 feet of 16mm color film was shot while the plane was being built. The shooting scripts were prepared by a line maintenance instructor and the film crew.

Each sequence was planned to begin with a long shot showing the whole plane or a major portion. This, Graham said, was to keep the viewer oriented to relative location of the specific section or component under discussion. The camera would then zoom in for a close up of a valve, for example, and illustrate how the mechanic can get to it and what the valve looks like.

The raw footage has been edited and separated into 37 different films by subject matter which permits an instructor who wants to discuss a particular system, to do so by showing a single film.

The film was shot purposely without sound, since it is intended for use by an

instructor working with his class. The instructor provides the commentary on what is being shown on the screen, and can adapt the presentation to the particular needs of his group.

Flexibility was added by the fact that film action can be stopped at any time by the instructor to allow for discussion on a particular point. To provide this capability required development of a projector that would remain in focus with proper resolution and brilliance on stop-action.

Without the stop-action, Graham said, the cameraman would have had to focus at length on any section on which an instructor might wish to spend discussion time, and at a considerable expenditure of film. The use of stop-action, however, allowed the cameraman to shoot only five seconds or so of any subject, a substantial savings.

Slides were considered as an alternative to movie film at the time the project was under development, but it was felt that slides would be less satisfactory as a teaching tool. There are a number of instances where motion is essential, Graham said. For example, in discussing the operation of the landing gear, it is more beneficial for the mechanic viewing the film to see retract linkage in motion, rather than to view slides of the gear in the up and down positions.

In several cases, Graham noted, instructors have found working with film is actually superior to working with the plane itself.

Some mechanisms — engine thrust reversers, for example — operate so quickly or in such a complicated manner, that the naked eye cannot follow the operation. But with film the action can be stopped, or the speed controlled up to the standard 24 frames per second, and run forward or in reverse, to help the viewer follow the action.

This, Graham said, was especially important in systems with integrated mechanisms, which act concurrently or in sequence.

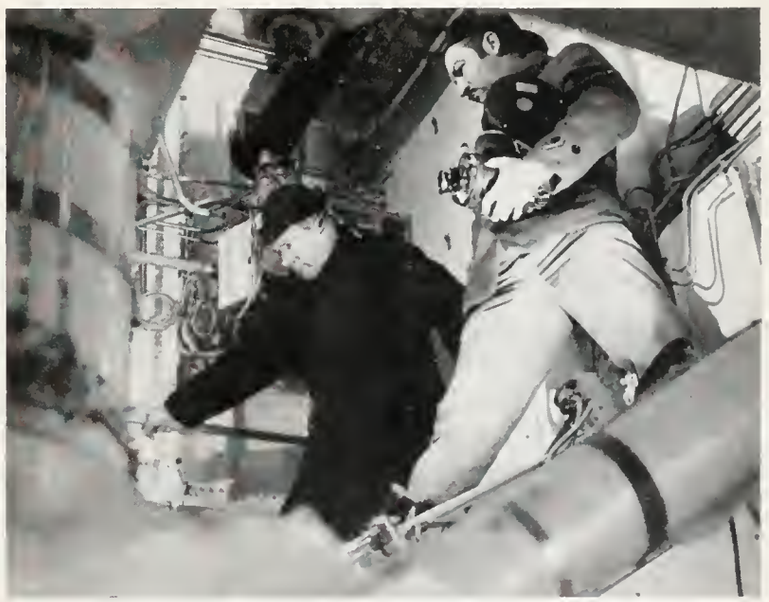
Training has been underway at the San Francisco center since March 1, utilizing the cinemapping process. The word, by the way, is a hybrid — "cine" referring to the use of film, and "mapping," indicating section by section photographing of the plane.

Thirteen special stop frame projectors have been purchased, four each for the San Francisco centralized training center and the San Francisco Engineering and Maintenance Base, and the other five for the major line maintenance stations that will service the 747 at Honolulu, Los Angeles, San Francisco, Chicago, and New York.

The results have been more than satisfactory, Graham said. Line maintenance's time working with the actual air craft has been reduced from about 12 weeks to nine days, while still enabling maintenance personnel to learn a great deal more about the physical nature of the plane and its operation prior to delivery, than in the past.

Thus, extensive periods working on the plane after delivery can be reduced, Graham said. He added that United plans to use the same process in introducing the DC-10. ●

The underside of a boeing 747 wing forms a sound stage for United Film crew working on "cinemapping project. More than two miles of film was used to make 37 films dealing with virtually every part of the 747.



United filmmakers Ray Hollingsworth and Harry Walton filmed much footage inside the 747's mammoth wheelwell.

The "cine-mapping" results are proving themselves effective in the classroom, thus avoiding unnecessary ground time for the massive and costly 747's.

People like to watch television. And closed-circuit television systems of various kinds have been used for years to train, to sell, to communicate.

But the television systems available have been too cumbersome, too complicated and too costly.

Until now. Now there's a system for displaying audiovisual materials more economically and more conveniently than by either optical projection or videotape techniques.

And they can be shown in normal room light.

The system... CBS Electronic Video Recording.

The EVR System stores up to fifty minutes of monochrome pictures with sound, or 25 minutes of color pictures with sound, in a 7-inch circular EVR Cartridge.

The cartridge is placed on the EVR Player, where it threads itself automatically at the touch of a button.

The EVR Player connects directly to the antenna terminals of

Your salesmen might bring in extra business if they spent more time watching TV.

any standard television receiver... one or as many as you require.

The EVR System is fully described in an illustrated brochure that shows how your audiovisual materials can be converted to the EVR format for more convenient, flexible and economical display.

To obtain a copy, fill out and mail the attached postpaid reply card. Or write on your company letterhead to Electronic Video Recording, a Division of Columbia Broadcasting System, Inc., 51 West 52 Street, New York, N.Y. 10019.

CBS ELECTRONIC VIDEO RECORDING

The economical way to distribute audiovisual materials for playback on any TV receiver.

MOVIES MOVE PEOPLE — The Proof

Combining Eastman Kodak's popular new film with the results of a special audience effectiveness study, Modern Talking Picture Service is adding statistical proof to the adage that "movies move people."

AT ABOUT THE same time the ink dried on Modern Talking Picture Service's contract with Eastman Kodak to distribute the popular new film, *Movies Move People,* Modern was publishing the results of a special audience effectiveness study they had made to determine how much and prove positively that movies indeed do move people.

As a result, on at least two occasions, Modern has presented a special program showing the film and presenting the results of their study simultaneously. And, it makes a strong case for films.

The film not only answers the question of why movies move people, but in 10 very effective vignettes, or films within the film, demonstrates how. Narrated by Hugh Marlowe, the film is specifically made to show business executives the value of film (like no other medium) in selling products, training people, or changing a corporate image.

Individual segments of the film movingly demonstrate how film can be used for: "selling" ideas, sales motivation, animation, training, conservation and human relations.

The potential value of *Movies Move People* to the sponsored film industry is virtually immeasurable, and seemingly unlimited. Commercial film producers can use it as a valuable sales tool . . . for almost any type of film project. In-plant film producers and departments should find it highly effective for convincing managements of the known, though always questioned, power of film.

In answer to the die-hard skeptics who after seeing the film, will respond, "Yes, it's a good film and I found parts of it moving, but . . .," Modern offers the film research and evaluation report compiled by Dr. Louis Aikman and Dr. Phillip Sleeman of Boston University.

The Invisible Power of Coal was the film studied for the evaluation report which showed "63 out of 65 changes in a positive direction" after viewing the film. The film was selected because it was representative of a film produced to improve public image and present an interesting and informative story of an industry as a whole.

An attitude scale was devised containing specific attitudinal statements closely related to the film content. A comparison was then made between attitude prior to and following viewing of the film, and attitude again two months later by viewer samples composed of high school and university students.

The results of the evaluation report that:

"Analysis of attitude scores obtained before and after viewing the film, *The Invisible Power of Coal,* indicates not only statistically significant gains but gains that are substantially large and persistent.

". . . there can be no doubt that change did occur. The positive direction, is approximately 1/100, as determined by a statistical method known as the Sign Test. One can readily perceive that 63 out of 65 changes in a positive direction is an extremely remote happening unless something brought the change about. Viewing the film did modify attitude scores as measured by the scale employed in this study, not only significantly statistically, but also substantially in a practical sense.

"A composite picture, and perhaps a more meaningful one, is provided by *Figure* 1. The data obtained on all the Burlington High School students was combined across grade levels and medians computed for before, after and two months after for these combined samples. Increase in attitude score following film viewing is clearly observable."

Together, the film and Modern's Film Research & Evaluation combine to prove positively that movies move people . . . perhaps even more than most people thought. The film is available on a free loan basis from any MTPS office. •

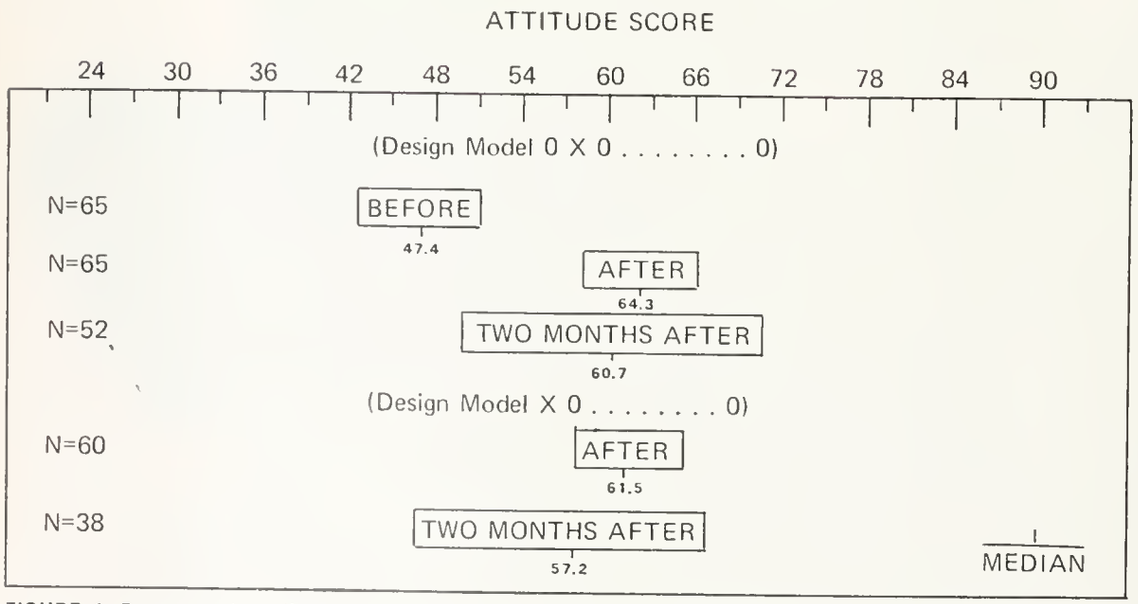


FIGURE 1. Ranges and medians of attitude scores obtained by Burlington High School students, grades 9 through 11 combined, before, after and two months after viewing the film. In the chart "O" indicates a test; "X" indicates a film viewing; and "N" indicates number. The maximum possible attitude score on the test would be 88.

Selecting the Proper Equipment

By JACK BEHREND

President, Behrend's, Inc.
Chicago, Ill.

"Make-do" substitutions for the right equipment in film production always seem to show in the finished work says Jack Behrend, film equipment specialist. For beginner or veteran, he offers some easy-to-follow steps for selecting the proper equipment for the film assignment.

FILMING WITH THE RIGHT EQUIPMENT for a particular scene or job is as important to the finished film as a good script. And, "make-do" substitutions always seem to show up in the finished work.

For the professional filmmaker, selection of the right equipment is as important as the selection of a producer by the business film sponsor. The quality of a scene depends as much on the proper equipment as proper handling by the cameraman, lighting man, sound man and director.

With ever-better filming equipment being made available, the selection process becomes increasingly difficult. But, by answering a few simple questions, the final selection becomes a relatively easy process.

Jack Behrend, president and owner of Behrend's, Inc., a leading Chicago production equipment sales and rental service, suggests the following steps in selecting the right equipment for a given filming assignment.

Cameras

Selection of cameras depends entirely on the type of situation most likely to be encountered in normal shooting. There is *no such thing as an all-purpose camera* — each is designed to operate most efficiently for a particular style of production.

Five years ago sync sound required a camera and a blimp, a combination that weighed over seventy pounds. Today the Arri BL or the Eclair weigh under twenty pounds, are almost as silent, and some new cameras *are* as quiet as the old blimped cameras. The advances made in silencing hand-held reflex cameras have been enormous and they are getting better all the time.

Which kinds of scenes are you most likely to encounter? Give a percentage rating to each of the following:

- Sync-sound shooting in quiet location
- Sync-sound shooting in areas with high ambient noise
- Silent shooting where dialogue will be voice over, or where no dialogue at all is used.
- High speed photography
- News coverage or photo journalism
- Animation
- Titles
- Extreme close-ups
- Documentary style silent shooting where camera noise would distract the subject

From the percentage figures you have assigned to these situations, a pattern should emerge which can be matched to cameras with the following characteristics:

- Light weight for hand-held shooting and easy mobility (under ten pounds)
- Reflex viewing for accurate focus and framing
- Mirror reflex for brighter finder image in difficult lighting conditions
- Automatic lens or behind-the-lens meter (for faster lens f stop setting)
- 400' magazine load
- Motor drive
- Battery power
- Quiet
- Sync generator
- Single system capability
- Lens accommodation
- Human engineering (is it comfortable to hold and easy to load?)

The most important operating characteristics for any camera used professionally are that it have a movement which will produce excellent picture registration and that it will work. This reliability factor should not be taken for granted.

Time and space do not permit reciting the features of all the available cameras. This is done adequately in the advertising done by the various manufacturers.

Let's assume you've filled out the chart like this:

Type of Production Work	Percentage
Sync-sound shooting in quiet location	10%
Sync-sound shooting in areas with high ambient noise	10%
Silent shooting where dialogue will be voice-over, or where no dialogue at all is used	50%
High speed photography	0%
News coverage or photo journalism	10%
Animation	0%
Titles	10%
Extreme close-ups	10%
Documentary style silent shooting where camera noise would distract the subject	0%

Continued on next page

selecting equipment . . .

continued

The bulk of the shooting here is not related to sound. Only ten per cent of the production situations require a quiet camera. Since making a camera quiet doubles the weight and cost, I would eliminate these cameras from your consideration.

On the other hand, shooting titles requires reflex viewing, as do extreme close-ups. However, since there is a light loss due to bellows effect when making close-ups, a mirror reflex is preferable. This will really be helpful in all shooting conditions.

Four hundred foot magazines will allow longer film runs. A motor is mandatory, but it should be battery-powered, not synchronous.

If the camera is equipped with a sync generator, it will be useful for shooting sync sound in high noise surroundings or for some types of photo journalism.

A camera meeting these requirements would be ideal for ninety per cent of the assignments you will get. If your requirements change or you need a sync-sound sequence in a film, rent the equipment required to do the job properly.

From the cameras available which meet all professional requirements, the Arri 16S comes closest to meeting the above specifications, and the Beaulieu R16B is a runner-up.

Let's take another example:

Type of Production Work	Percentage
Sync-sound shooting in quiet location	30%
Sync-sound shooting in areas with high ambient noise	10%
Silent shooting where dialogue will be voice over, or where no dialogue at all is used	20%
High speed photography	0%
News coverage or photo journalism	10%
Animation	0%
Titles	5%
Extreme close-ups	5%
Documentary style silent shooting where camera noise would distract the subject	20%

Here there is more emphasis on the need for a quiet camera. The camera will be used on many kinds of assignments. It should be battery-powered and driven by a constant speed motor for sync shooting or a wild motor for special effects. One of the new crystal controlled multi-purpose motors would be fine. Other features such as a 400 foot magazine, mirror reflex viewing, and the ability to use a wide selection of lenses would also be desirable. The cameras best meeting the above specifications are the Eclair NPR or the Arri BL. Both cameras are excellent pieces of equipment in every way and at this point both are thoroughly reliable.

Sound Equipment

The choice of recorders is much easier than cameras because there aren't as many to choose from.

All original sound is recorded on a ¼" recorder with pilot tone sync head. The sound is transferred later to 16mm magnetic film for editing and mixing.

There are only two recorders made with the high quality standards necessary for motion picture recording: Nagra and Stellavox. There are three models of the Nagra IV recorder and several versions of the Stellavox, with various features which make them better suited for specific jobs. Some things to look for: the Stellavox and the less expensive versions of the Nagra are single speed units — 7.5 ips. This is entirely adequate for motion picture work — with one mil tape recording time is quite adequate. Pre-amps for two mike inputs are sometimes an accessory but are worth the extra cost. So is AVC (automatic volumn control circuitry).

The best power source for the Nagra is industrial duty D cells rather than rechargeable nickel-cad batteries. They are less troublesome, inexpensive, and are available wherever you go.

The Stellavox runs on smaller AA Alkaline batteries, which are also readily available. Since the Stellavox weighs only six and one half pounds, it is even more portable than the Nagra — an important factor if much of your work is on location. Both recorders have two mike inputs, but the second pre-amp is an extra cost item on the Nagra.

If you find yourself with a "noisy" camera or if there is a high ambient noise in the area where you are shooting, proper choice and placement of the microphone will help reduce unwanted noise pickup. The trick is simple — the lower the gain is set on the recorder, the less noise will be recorded. How to get enough level of the desired sounds? Move the microphone closer to the source. To keep it out of the picture, use one of the new tiny lavalier mikes with wireless transmitter — Sennheiser makes the best. This allows complete freedom to the actor, because there are no wires trailing and no mike boom to keep out of the picture.

If the scene has several people in it and requires a mike or a boom, a directional mike picks up more sound from the front than it does from the sides or rear. Since there is more signal strength, the level can again be set lower. There are problems in using directional mikes in small rooms — a hollow or boomy sound often results. This can only be controlled by using sound-absorbent baffles around the room — it is usually better to use an omni-directional mike closer to the subject.

Lighting

The equipment for lighting motion picture sets falls into two categories: studio and location.

Most lights used in the studio are fresnel lens spotlights, which offer the advantages of a very flat light pattern, an even field of illumination through the entire focusing range, and ease of control with barn doors and other accessories, since the light source is really the fresnel lens as far as the camera is concerned.

On location, however, the size, weight and power requirements of fresnel lens spotlights make them much less desirable. The steady stream of new housings using tungsten-halogen lamps has made the "studio in a suitcase" concept a practical reality.

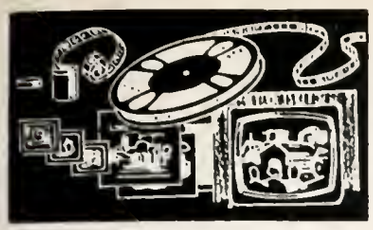
Since heads weigh so much less than studio lights and are so much more efficient in terms of light output per ampere, all associated equipment such as stands, cable, connectors, scrims, etc., shrink in weight and bulk along with the heads themselves. Enough equipment can now be packed in two cases to completely light a medium-sized subject such as a manufacturing process, an office, or a large room.

In the studio, various sizes of fresnel lens spotlights are used for almost all requirements except soft fill lighting. Since the light source is so much smaller with the newer tungsten-halogen heads, a greater variety must be used to duplicate the photographic quality obtainable with fresnel units.

The basic light is the focusing 1000, as manufactured by Lowell, Colortran, or Mole-Richardson. I prefer the Lowell, as it seems to achieve the best compromise between light weight and ruggedness of design. The accessories built into the design add greatly to its versatility.

For background illumination, back lighting and spotting of light on pieces of equipment or people, small 650 watt medium flood lights are best. They can be taped to walls (using tape-up wall brackets), or easily hidden behind equipment or furniture in the picture.

Cable for these lights may well weigh more than the lights themselves. To solve this problem, Cinecable was developed to take advantage of the weight saving and reduced power requirements of tungsten-halogen lights. Twenty-five feet of Cinecable weighs less than one pound and can be hidden under a rug because it is flat. It carries thirty amps — enough to handle three 1,000 watt lights. •



picture parade

Hazards of Unclean Air For Industrial Workers

A safety training film, emphasizing the importance of respiratory protection for industrial workers, is aimed at the mask wearer. The message is interestingly presented by a crop-dusting pilot who relates the hazards of his job to those of other industries.

Pilot, Rich Collins, demonstrates the the respirator which he wears when crop-dusting.

Way to Live, 19-minutes long and in color, is available for industrial safety meetings from Mine Safety Appliances Company, 201 N. Braddock Ave., Pittsburgh, Pa. 15208.

Kodak Film Asks Awareness of Environment

The effect pollution can have on future generations is shown in a 20-minute color film, *All the Difference*, which contrasts the unspoiled scenic beauty of America with the worst of its smog-obscured skies, dead waters, choked highways and debris-strewn streets.

Prints are available free of charge from Audio-Visual Services, Eastman Kodak Company.

"Many Voices" A Study in Early American History

After a relatively long period of concentration on the development of presentation equipment, Parthenon Pictures is back in the 16mm film production field.

One of the company's latest efforts, *The Many Voices of Freedom*, is a study of the establishment of this country. Filmed almost entirely from early art and a mosaic depicting scenes of the founding fathers of the United States, the film uses the quotations from early Americans to create a "you-are-there" atmosphere.

Conveying the idea that history is the chronicle of something that actually happened to real people, the film deepens this idea by describing the events in the "many voices" of the men who actually experienced them. Washington, Jefferson, Franklin and others speak as the film shows historical moments from paintings, sculpture and the like of their lives.

The story begins as early as the settling of Jamestown and ends with the Constitutional Convention at which point the foundations of this country had been well laid.

The film speaks well to a generation that could use a larger dose of patriotism. But more than that, it deftly notes that even then, there were strong dissenters; not all were happy with the concepts on which the country was begun; and that because of these things, the machinery for changing and improving the concepts was carefully incorporated.

Even though the 28½ minute length is a bit long for the cinemagraphic technique used, the message is meaningfully and successfully conveyed. And, despite its presentation as a film of the early history of this country, one cannot help but learn a vital lesson by comparisons between then and now.

It's available for rent or purchase from *Data/Films*, 2626 *Temple St., Los Angeles, Calif.* 90026.

Chester Seeks, Finds Cure to Urban Blight

"A city prospers in the pride of its people", states the voice of Chet Huntley as he introduces the City of Chester's film, *The C.U.R.E.* The title of the film is taken from the Chester Urban Renewal Effort. A rock crashing through the window of a slum dwelling emphasizes Chester's need for revitalization and renewal. Attention is focused on past and present ills, already evident accomplishments, and utopian plans for the future.

The seedy reputation of this municipality, though not denied, is belied by its historic greatness. The pride and determination of its citizens are working toward the *C.U.R.E.* The film was produced by Calvin Productions through a partial HUD grant to the Chester Redevelopment Authority. Prints are available from CRA, Chester, Pa. 19013.

Wide Choice of Catholic Films

Seven 16mm color films from the National Catholic Office of Radio and Television are now available. The selection is eclectic enough to suit every taste, running the gamut of a visual exploration of today's campus involvements to a close-up look at Michelangelo's masterpiece in the Sistine Chapel.

For a list of these films, which are available for rental or sale, write Association Films, Inc.

Sales Career Film From Chevrolet

Eventually every young man reaches that "moment of decision" when he must choose a career.

In *Dialogue with a Young Man*, Chevrolet's new 14-minute color film, the young protagonist is challenged to consider all the aspects of a sales career with the Establishment. The Establishment, in this case, is a flourishing business that has long provided a good living and satisfaction to many people. The young man gives his generation's point of view, expresses his concerns, apprehensions, dissatisfactions and yearnings, and enters into a real debate with the Establishment's representative.

The film itself is a challenge to young people to start thinking about a career that offers them satisfaction and benefits, as well as money. It includes the steps that should precede making an important decision and shows how to patricipate in a career interview. The film is being distributed by Modern Talking Picture Service.

Students Offered View of Filmmaking as a Profession

The Cinematographer, *The Director* and *The Production Manager* are films designed to give students a look at movie making as a profession. A cinema verite technique shows how these highly skilled crafts are coordinated to create Hollywood feature films.

Students see the cinematographer at work in one of a series of films on filmmaking.

The films, which vary in length, are in color and are available for purchase or rental from Universal Education & Visual Arts, 221 Park Avenue South, New York 10003.

Theatrical Short Subjects Replace Newsreels

Association-Sterling Films aims at filling the void left by the death of traditional newsreels with *Cavalcade*, a fast-moving, color theatrical short subject in newsreel format. The 10-minute, 35mm film concentrates on feature stories that are of cur-

Continued on next page

rent interest but not quickly dated.

Subjects are derived from a variety of sources, with sequences either specially produced for the newsreel or taken from existing footage. The subjects are offered to theaters at no charge.

Film Compares Rail Systems Around the World

What a Way to Run a Railroad tells the rail story as it is. Supertrains, aerotrains, rocket and jet-engined trains, and supersonic tube-like trains capable of 1500 mph are now in use or being tested in Asia and Europe. The Japanese Tokata express train, fastest in the world, and the Trans Europe Express system which crosses seven countries and links eighty cities, are compared with our own swaying, clattering, decaying system.

Additional information is available from Association-Sterling Films.

Experts Present California Wine Course

Wine and its use as a healthy, enjoyable complement to gracious living is the subject of *Wine I-A*, a 33-minute, 16mm color documentary presented by the Wine Institute, the trade association of the California wine industry. The film describes California wines by types and uses, suggests wine and food combinations, and gives special emphasis to wine service in the home and to wine cookery.

The film is available on free loan from Modern Talking Picture Service, Inc.

Credit Explained for High School Students

Credit makes things happen. Credit gets things moving. And motion is what this picture has. From a free-wheeling discotheque to a swing along the beach, the film follows people in their quest for credit.

Sandler Films, in cooperation with the Bank of America, has produced a film for junior and senior high school titled, *Credit and How it Shapes Our Lives.*

A boy buys a car; a newspaper boy saves his money; a man expands his business. All of these people are involved with credit. When you put your money in the bank you lend money to the institution. In turn, they pay you interest. They take your money and invest it in sound businesses. This is credit.

For more information write Sandler Institutional Films, 1001 Poinsettia Place, Hollywood, Calif. 90046.

Behind-The Scenes Look At Role of Teacher

A 12-minute, color motion picture, released by the Texas State Teachers Association, gives the general audience a behind-the-scenes look at the role of the teacher in the lives of students, and in the community — above and beyond her basic job of teaching. A little gentle spoofing at parents makes some unmistakable points in favor of the teacher — and says, without spelling it out, that parents often compound the educator's problems without realizing it.

Dedicated to all teachers everywhere, the film is entitled *Just One More.* For information contact the Division of Public Relations, Texas State Teachers Association, 316 W. 12th Street, Austin, Texas 78701.

Navy Film Describes Dangerous Sea Animals

Venomous Animals of the Sea is a 28½-minute, color documentary telling about the animals of the sea whose venom is injurious to man. Featured are fish, such as the strange little stonefish, looking like a scabrous piece of brown coral, arrayed with venomous spines, and lion or zebra fish whose deceptively fine coloring often masks deadly barbs or spikes. The film also describes poisonous sea snakes and worms, jellyfish whose tentacles are armed with batteries of stinging cysts, and beautifully patterned cone shells able to discharge virulent, paralyzing toxins.

The film is available from Public Affairs Offices of all Naval Districts.

Fast Moving Film Shows Humane Horse Training

Gentling documents the entire procedure of humanely gentling a wild horse. Filmed in California, the ten minute color and sound picture shows a green horse fresh from the range gentled within a few minutes and so tame that he can be ridden bareback without so much as a bridle.

For more information, write the producer, Marshall Fabor Productions, 121 Mariposa, Denver, Colorado 80223.

Coca-Cola Film Trains Managers of Small Stores

The Second Half, a training film offered by Coca-Cola USA, is designed to teach managers and personnel in Convenience Stores how to improve sales performance and better serve customers.

The 13-minute, color, sound film is available on a loan basis to managers of Convenience Stores from Coca-Cola bottlers and distributors throughout the nation. It was developed to fit in individualized learning programs, and is available in Technicolor cassettes.

Nicklaus Replays Westchester Classic

Tournament Play With Jack Nicklaus, a golf film available on free loan to country clubs, presents the master in action, stop action, super slow motion, multiple angles, split screen, and on the sound track. As commentator, Nicklaus relives the 1969 Westchester Classic, Rye, New York, discussing the course, his strategy, his shots and his mistakes.

The 28½ minute color film was produced for Eastern Airlines by Trans World International in association with Nob Hill. It is available from Modern Talking Picture Service, Inc.

NEW THIS MONTH

The following begins the first of regular monthly listings of sponsored films recently released through major film distributors. Beneath each distributor's name is a list of films available for the first time during the past month.

ASSOCIATION-STERLING FILMS

Briggs Nature Library, a series of ten films featuring close-up photography of nature study. Approximately 12 minutes each. Color. Purchase or rental.

The Case Against Rubella, produced by Technicolor for Smith Kline & French Laboratories, shows the potentially tragic consequences of German measles. 10 minutes. Free loan to theaters.

A Chance to Build, sponsored by The Institute of Life Insurance, is about America today and the fulfillment of the American dream. A country that can conquer outer space can certainly overcome crises in the inner cities. 28½ minutes, color. Free loan to television stations.

Dubai, produced by Spectator Films, Ltd. for Continental Oil Company, explores the Shaikhdom of Dubai, one of the busiest, fastest growing commercial centers in the Middle East and the location of an unusual offshore oil field. 25½ minutes. Color. Free loan.

Just Sign Here, produced by Target Films for the Better Business Bureau of Metropolitan New York illustrates how consumers, especially in the lower income groups, are victimized by fraudulent and misleading credit practices. Rental or purchase.

Look Who's Coming to Dinner, sponsored by Velsicol Chemical Corp., presents a 27 minute look at the incredible damage done by termites and how it can be prevented. Color. Free loan.

The Opening Door, presented by Eastman Kodak, shows how concerned leaders in Rochester, New York, rolled up their sleeves to seek innovative solutions to the city's problems. This 27 minute film emphasizes solutions and people, rather than problems and statistics. Color. Free loan.

Out of the Shadows, presented by the Street and Highway Safety Lighting Bureau, shows how modern lighting equipment has made possible many outdoor activities and increased safety in our streets. 22½ minutes. Color. Free loan.

Whatever Your Fancy, is a colorful 12 minute film tracing the history of retailing from the traveling peddler to the modern department store and catalog. Sponsored by J.C. Penney Company. Free loan.

Women of the World, produced by PCS Film Productions for Pepsi-Cola Company, presents a revealing look at new women in the old world. A 16½ minute film on women of five dissimilar countries. Color. Free loan.

BNA FILMS
5615 Fishers Lane
Rockville, Maryland 20852

Challenge of Leadership is a 17 session, self-administered, in-company program featuring weekly training films in supervisor management leadership skills. Purchase or rental.

Management by Objectives is a multi-media approach to an effective management program. Consists of four 16mm color films, transparencies for overhead projector, plus study material. Purchase or rental.

MODERN TALKING PICTURE SERVICE, INC.

Goals and Dreams, sponsored by United Air Lines, presents Marilyn Van Derbur, former Miss America. She talks to youth about "happiness" and the fact that it must come from within. 33 minutes. Color. Free loan.

American League Stars and Baseball Fundamentals, produced by Wilding, Inc. and sponsored by Pure-Pac Division, Ex-Cell-O Corporation, is a 27½ minute, color film especially good for schools and Little League. Free loan.

The Gifts, produced for the Federal Water Quality Administration by Richter-McBride Productions, describes water pollution problems. Narrated by Lorne Greene with music by Skitch Henderson. 28 minutes color. Free loan.

Care-A-Van shows with music, dancing and comedy how to buy and use appliances. Produced by Jam Handy Productions for Whirlpool Corporation. 28 minutes. Color. Free loan.

Number One Bush, 22 minutes, color, is a drama of timber harvesting, reforestation, resource utilization and paper making. Produced for Crown Zellerbach Corp. by John J. Hennessy Productions. Free loan.

It's a Different World was produced by John J. Hennessy Productions for Montgomery Ward & Company. George Wells, coach of the Rams, takes his family on a camping trip. 10 minutes. Color. Free loan.

Magic Trails, a 27½ minute color film on petroleum exploration and marketing, has much scenic photography of America's countryside. It was produced for Texaco, Inc. by Film Counselors, Inc. Free loan.

This is Burlington Northern, produced for Burlington Northern by Empire Photosound introduces America's newest major transportation company. 15 minutes. Color. Free loan.

Art of the West, a 28 minute color film, captures the excitement of the early west in over 90 famous paintings. It is presented by The Jolly Rancher, Inc. Free loan.

Beef for All Occasions, produced for the Beef Industry Council of the National Live Stock & Meat Board by Fred A. Niles Communications Centers, is a 25 minute color film showing economical and exotic beef dishes. Free loan.

NATIONAL AUDIOVISUAL CENTER
Washington, D.C. 20409

An American Island, produced by the Bureau of Outdoor Recreation, Dept. of the Interior, shows one of America's last unspoiled resources, her islands. This 29-minute, color film shows how intelligent planning for use provides a variety of recreational activities and protects this environment for future generations. Purchase or rental.

The City—Time of Decision was produced by the United States Information Agency and discusses our cities' growing problems and measures to relieve them. Includes slum clearance and urban renewal, traffic congestion, electric transport, pollution control and "New Towns". 26 minutes. Color. Purchase or rental.

An Impression of John Steinbeck—Writer provides a series of vignettes of the life and writings of the late John Steinbeck. Produced by United States Information Agency. 22 minutes. Color. Purchase or rental.

A New Spirit for '76, shows the aims and goals of the American Revolution Bicentennial Commission which produced the film. 10 minutes. Color. Purchase or rental.

Jenny is a Good Thing documents one of Head Start's most important concepts—that the nutrition program plays a major role. This 18 minute color film was produced by Head Start, Dept. of Health, Education and Welfare. Purchase or free loan from Modern Talking Pictures.

ROUNDTABLE FILMS, INC.
321 South Beverly Drive
Beverly Hills, California 90212

A Measure of Understanding, 29 minutes in black and white or color, reminds managers that interpersonal communication is on at least two levels, the informational and the behavioral. Purchase or rental.

Continued on next page

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Film Festival, Incorporated
12 East Grand Avenue, Room 301
Chicago, Illinois 60611 U.S.A.
Cable: Cinefest

Chicago Swings in Newest United Air Lines Film

Chicago, the fifth in United Air Lines' "Swinging Cities Series" was unveiled at a premiere June 11 at Chicago's Carnegie Theatre. About 400 Chicagoans were on hand for the first public showing of this upbeat 13½-minute travel film.

It is truly a Chicago film. Everyone connected with the production, from writer Michael Birch to producer Sarra, Inc., is a Chicagoan . . . and United is headquartered there.

The narrationless film follows a young couple, played neatly by Shelley Long and Spencer Milligan, as they either honeymoon or vacation in Chicago. During their visit, they are taken out for an evening on the town by "Uncle Oscar," skillfully overplayed by Ed Meekin.

After the evening at the Windy City's top night spots, the couple visits the popular daytime tourist attractions the following day. Sarra seems to uncover some fresh ideas for the film, giving the considered conservative city a sparkling, dynamic appearance through sharp shooting angles and first-rate editing.

A good deal of credit for the film's success must go to Hans Wurman and Chuck Lishon of Sonart in Chicago for an excellent original music score including swinging use of the Moog.

Chicago is being distributed by Modern Talking Picture Service and should be popular with all age groups past 18.

Principals in United's "Chicago" prepare for scene in Chicago's Kon Tiki Ports restaurant. Scene is sequence in which "Uncle Oscar" (Ed Meekin, center) takes young couple Spencer Milligan and Shelley Long (right) out for night on the town.

Preparing for a scene in Chicago's popular "Old Town" area, Sarra film crew readies actors in Piper's Alley.

Dartnell, Boros "Make It Happen" for Salesmen

Can a successful golf pro like Julius Boros really offer sound motivational advice to a salesman in a slump?

David Hayes, Dean DiBrito and Chicago's Take Ten, Inc., made it happen in Dartnell Corporation's new film *Make it Happen.*

Perhaps intended as a follow-up to *Second Effort* featuring Vince Lombardi, Boros and Ron Masak (the salesman) really present a more solid sales motivation film than the invincible Vince, who was also teamed with Masak in *Second Effort.*

The film follows a salesman in a slump, ordered to the golf course for a breather by his boss. Boros enters as the only available opponent for a round of golf. During the play, Boros learns of the salesman's plight and offers three principles for breaking a slump in golf, selling or life. The salesman emerges with a fresh, positive attitude about his job and (incidental, but clever) playing better golf.

Even though the film was very well edited by Chicago's Bernie Caputo, it is a bit hard to believe that Boros really wears golf shoes to drive his car as one scene shows.

The film does it's job well. It is as convincing and positive as any we know of in the Dartnell series. For the sales manager looking for something to stir a sales staff, *Make It Happen* should.

Stars of "Make It Happen," Ron Masak and Julius Boros relax on golf course during filming break.

Boros comes across surprisingly well in the film, a real tribute to the efforts of Hayes, DiBrito and the Take Ten staff. The advice Boros offers the salesman is positive, helpful and interjected with just the right touch.

As with other Dartnell films, *Make It Happen* is available as a film, as a complete program and/or with a variety of supplemental sales aids for meetings.

For additional information, write *Dartnell Corporation,* 4660 *Ravenswood Ave., Chicago, Ill.* 60640.

3M Provides Salesmen With Valuable Sales Tool

There's a System for Everything, a customer-oriented, half-hour, color-sound film, was produced by 3M Company to present the division's Scotch brand "creative taping systems" message. It demonstrates how tape, dispensing equipment and engineering creativity can solve problems in five areas — packaging, joining, identification, protecting and masking.

Salesmen are presenting the film to customers and potential customers through use of portable, desk-top Technicolor projectors. Information on the film can be obtained from any of the Industrial Tape division branch offices.

Treatment of Head Injuries Demonstrated

The Emergency Treatment of Head Injuries demonstrates on-the-scene treatment of accident victims by allied medical personnel, and treatment in the hospital by professional medical personnel. Aimed at an audience of ambulance rescue teams, physicians, nurses, hospital staffs and medical students, the 29 minute, color, sound film begins with an automobile accident in which the driver receives a head injury and shows order and detail of treatment.

The film was produced by Milner-Fenwick, Inc., for the Johns Hopkins University School of Medicine with a grant from the U.S. Public Health Services' Neurological and Sensory Disease Control Program. It is available for short-term loan from the National Medical Audiovisual Center, Station K, Atlanta Georgia or for sale from Milner-Fenwick, Inc.

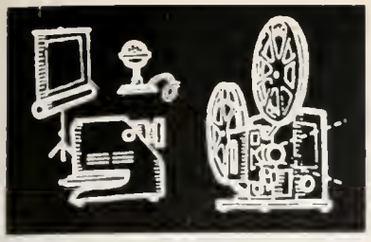
Film Offers Preview of Cashless Society

What is electronic money? What will life be like in the cashless, checkless society which economists predict is not far off?

Cuna Mutual Insurance Society's new film, *Impulse* '90, reveals the world of tomorrow where all buying, spending and borrowing will be through a Universal Credit Card. Computers will instantly record every transaction. There will be no paychecks, no monthly bills. Money will be only an electronic impulse.

This 25-minute film peers into the future, but what it offers is not science fiction. Computer transfer of funds is now well along in its experimental stages. Economists predict money could be generally obsolete in 20 years.

Impulse 90 was produced by Cine-Mark, Inc. and is available from Modern Talking Picture Service.



new products review

Mono-Stereo Converts Ordinary Pictures to 3D

A three dimensional projection system which works with all ordinary movie, slide and filmstrip projectors has been developed by Nico van der Leelie of Australia. The system consists of a projection beam converter, light weight polarising spectacles and a silver (aluminized) screen.

The projection beam converter is a small cabinet with light gates which contains a special mirror system with polarization filters. The converter creates the same conditions with an ordinary single picture as are required for conventional stereoscopic projection with the use of two specially photographed pictures.

The Mono-Stereo projection beam converter is adjustab'e to fit in front of any projector lens.

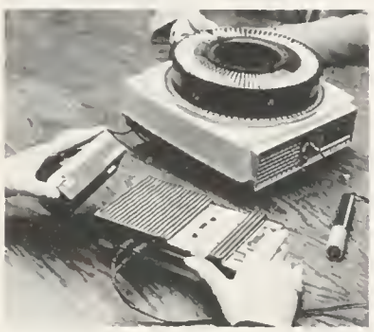
Position of the pictures can be adjusted, and the three dimensional effect can be changed for a strong frontal or rear depth effect.

The 3D viewers are light weight and can be worn with normal glasses. The use of an aluminized screen is necessary to prevent the polarized light beams from spreading. For more information, write *Ray Vanderleelie, Dept. BSC, P. O. Box* 8092, *Universal City, Calif.* 91604.

Synchronizer Works With Any Tape Recorder

A slide synchronizer that will work with any type or kind of tape recorder, records and plays back an inaudible cue on the same track as the narration to automatically trigger a slide change. The Mentor MK IV Synchronizer is a unit designed to interface a slide projector with any existing recorder.

Two models are available—one which records and plays back



Simplicity of operation, portability and reliability are criteria in the design of this synchronizer.

and one with playback capability only. Write *Saunders Associates, Inc., Dept. BSC*, 297 *Danbury Road, Wilton, Conn.* 06897.

Teaching, Training Devices From Teaching Technology

Teaching Technology's Programmed Projector permits an instructor to show information or ask questions on the upper portion of a film-strip frame and show the answer in the lower frame portion.

The Cassette Listening Center features a cassette playback unit permanently attached to a listening center with six headsets and individual volume control. For information on both items, write *Teaching Technology Corporation, Dept. BSC, P. O. Box* 3817, *Van Nuys, California* 91407.

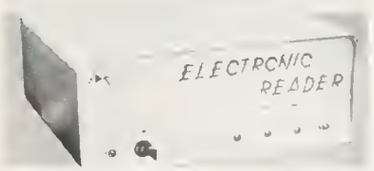
Speedy Delivery of Low-Cost Filmstrips

Program Services is offering speedy delivery and reasonable cost for transferring 35mm slides into 16mm cartridge sound filmstrip. Cartridges can be used in cartridge projectors such as the Courier 16 and the Audiscan, and, by appointment, will be ready within four hours. For quantities, slides are transferred to 16mm internegative, then processed and contact printed to 16mm positive and ready for delivery within two days.

For more information, write *Program Services, Dept. BSC*, 215 *W. Chicago Avenue, Chicago, Ill.* 60611

AVS System Controls Multi-Media Audiovisuals

The AVS Electronic Reader is a four channel module which makes multi-media presentations and attention-getting display systems practical. It allows automatic, solid state control of projectors, displays, sound units—all types of audiovisual demonstrations—using any standard ¼" stereo tape unit as the input device. With the addition of a



The Reader measures 3½" x 9" x 7".

modular companion, the Electronic Pulser, four channel programs can be prepared by the user, in conjunction with his own stereo tape unit.

The addition of other modules to the Reader allows projection or display units requiring from 8 to 24 signals to be added. Also, additional low cost A C switching modules are available to control on-off power functions. For a brochure, write *A-V Services, Inc., Dept. BSC*, 2 *W.* 45*th Street, New York, N.Y.* 10036.

Screens of Fiberglass Offer Many Advantages

Fiberglass screens virtually eliminate the expense and inconvenience caused by tears or rips in the screen material. In addition, fiberglass is fire and mildew resistant. It is unaffected by changes in temperature or humidity and will not crease or wrinkle.

Further information is available from *Knox Manufacturing Company, Dept. BSC*, 111 *Spruce Street, Wood Dale, Ill.* 60191.

"In Look" Arrives for Front Projection Screens

The Crystal Vision Stretch Screen creates a new dimensional involvement for the viewing audience by wrapping them in a cocoon of AV stimuli. Extensive fiber and dye research was conducted to achieve the embossed crystal fabric cells which reflect clear, sharp, brilliant images. Light is distributed and defined evenly over the material, which has a nylon and antron base.

Screens of all sizes are used, and the sewing and fabrication process are done with a special stretch stitch which improves the grain tensile strength and retains maximum elasticity. Portability is easy as most screens roll up into a laundry bag. A rigging kit with instructions is included. Screens may also be rented. For more information write *Charles Brotman, Dept. BSC*, 201 *East* 36*th Street, New York* 10016.

Continued on next page

The Stretch Screen serves a new and sophisticated demand for front projection screens.

new products . . .

continued

16mm Film Can Features Positive-Lock

The Plio-Magic hinged film can for 16mm films is easy to open and close, but features a positive-lock so that it can not open accidentally. Ruggedly constructed, it will not bend, rust or chip. A raised ridge on the cover facilitiates stacking.

This 16mm film can features a strap hinge that keeps the two sections together when open.

Available in grey (1200 ft. size only). Write for more information to *Plastic Reel Corporation of America, Dept. BSC,* 640 *S. Commercial Ave., Carlstadt, N. J.* 07072.

Cassette Duplicating, A 48-Hour Service

Custom Audio will duplicate up to 2000 cassettes for any customer in 48 hours at no increase in price.

Other services include studio and location recording, mixing, editing, re-recording, music and effects scoring, record mastering and pressing, tape duplication, cartridge and cassette production, slide film impulsing, blank tape and cartridge sales, packaging mailing, delivery and consulting. For more information write *Custom Audio, Dept. BSC,* 110 *S. River Road, Des Plaines, Ill.* 60016.

Quality-Bilt

Film Shipping Cases

- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Sizes from 400' to 2000'

OTHER "QUALITY-BILT" ITEMS:

Salon Print Shipping Cases

Sound Slidefilm Shipping Cases (for Transcriptions & Filmstrips)

Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

Write direct to manufacturer for catalog

SCHUESSLER CASE CO.

Div. of Ludwig Industries

2020 W. St. Poul Ave.

Chicago, Ill. 60647

Phone: 312-227-0027

Kit Offers Variety of Lighting Set-Ups

A Multi Kit weighing less than 50 pounds which can provide almost any kind of lighting set-up for location filming is now available from Lowel-Light. With the kit, several different types of equipment can be formed at the one time—for instance: a boom plus a background support plus a riser plus an offset mount plus water weights.

Multi-Kit allows versatility in locating lighting.

The kit includes 3 Lowell Link stands, 4 poles, 4 grips, 4 interlinks, 1 ceiling link, 2 flag frames, 3 flag mats, 1 sun diffuser, 1 back screen, 3 water weights and 10 Lowell Clips. For additional information write *Lowel-Light Photo Engineering Dept. BSC, 421 West 54th Street, New York, N.Y.* 10019.

English Camera Mount Serves Many Purposes

The Limpet camera mount can be instantly attached to almost any smooth, non-porous surface in a horizontal, vertical or in-between position. Three powerful suction cups, operated by levers, provide a strong and efficient means of attachment.

The Limpet attaches to almost any surface.

The mount is ideal for fixing a camera to the outside of a motor vehicle or window and can support up to 40 pounds. It is available from *Alan Gordon Enterprises, Inc., Dept. BSC,* 1430 *N. Cahuenga Blvd., Hollywood, Calif.* 90028.

Agfa-Gavaert Announces Two Color Films

Agfa-Gavaert, Inc. has announced Gevachrome Type 6.00, a reversal color film with ASA 50 tungsten rating, and Gevachrome Type 6.05, with ASA 125 tungsten rating. Both films are multi-layer, low contrast reversal-type color films designed for both exterior and interior filming.

Because of their low contrast, both films are especially valuable in shooting for color television transmission. Both feature extremely low grain, and assure superior image sharpness. More information is available from *Agfa-Gevaert, Inc., Dept. BSC,* 275 *North Street, Teterboro, New Jersey* 07608.

Crystamatic Has TV Film Applications

The Crystamatic Computer camera control system was designed to extend the usefulness and mobility of cameras and recorders by eliminating the need for the clap stick and sync cable. It gives facilities for synchronous multi-camera operation using lightweight battery supplies.

Camera speed is precisely controlled by a quartz oscillator. A second oscillator attached to the tape recorder generates a precise 50 or 60 H2 pilot-tone. Additional information may be obtained from *The Camera Mart, Inc., Dept. BSC* 456 *W. 55th Street, New York, N.Y.* 10019.

Exposure Information For Cameraman Using 16BL

A professional, precise, behind-the-lens Exposure System for the Arriflex 16BL camera will find application in all location filming. The unit, built into the door of the camera, provides an exposure measurement and display in the reflex viewfinder for constant reference during shooting. Correct exposure and full control can be maintained under varying light levels by adjusting the f-stop setting according to the indicator in the finder.

The Exposure Control System takes best advantage of the Arriflex mirror reflex design.

The system provides precise exposure information, but leaves complete control in the hands of the cameraman. For further information, write *The Arriflex Corporation of America, Dept. BSC,* 25-20 *Brooklyn-Queens Expressway West, Woodside, N.Y.* 11377.

Unbreakable Mirrors in Stock, Custom Sizes

Glassless, unbreakable mirrors comparable in optical characteristics to first surface glass mirrors are now available for use in rear projection systems. Mirrorlite mirrors are made of an ultra-thin metalized polyester film stretched on a rigid aluminum frame and have a reflection greater than 90% over the entire mirror surface.

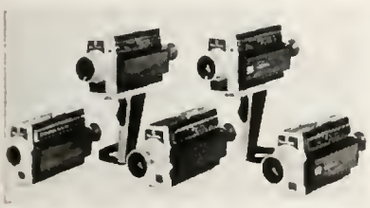
Mirrorlite mirrors are light in weight and are dimensionally stable under wider temperature

extremes. They will not fog under high humidity conditions. For full details write *Kamar Products, Inc., Dept. BSC, 2 S. Buckhout St., Irvington-on-Hudson, New York* 10533.

Bell & Howell Adds Zoom Lenses to Line

Two power zoom models have been added to the line-up of Bell & Howell compact super 8 movie cameras. Models 376 and 376S have the features of the previously introduced models plus the additional capability of power zooming.

The model 376S offers the additional feature, when used with the Filmosound 8TM system, of making synchronized sound



Five models of compact super 8 cameras are available from Bell & Howell.

movies. For additional information write *Bell & Howell Photo Products Group, Dept. BSC, 7100 N. McCormick Road, Chicago, Ill.* 60645.

Numeric Video Generator Designed for Data Displays

The Numeric Video Generator offers instrumentation and other fields direct B.C.D. to video generation for many timing and display applications. This system is adaptable to all systems where time or other digital information

Sharp, easy to read numerals are a feature of the Numeric Video Generator.

is extremely valuable. The system will accept data from internal timing modules or from external equipment such as electronic counters, digital voltmeters, time code generators and digital computers.

The system utilizes fully solid state video generation of numeric characters. Information is available from *Video Devices Company, Dept. BSC,* 13753 *Burbank Blvd., Suite C. Van Nuys, Calif.* 91401.

Cassette Duplicator Copies Reel-to-Reel or Cassette

A cassette duplicator capable of copying either reel-to-reel or cassette masters in one compact

The Dualmaster can be operated after only 10 minutes training time.

unit, the Dualmaster produces three half-hour cassettes every two minutes, duplicating all tracks at the same time. It is available in 2-track monaural or 4-track stereo versions.

For further information, contact *Infonics, Dept. BSC,* 1723 *Cloverfield Boulevard, Santa Monica, Calif.* 90404.

Optical Kit Brings Color To Industrial TV Systems

The scientific phenomenon of subjective color can be demonstrated on any black-and-white, closed-circuit television system by means of an experimental optical kit. The kit consists of a demonstration videotape, a compensating filter and an instruction book. The demonstration tape provides a variety of specially recorded scenes which are perceived in color on any monochrome television monitor.

No electronic modification is required and the kit offers a simple low-cost means of bringing limited color to existing industrial TV systems. Data sheets giving

The kit describes application to computer readout and to broadcast television and gives instructions for making your own experimental tapes or films.

full information are available from *Color-Tel Corporation, Dept. BSC,* 13720 *Riverside Dr., Sherman Oaks, Ca.* 91403.

THIS IS IT

IN 16MM XENON PROJECTORS

THE A.V.E. "X-300"

A beautifully designed xenon sound projector which out performs every 16mm projector on the market today. It's heavy duty, fully portable and easy to operate. Check these features.

- Needlesharp projection
- Correct color tempreature for screening TV prints
- Brilliant pcitures up to 20 feet wide
- 1000 hour "ozone-free" xenon bulb
- Superb sound reproduction
- An all-transistor sound system
- Unique automotic loopsetter which instantly and automatically corrects lower loop problems coused by poor film, bad splices or torn sprockets
- A high speed rewind with no reel switching

IDEAL for any screening facility, large or small, the "X-300" is your best buy!

Literature and prices on request

A.V.E. CORPORATION

250 West 54th Street • New York, N.Y. 10019

Cable: "AVEMANSA" (212) PL 7-0552

Dissolve Control Unit for Kodak Carousels

A compact dissolve control unit for Kodak Carousel projectors and 1200 watt modified Carousels, the PD-1200 features fully transistorized solid state construction with printed circuit boards for reliability. Another feature is a fully adjustable dissolve transition period from 1 to 15 seconds duration, which can be operated manually or pre-programmed.

This dissolve control unit can be operated manually or pre-programmed.

The variable projection intensity crossover point enables full dropout of one projector, overlay of one slide on another, or fade-through of one slide to the next. For more information, write *Hamton Engineering Associates, Inc., Dept. BSC, 735 Providence Highway, Norwood, Mass.*

Sound on Super 8 Film Offers Lip-Synch Economy

The Mark IV Sound-On-Film Camera System consists of a power zoom Super 8 camera with built-in synchronization pulse generator and a casette tape recorder with special recording head. Camera and recorder are connected by a coil cord which carries the synch pulses.

Film cartridge and tape casette are processed and sound-stripped and sound is transferred to the film in complete lip synchronization with the picture. For details, write *The Synchronex Corporation, Dept. BSC 635 Madison Avenue, New York.*

Sound films made with the Synchronex system can be shown on any Super 8 sound projector.

A BUSINESS SCREEN utilization report

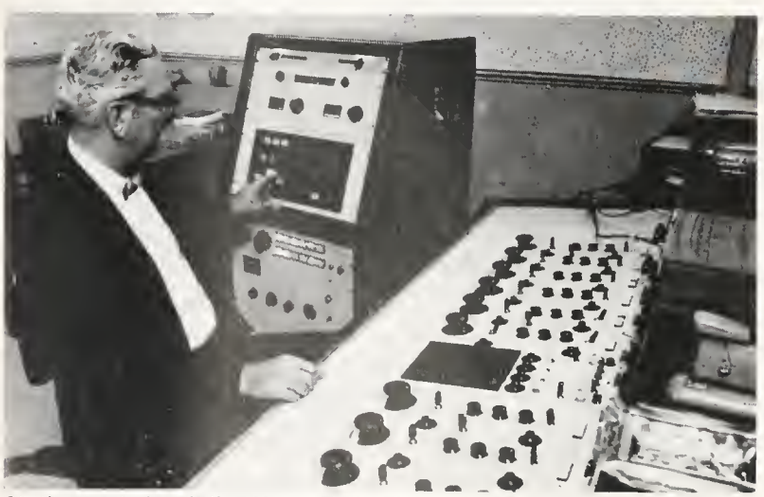
The Magna-Tech Post-Sync System

Editor's Note: This is the first in a series of special reports from users of new motion picture production and audiovisual presentation equipment. Additional user evaluations will appear in subsequent issues. Readers are invited to submit similar brief commentaries sharing their own experiences with various other production and presentation products for this series.

Post-synchronization of dialogue and picture is often used when making foreign language versions of industrial and television films for overseas use. It is also used to replace live dialogue unsatisfactorily recorded on location, or when it is more convenient or economical to achieve lip sync in the studio after completion of photography.

Traditionally, post-synchronization has been accomplished by cutting the film into short loops which are then run over and over on the screen while an actor practices syncing his lines to the picture before delivering several takes. All this must then be edited and reassembled into a completed sound film, a time-consuming and expensive task.

Manhattan Sound Studios, in New York, is now working with a new system, developed by Magna-Tech Electronic Co., which eliminates conventional looping and greatly simplifies the editor's job of laying in a new sound track. Basically, the system provides for the picture film and a magnetic sound film to be electrically interlocked and shuttled back and forth between pre-set start and finish limits. This permits (1) practice runs and takes to be set up very quickly without the necessity of physically cutting the film, (2) takes to be judged for accuracy of synchronization immediately, (3) comparisons to be made between two or three good "semi-final" takes for the final selection, and (4) recording time "ins and outs" to be set precisely enough to permit changes in dialogue as small as a single word. When the recording session is finished the track will have all the final takes in sequential position and ready to go to mix without further editorial handling.



At the controls of the Magna-Tech Electronic Post-Sync System is Bob Sherwood of Manhattan Sound.

At Manhattan Sound, recording engineer Bob Sherwood works with seven basic units of equipment in post-sync work, all manufactured by Magna-Tech. These are a 35mm Magnetic Recorder (Type 1000), Interlock Control Unit (Type 158), Magnetic Reproducer (Type 1000), Reversible Projector (Type PR-135), Footage and Frame Counter (Type 9C), Electronic Looping Console and Monitor Selector (Type 154).

According to Sherwood, all elements of the system are well made, completely reliable, and the controls are organized for top notch operating efficiency. He believes that the equipment saves hundreds of hours a month of dubbing time over the old looping systems. One of its most valuable assets is the ability to provide an immediate playback so the director, actor and recording engineer can all be 100 per cent sure that the synchronization is exact.

"In addition to the equipment's technical abilities," Sherwood says, "it provides much better continuity to the film," for if the actor is up to it, and some of them are remarkably good, we can go on for minutes at a time in one continuous take, which makes a much better flow than the short takes necessary with looping."

Manhattan Sound, which was the first commercial studio in the U.S. to install the Magna-Tech system, has found it to be so successful that a second system has recently been ordered.

Features Added to Multi-Beam 1000

A new version of the Multi-Beam 1000 features a built-in accessory holder with safety clip lock. It has continuously variable focus from spot to flood, with a smooth field.

A heavy duty socket provides increased cooling and longer lamp life. A variety of quartz lamps are available in 120 volt or 230 volt. For additional data write to *Berkey-Colortran, Inc., Dept. BSC, 1015 Chestnut St., Burbank, Calif. 91502.*

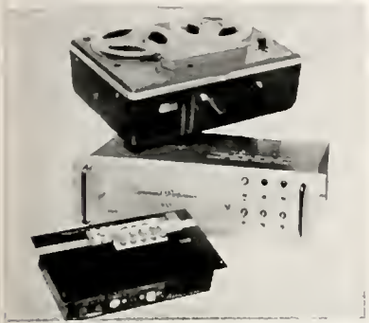
The Multi-Beam 1000 weighs only 6½ pounds.

Command Performer Handles Multi-Projector

The July Buyers' Guide issue gave the wrong address for Arion Corporation, manufacturers of the Command Performer System. This system uses the reliability of digital signals system to control the unmanned operation of projectors and environments. In

a remote control set up digital signals are transmitted from the ecturn to the projection booth on a single, low voltage cable, eliminating the complex and expensive installations involving cabling, switches, relay racks, etc.

Adding the Command Recorder to the system the signals can be programmed directly onto ¼" magnetic tape on a narrow command track running between two half tracks of stereo sound.



The Command Performer makes possible multi-projector automation.

Systems are available to control up to any combination of 24 slide projectors plus film projectors and special effects. The correct address is Arion Corporation, Dept. BSC, 825 Boone Ave. N, Minneapolis, Minn. 55427.

Adjustable Dolly Accepts All Tripods

A tripod dolly designed to accept all tripods with any kind of leg tips is adjustable from a 23" to 35" circle so that it will take tripods closed to lowest height or fully extended.

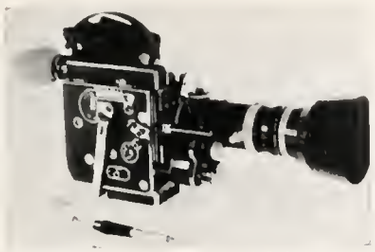
The legs telescope to provide

The caster wheels have double ball-bearing swivels and rubber wheels.

6" of adjustment to each leg. For complete details write *Welt/Safe-Lock, Inc., Dept. BSC,* 2400 *West 8th Lane, Hialeah, Florida* 33010.

Lens Provides Additional Filming Capabilities

A fast, high-quality zoom lens, designed especially for Bolex 16-mm cameras has a 6¼:1 zoom range with built-in power zooming and fully automatic through-the-lens light measuring. Addition of the lens to the Bolex H-16 Rex provides the camera with new filming capabilities. The long zooming range from 16mm wide-



The Vario-Switar POE f/1.9 lens is a valuable addition to the Bolex camera.

angle to 100mm telephoto allows the filmer greater flexibility through focal lenth selection coupled with the convenience of an automatic lens.

The lens has logically placed controls and balanced weight. Zooming is smooth. For more information write *Paillard, Inc., Dept. BSC,* 1900 *Lower Rd., Linden, N. J.* 07036.

For film promotion, supplement materials

Economical Print Reproductions Made from Film Frames

ONE OF THE most promising new services recently being offered to film sponsors and distributors provides an economical new way of promoting or supplementing a film with full four-color brochures or pamphlets.

Film Reproductions in Print (FRIP) has the facilities to select frames from motion pictures, best suited to duplicate their contents in print. Using computerized scanners, the frames are enlarged and reproduced as full color printed pictures of strikingly good quality.

The end result is economical printed literature in a booklet or brochure format. The printed pieces can be designed for use in several ways: as take-one pieces; as promotional mailing pieces for a film; and for any number of other public relations or marketing purposes.

FRIP, which is a division of Custom Comics, Inc., came into being in a rather interesting way. Custom Comics is the largest producer of made-to-order cartoon books in the industry, specializing in the public utility industry.

A few years ago the company bought computerized scanners — Vario-Klischograph equipment manufactured in West Germany — to make engravings for cartoon books. It was found the scanners were even more effective in making separations from four color transparencies, which could be enlarged and reproduced as four color pictures from 8 mm, 16 mm and 35 films.

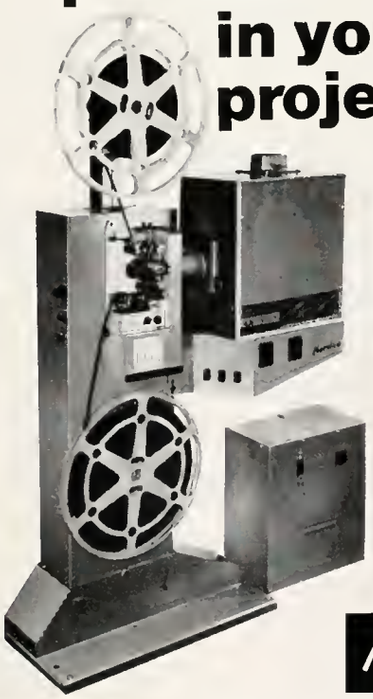
An interesting aspect in connection with the production of motion pictures in printed format is that most companies think only in terms of their new motion pictures. However, in several instances, sponsors of movies three or four years old — whose contents are as timely today as when filmed — are considering reproducing the films in print for distribution to key people who saw the movie several years ago but whom they want to re-impress with the contents.

Another area of interest — to TV advertisers — is FRIP's reproduction of frames from 16 mm or 35 mm TV commercials on single sheets, which also include sells on the commercial itself. These are being used for distribution to sponsors' sales personnel, sales organizations, wholesalers and retailers through whom they sell, by associations to member companies, and in some instances, their sales organizations, etc.

The cost of such 8½" x 11" single page promotion pieces, which can carry as many as twenty frames, is inexpensive — $300 for the first thousand, and additional thousands at less than $40.

Additional information on the service may be obtained from Film Reproductions in Print, 331 Madison Ave., New York, N.Y. 10017.

Put a professional in your projection room



The new Norelco FP-16mm projector brings big theatre performance to any auditorium because it's built to the same rugged standards of performance demanded by professional motion picture theatres. Provides a brighter, clearer, steadier screen image.

Lots of other features, too:

- Packs a 2½ hour film on one reel
- Available with 9 different Norelco lenses including new zoom lens
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Norelco® MOTION PICTURE EQUIPMENT

OUTSTANDING VALUE! Send coupon for prices and literature.

Portable self-contained Model EL S100 for outdoor showings, exhibits, social halls, etc. Uses incandescent light source.

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Motion Picture Equipment Division
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(201) 391-1000

Please send facts and prices on the new Norelco 16mm Professional Projectors.

☐ FP-16 with column-pedestal ☐ EL-S100 Portable model

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EASTERN STATES

• NEW ENGLAND •

Headlight Film Service, 104 Ocean St., So. Portland, Maine 799-6100

UNICOM — Division of United Camera, Inc. Providence, R.I.; North Haven, Conn. (401) 467-4750 or (203) 239-5300

• WASHINGTON •

"The" Film Center, 915 12th St. NW, Washington, D. C. 20005 (202) 393-1205

• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

• PENNSYLVANIA •

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs. 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville, 16150. 342-5204.

SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

• LOUISIANA •

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

MIDWESTERN STATES

• ILLINOIS •

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

BUSINESS SCREEN MARKETPLACE

40 LA BELLE COURIER I

USED AUDIO-VISUAL UNITS

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HELP WANTED

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A name everybody in the motion picture industry knows hos an opening in advertising and public relotions films. Need person who would rather spend future editing movies thon beating the bushes. Some nuts-and-bolts, some high-budget festival winners and theatrical shorts. We'll want to see your film samples. Excellent fringe benefits. Less than 400 miles from Times Square. Relocate at our expense. An equal-opportunity employer.

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Major industrial equipment manufacturer has on excellent job opportunity for experienced cameraman-director. Will handle liason with outside film producers in addition to responsibility for industrial film section of Audio-Visual Department. College degree preferred. Attractive salary and fringe benefit plan. An equol opportunity employer. Send resume and other appropriate informotion to:

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Executive of successful motion picture laboratory desires to enter the educational field seeking full-time permonent position os instructor of motion picture laboratory practices and procedures. Fully experienced in Ektachrome and Eastman color processing, color timing, color printing, quality control and all other related laboratory operotions, plus mony yeors of management experience. Could be valuable addition to any university film department attempting to teach oll phoses of cinemotography. Morried, under 40, children. Would relocate for right offer.

Box 75

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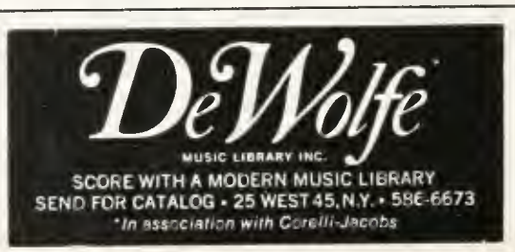
Put BUSINESS SCREEN'S classified marketplace to work for you. A low cost classified ad in this space is read by thousands of persons in the audiovisual industry. Use it to buy, sell or trade equipment, find a job or fill a vacancy in your company. For complete details, write **BUSINESS SCREEN MARKETPLACE, 402 W. Liberty Drive, Wheaton, Illinois 60187.**



reference shelf

Brochure Describes Eclair NPR

A brochure on the Eclair NPR points out the many possibilities opened by this camera. The first half of the brochure is directed to the writer, director and producer as well as to the cameraman. It describes the fundamental design innovations of the NPR and deals with the sort of filmmaking made possible by those innovations.

The second half describes the camera's physical characteristics in detail. For your fully illustrated copy, write *Eclair Corporation of America, 7262 Melrose Ave., Los Angeles, Calif.* 90046.

NAVA Audio Training Series

"The Audio-Visual Dealer in the 1970's", the first in a series of NAVA audio training programs, is available at no charge to NAVA dealers as an introduction to the series. Contributing panelists offer their considered opinions and thoughtful analyses of what the 1970's hold for A-V dealers in terms of expected market trends, the dealer's role in more sophisticated markets, and survival of "small shop" dealerships.

Initial sets of this introductory program, consisting of an audio cassette, study booklet and script, are available free to NAVA dealers. Write *NAVA, Dept. BSC,* 3150 *Spring Street, Fairfax, Virginia* 22030.

Film Library Catalog

A catalog containing a narrative description, length, subject matter heading, recommended grade or maturity level, and distributor/producer of almost 9,000 educational motion pictures is available.

The catalog is designed to provide individuals and organizations with concise, precise information concerning the rental films contained in it. Copies of the catalog are available for $5.00 from the *AudioVisual Center, Indiana University, Bloomington, Indiana* 47401.

Industrial Training on Videotape

A library of career development courses offers, on videotape, industrial training in the areas of administration, business management, engineering and technical training, professional review, supervisory development, and computer science. The eighteen courses now available on videotape were sponsored and produced by an association of 20 leading industrial firms as a means of increasing the scope of their continuing education programs.

Each course consists of 24 one-hour sessions and each session is taught by a specialist in the field covered. For a catalog of courses and further information, write *International Video Institute, Dept. BSC, 675 Almanor Ave., Sunnyvale, Calif.* 94086.

Rear-Projection Screens

A data sheet containing technical information on the Chromascreen CS-140 rear-projection screen also includes definitions of terms related to rear screen projection, th relevance of wide angle viewing, contrast, glare, and other qualities. A typical specification is included and tests for measurement of the more important characteristics are described.

For your copy write *Panelgraphic Corporation, Dept. BSC,* 10 *Henderson Drive, West Caldwell, New Jersey.*

CAMERA STOCKS

16mm EKTA Color 7242, 7241, 7255.... .0525
16mm B & W-7220, 7222, 7231..... .025
16mm Color Negative 7254..... .06
35mm Color Negative 5251 ..... .10
35mm B & W 5220, 5222, 5231..... .035

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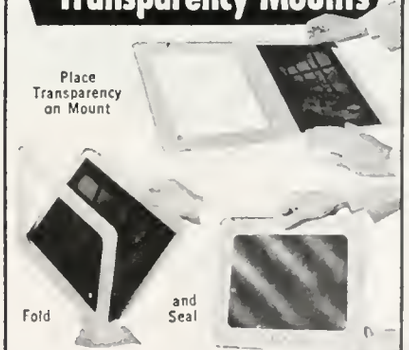

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the last word

By LON B. GREGORY

Directors Training Program Working

It was just over a year ago that we reported the beginning of a pilot program in New York representing a significant first step in a program for motion picture second assistant directors.

Our kudos go to the Directors Guild of America-Producers Training Trust Fund as the program begins its second year.

Harold Klein, administrative trustee of the organization reported in announcing the second year that ten trainees were processed last year who have been working since September with motion picture houses in New York.

The trainees are receiving on-site training with various producers. At the end of the two-year program (during which trainees are paid), the participants automatically become second assistant directors in the Directors Guild of America.

The program represents the first instance of an organized plan by management and a union or guild in the film production industry to take steps toward the impartial selection of apprentices eventually resulting in union or guild membership.

Be Prepared When Shareholders Meet

With 700 persons attending the annual meeting of Rochester Gas & Electric Company in that New York city (May, 1970) what happened?

Well, the auditorium lights went out and chairman Francis E. Drake, Jr., had to call for a flashlight as he read his comments to the gathered shareholders via a battery-operated bullhorn.

The lights were restored after a 35-minute blackout and Mr. Drake then introduced a film about the company's activities.

The lights dimmed again.

Then, to add the final indignity, the projector broke down.

The moral to audiovisual directors can be taken from the Boy Scout motto: Be Prepared. Anything *can* happen, and when you're not prepared, usually does.

Learning the Art "Inside"

It has been our recurring observation that film producers generally have the most varied and unusual backgrounds of any group of professionals. And, until relatively recently there were very few schools teaching filmmaking and student programs were virtually nonexistent.

We were somewhat surprised though to learn recently of a rather successful film workshop program that has been operating for more than 10 years.

Since its inception, the workshop has completed some 70 productions, ranging from 25-minute color films to two-minute black and white clips. And, of 33 "students" who have participated in the program, nine have entered the film industry as a result of their workshop training.

The only such workshop of its type, it is manned and attended by inmates of California's San Quentin prison. The program is currently guided by Dick Queirolo, a San Francisco cameraman.

The workshop produces its own scripts, filming and soundtracks through the use of donated materials.

And, yes, they've all heard the standard comments about making films for a captive audience.

Cox & Robbers

Paul Cox, of Coast Visual Education Co., Hollywood, recently had his usual good humor put to a severe test. After a busy day at the office he returned to his Pasadena home to find that it had been robbed of about $2,000 worth of valuables. Insult was added to injury when he saw that entry had been forced through a glass door which he had only a few days before reinforced with steel pins against such a possibility.

Paul gave the details to the police, went to bed, and arose to what he hoped would be a brighter day. When he reached his office he saw that it was indeed brighter—thanks to the unobstructed entry of daylight through what used to be a plate glass window—and through which thieves had carried off several typewriters, adding machines and tape recorders! Of small solace was the police opinion that the burglaries were the work of unrelated parties. Of no comfort at all is the fact that none of the stolen items has yet been recovered.

Technicolor Proxy Battle Settled

Dissidents battling for control of Technicolor appear to have won their fight.

A recent agreement was announced that settled the proxy dispute, ousted Patrick Frawley as chairman and arranged for the purchase of his stock.

In addition, 16 of the 19 incumbent Technicolor directors resigned and have been succeeded by the dissidents' nominees in the battle for control of the board.

The three retained directors include Paul Sassnacht, president; Byron Roudabush, senior vice president; and William R. Frye, a vice president.

The proxy battle began May 19 when dissident shareholders charged Frawley had used company funds to help finance investments in other companies he headed.

OUR FINAL COMMENT THIS MONTH: To err is human; to really foul things up takes a computer.

point & period

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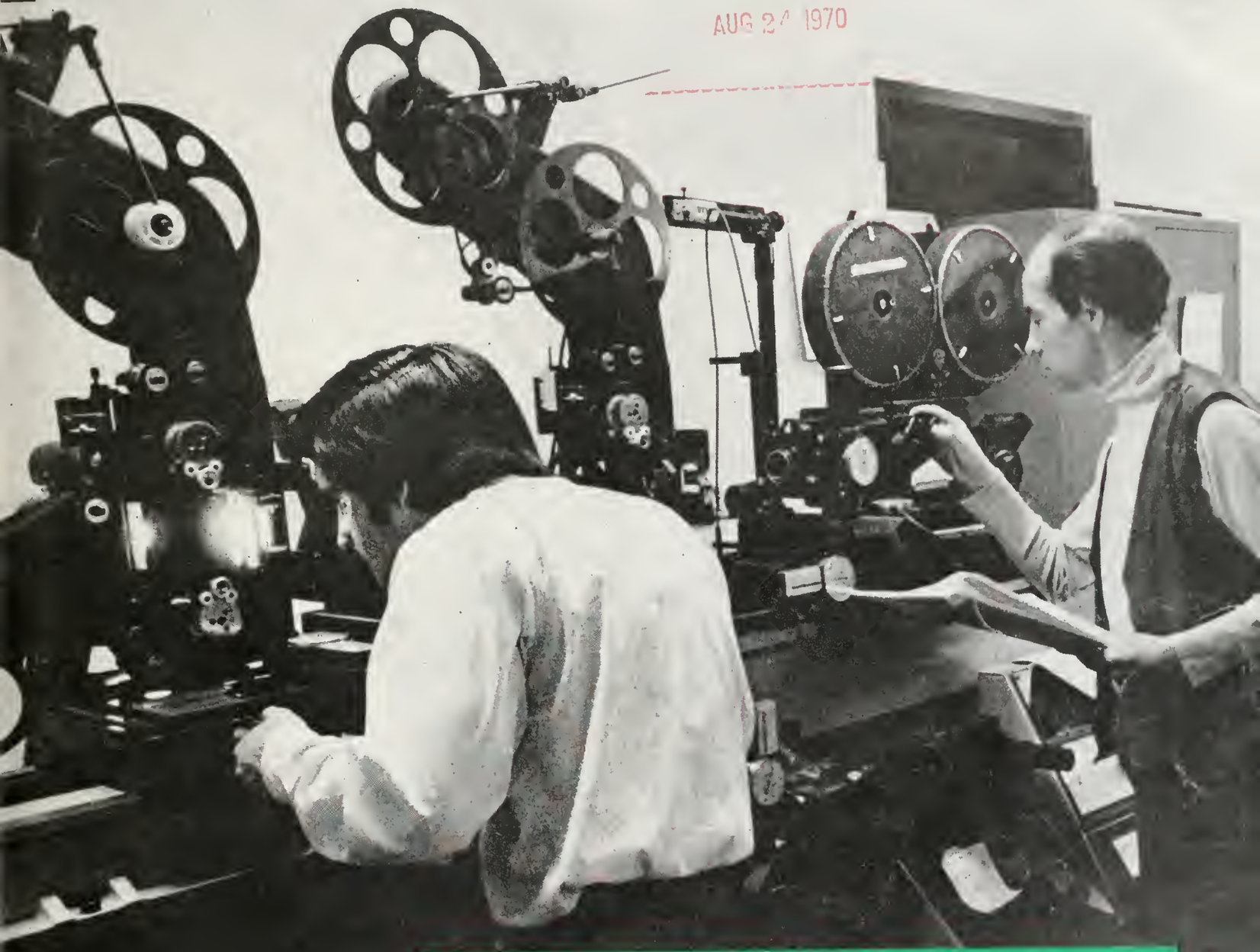
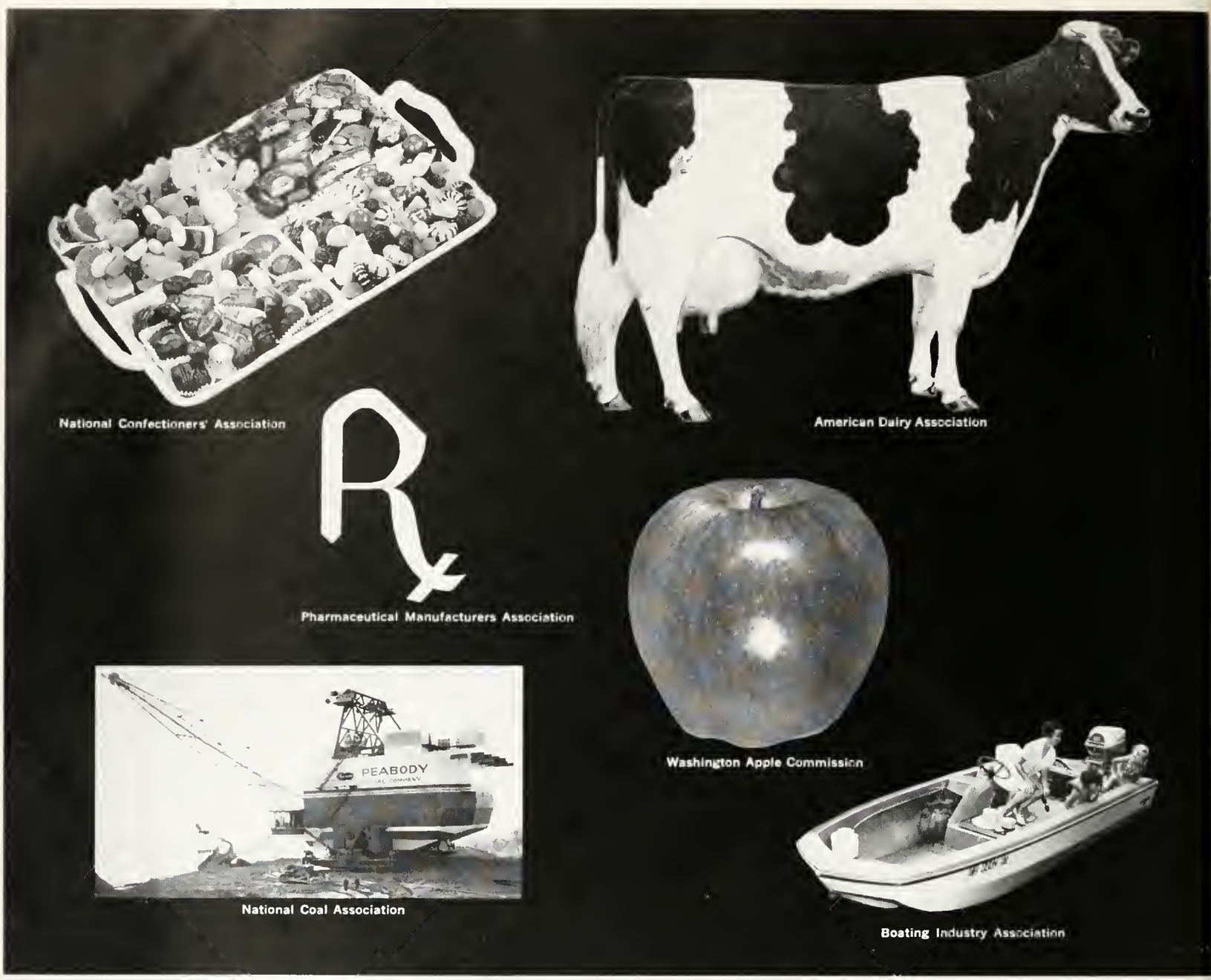


ANNUAL BUYER'S GUIDE TO FILM/TAPE PRODUCTION SERVICES



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BUSINESS SCREEN

AUGUST, 1970 • VOLUME 31 • NUMBER 8

The Magazine of Audio and Visual Tools and Techniques of Communication

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ABP BPA

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And what an itinerary! In less than two months, the 3-man production crew had to set-up and film in no less than 24 cities across the U.S. and in Puerto Rico. They covered 25,000 miles—more than the equivalent of going around-the-world—filming in almost every setting imaginable: at airports, at Notre Dame Stadium, at the Indianapolis 500, in a locker room; high atop mountains, way out on beaches, in and on automobiles, aboard boats, golf carts, and even walking along hand-held.

Under so many circumstances, in so many places on such a tight schedule, camera reliability was essential. Arriflexes were chosen.

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The proof of the pudding came with the two performances put on by Mutual of Omaha in Caesar's Palace. Interspersed with 35mm slides, the Arriflex-shot footage had to fill nine 10x14 ft. screens—as much a challenge to resolution, sharpness and registration as ever there was.

Gambling may be commonplace in Las Vegas, but Chapman/Spittler, like every production company, cannot gamble with their assignments. It was with this understanding that each of the Arriflex models was engineered. From the sensible, versatile design that adapts an Arriflex to every kind of project, to the sturdy, enduring construction that keeps it going in the face of constant use and abuse, Arriflex has continually proved how well it can stack the odds in its users' favor.

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Hope Reports Says A-V Industry up 7% in 1969

Highlights from the first Hope Reports published by Tom Hope, 58 Carverdale Dr., Rochester, N.Y. indicate that investment in audiovisual communication media in 1969 was up 7% over 1968 as total spending for products, services and personnel reached the record level of $1.44 billion.

In 1969, recession had little effect upon the A-V industry. Reports coming in up to mid-year 1970 indicate that film production on the two coasts is off somewhat but in the rest of the country business appears active.

At the same time, Hope Reports predicts continued growth, forecasting a $4-billion A-V market by 1980.

The A-V industry, which encompasses nontheatrical films, videotape recording and other audiovisual media, continued its climb for the eleventh consecutive year in 1969, according to the report.

"Software" sales, which includes film slides, tape and similar A-V materials, reached $625-million for a 6% gain over the previous year.

Equipment sales went up 7% for a record year of $427-million.

The motion picture continued to be the dominant vehicle in terms of dollar investment for films and projectors. The investment amounted to 55% of all domestic expenditures.

During the sixties, A-V industry sales grew from $388-million to $1.05-billion, excluding exports. The annual growth rate consistently exceeded that of the Gross National Product for the ten-year period.

In 1969, business and industrial buying of A-V products was greater than that of schools and colleges for the first time since 1965. Business spent $419-million, up 10%, and educational institutions, $405-million, up 5%.

All but one market had an increase. The exception was that of medicine and public health, which slipped 5% to $32-million. Government spending was up 3%, reaching $146-million.

Community agencies and associations had the best percentage increase, going up 15% to $41-million. Religious A-V spending was up 5% to $34-million.

Professional motion picture film processing was up 10%. Color film processing was up 13% while black-and-white processing dipped 1%.

The traditional bellwether of the A-V equipment industry, 16mm sound projectors, had sales totaling 68,000 units last year, compared to a 1968 total of 66,500, a 2.3% increase.

The production of nontheatrical films, mostly on the 16mm format, reached 14,200 titles. Short films on super 8 — usually on a single subject and five minutes or less in length — accounted for 3,100 releases, primarily for education.

The complete Hope Reports, entitled "A-V USA," are scheduled for publication late this

Continued on page 8

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month. There also will be three smaller specialized reports available at the same time: one on the education market; another on business and government; and the third a digest of the full report.

Industrial TV Association Formed for Business Users

The newly formed National Industrial Television Association (NITA) has slated its first two-day national conference for November 10-11 at the Washington Hilton Hotel in Washington, D.C., according to NITA president Tom Hatcher of Equitable Life Insurance Co.

NITA goals are to "provide a central source of information and services for individuals working in, or interested in television for business and industry."

Three special interest sections have been organized, including one on program production, one on engineering and a general section concerned with planning and usage.

Membership applications and additional information may be obtained by writing *National Industrial Television Association, P.O. Box 228, East Orange, N.J* 07019.

Busy Schedule Marks Film Production Workshop

A very busy schedule awaits participants at the 1970 Film Production Workshop at Camp Loma Mar, 40 miles from San Francisco, from September 8-20.

Every facet of film production will be covered by widely known industry professionals serving as instructors at the workshop. There are sessions slated on lighting, cinematography, sound recording (studio and location), editing, music selection and scoring, and directing in addition to evening showings of top flight films.

Some of the guest instructors include:

Victor Jory, actor/producer, discussing TV production with lightweight mobile equipment.

Jack Williamson, industrial film producer, writer, director, discussing scripting and storyboarding industrials.

Norman Maurer, executive producer at Hollywood's Normandy Productions will examine major studio production.

Workshop instructors include Milas Hinshaw on cinematography; Robert Larsen, producer, writer, director of several TV specials; and James T. Flocker, director-producer of TV films and series.

Total cost of the workshop is $350, which includes room board, and transportation to and from the San Francisco airport. Additional information may be obtained from James T. Flocker, 1970 Film Production Workshop, 721 N. LaBrea, Suite 200, Los Angeles, Calif. 90038.

Radiant Readies Modern New Plant in Iowa

Radiant Corporation of Morton Grove, Illinois, has just completed construction of a multi-million dollar manufacturing plant in Carroll, Iowa.

The cost for the 140,000 square foot building and 30-acre site is estimated at $1,000,000. The addition of manufacturing, finishing and office facilities are expected to boost the total costs to well over $2,000,000.

Radiant President Cary Wang said, "Our new plant represents the culmination of two years planning and 35 years in the manufacture of projection screens and related products. Because this plant was designed with these products in mind, it is without doubt the most modern and efficient plant of its type in existence today." Capacity is estimated at double their present facility in Morton Grove, Illinois.

The actual move from the present Morton Grove plant is already under way and should be completed later this year. "We are moving in stages, department by department, so that our production will continue virtually uninterrupted during this transitionary period. Key personnel are already in Carroll, supervising the installation of equipment and setting up initial production."

Commenting on the selection of Carroll, Iowa, located approximately 90 miles west of Des Moines and 100 miles east of Omaha, Cary Wang said, "We

Continued on page 10

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chose Carroll, because of the people and its location which is the approximate geographical center of the United States." We feel the type and caliber of people available in the Carroll area, plus our new modern plant will provide an environment more conducive to lowering costs and at the same time increasing production. This is the only way we can cope with spiraling costs and resultant higher prices."

Approximately 10,000 square feet of office space in the Carroll plant has been allocated for Administration, Sales and Engineering. Until manufacturing is under full production at the Carroll plant later this year, Sales and Executive offices will remain in operation in Morton Grove, Illinois.

Chicago Festival Sets 1970 Rules, Entry Forms

The 6th Annual Chicago International Film Festival reports that the 1970 Regulations Book and Entry Forms are now available.

Open to all film makers, the Chicago International Film Festival is the only competitive festival in the United States covering all areas of film-making. It is unique in that it is made up of 9 individual festivals . . . Each of the 9 classifications of film has its own jury of prominent film and professional people experienced in that area, headed by a distinguished chairman, each category is to be screened separately during the two-week Festival period. Only the Chicago Film Festival offers such service to film maker entrants.

Categories this year include: Feature Films; Short Subjects; Student Films; Educational Films; Business and Industrial Films; Television Commercials; Television Productions: Films for Children. A new, 60-second competition, "The Condition of Man", completes the list. Cash awards totalling $1,950.00, in addition to Gold and Silver Hugo Awards for each category, will be presented. Certificates of Participation will be awarded to all finalists.

Deadlines are September 15, so early entry correspondence is advised. To enter the competition, write Chicago International Film Festival, 12 E. Grand Ave., Chicago, Ill. 60611.

Ecology Films Begins Production in Hollywood

Ecology Films, recently formed and headquartered in Hollywood (P.O. Box 1407), has completed its first production, *Spaceship Earth*, with two others —*Wilderness Earth* and *Eco-Home*—in production. According to George Drake, founder of the firm, the trio will provide a comprehensive "package" on basic ecology, taking a "total earth" approach. The films will be available in soundslide format, with either record or tape cassette. Conversion to motion picture is planned.

In addition to producing "prepared" films in the ecological and educational fields, Ecology Films will be active in custom production and industrial communications, areas in which Drake has spent more than 20 years. He has been a member of the Jam Handy Organization, has served in contact, creative and administrative capacities with various producers, and has been president of a Chicago firm. Before entering the audio-visual industry he was an advertising and promotion manager for a major home appliance firm.

Projection Systems Int'l Moves to New Quarters

Projection Systems International, a Division of Cine Magnetics, Inc., has moved to new offices at 305 East 45th Street, New York, N.Y. (20th Floor)

According to Allan A. Armour, vice president and general manager, the new space will be highlighted by the largest display of industrial audio-visual equipment in the East. In addition, other important features include viewing rooms, seminar facilities, closed circuit television, displays, and a complete audio-visual service department.

The new location also serves as the New York Receiving Center for Cine Magnetics Film Laboratory and A/V distribution Services which are located in Mamaroneck, N.Y.

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F & B/Ceco of California Names Porcello President

Carl Porcello has been named president of F & B/Ceco Industries' California branch, and vice president—Western Operations. This appointment places F & B/Ceco Editing Center and Bardwell & McAlister, Inc. under his jurisdiction.

Porcello has been with F & B/Ceco for 17 years and in a typical Horatio Alger tradition, has worked his way up from messenger boy to his present position.

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BERNARD

Bernard Returns to Film Restoration Services Post

Marvin A. Bernard has been named vice president, national sales at Comprehensive Film Treat, Inc.

Bernard has devoted many years to the field of film restoration. Both technically and as executive sales director, he has participated in the perfection of some of the most modern innovative film restoration procedures.

Jules Leni, who formerly handled sales for Comprehensive Film Treat, will be devoting his full time and effort to the management of Comprehensive Service Corporation.

Reela Sight & Sound, Inc. Names Pell Vice President

Robert B. Pell has been named vice president of Reela Sight and Sound, Inc., a New York-based audiovisual equipment distribution and consultation firm.

Pell is also general sales manager for Reela Film Laboratories, Inc.

Pell feels that the entire Super 8 field concept must be expanded much farther into the areas of training and education, and plans on exploring some untapped markets for film in his new post.

CBS/EVR Appoints Fink VP, Special Projects

Morton J. Fink has been named vice president, special projects, CBS Electronic Video Recording Division.

Fink comes to CBS after twelve years at Sterling Communications, Inc. He last served as president of its wholly-owned subsidiary Television Presentations Inc.

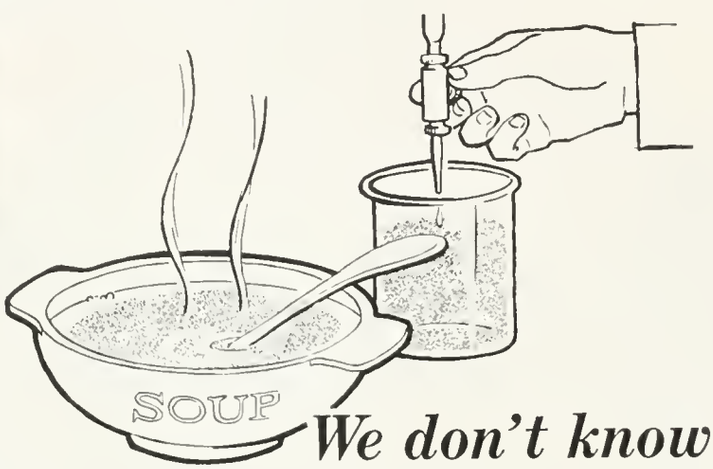
Tatlock Appointed VP at Graflex Div. of Singer

R. Ian Tatlock, formerly director of finance for Graflex Division of the Singer Company, has been appointed vice president of that organization.

Tatlock's duties will include financial management for the division, which is engaged in the manufacture of photographic and audiovisual equipment and in training operations.

Around The Industry

Several promotions at Modern Talking Picture Service include *Curtis Hensley* to Cincinnati branch manager; *Rosalie Kuwatch* to San Francisco branch manager; *Patricia Dillon* to manager of the Pittsburgh film library; *Hal Smith* to manager of the Chicago film library; and new at Modern are *Ruby Short*, manager of the company's Houston film library, and *Lester J. Weiland*, account executive at the New York headquarters . . . Recent appointments at Bausch & Lomb include *James R. Benford*, who is now senior scientist of the Scientific Instrument Division and *John M. Simpson Jr.*, promoted to manager of the optical technology department of the special production division . . . *Harold Lowe* has been named vice president, marketing, at Dynamic Optics, Inc. . . . Bell Color Labs has named *Doris Diana Kalish* comptroller . . . *Jerry S. Kennedy* has been appointed a northeast region sales engineer for the Ampex Corp. video products division . . . *Tony Izzo* has joined Edit/Chicago as film editor . . . *Robert P. Burrows* has been reelected president of the National Association of Photographic Manufacturers for 1970-1971 . . . *Paul Hansil* has joined Ampex Corp. as a northeast region sales engineer for the video products division . . . *Gerard Hyman* has been named chief executive officer of Concord Electronics Corp. . . . *William J. Speed* has been elected president and chairman of the board of the Film Library Information Council (FLIC) for 1970-71 . . . National Color Laboratories has appointed *Joseph Clay* supervisor of the professional color processing department . . . Eastern Video Production Services has named *Frank C. Cernese* editing supervisor . . . and *Cynthia Butler* has joined GTR Productions, Chicago, as sales representative. •



We don't know how it got started, but a lot of people call photo developing solutions SOUP.

Maybe because, so to speak, people salted and peppered their solutions to their own taste, creating what they felt looked good on the screen.

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Our chemical engineers hold our mixing tolerances down to about plus or minus two drops to a gallon. That's over 46,000 to 1! You can't see this tolerance on the screen, but you can read it electronically.

Not only that, we avail ourselves of a special service Eastman Kodak Co. offers to licensed film processors. It is called a Survey Report and is used to collaborate our findings.

So if you want to use soup that is this good, send your next 35, 16 or Super 8mm work to Douglas. We'll guarantee it leaves a good taste in your mouth.

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So which is the least expensive, totally professional camera: the Arriflex 16S/B? No. The Eclair CM3.

What's more, the CM3 lets you change magazines in five seconds, plus...shoot 16 and 35mm with the same camera!

The Franc has been devalued; the Deutsche Mark has gone up. As a result, most French products, including Eclair cameras, have become less expensive on the U.S. market, while most German products have gone up in price.

With two 400 foot magazines, three lenses and constant-speed motor with sync-pulse generator, the CM3 now costs about $200.00 less than the Arri S/B GS similarly equipped. Not much less, certainly. But with all its features, you would expect the CM3 to cost a lot *more*. The Arri S, of course, is the least expensive Arriflex. It's the one with a body designed for 100 foot loads, to which you can attach a 400 foot magazine.

The CM3 is the Eclair camera that won an Academy Award for its design. In addition to its five-second clip-on magazine change and its unique capacity for shooting both 16mm and 35mm with the same camera body, same motor and same lenses, (different magazines), the CM3 gives you extremely bright and accurate reflex viewing, (simpler optics, groundglass at the film aperture), a viewfinder and eyepiece that each rotate through 360°, (any angle, either eye), three heavy duty bayonet lens mounts, (for critical seating of wide-angle and zoom lenses), plus a variable shutter, matte box and sound blimp.

You can also adapt the CM3 to shoot 35mm Techniscope in seconds, at no cost; and the CM3 accepts Panavision lenses. Most features are being shot wide screen, most commercials in standard 35mm, most industrials and documentaries in 16mm. The CM3 is the only camera that will shoot all three formats. What's *your* next job going to be? And the one after that?

For a CM3 brochure, write to Eclair Corp. at 7262 Melrose Ave., Los Angeles, 90046; or at 73 S. Central Ave., Valley Stream, New York, zip 11580.

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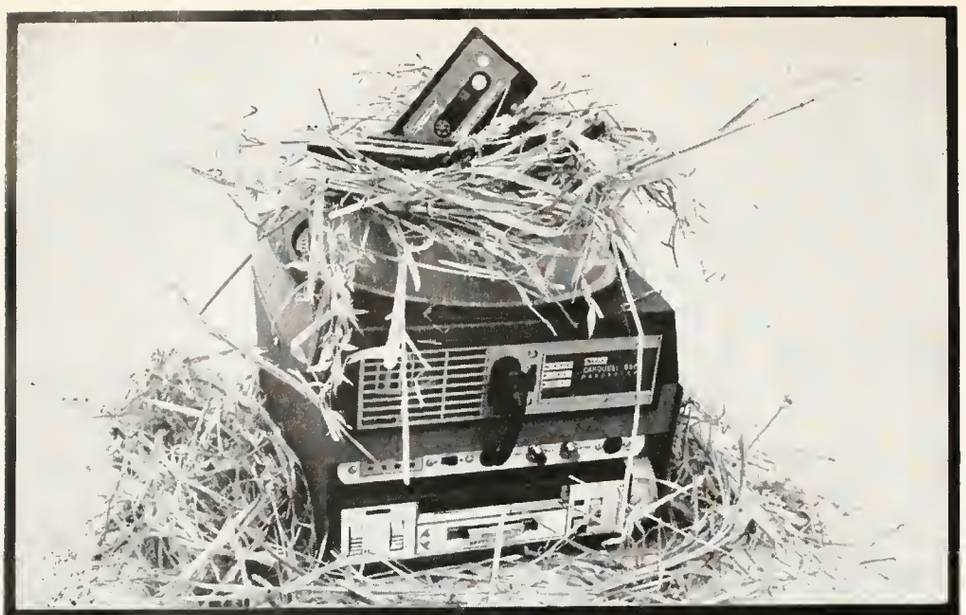

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THE A-V CALENDAR

AUGUST

9th International Congress on High-Speed Photography, August 2-7, Denver Hilton Hotel, Denver, Colorado.

American Management Association Annual Conference & Exposition on Education and Training, August 3-7, New York Hilton, New York.

University Film Association Annual Conference, August 16-22, Ohio State University, Columbus, Ohio.

International Convention of the Photographic Society of America, August 18-22, Biltmore Hotel, Los Angeles, California.

Animation Workshop, August 24-Sept. 4, Ohio State University campus, sponsored by the University Film Association and Ohio State University.

SEPTEMBER

Motion Picture Workshop, September 8-20, Camp Loma Mar, California. Contact James Flocker, 721 N. LaBrea, Los Angeles, Calif. 90038.

OCTOBER

Photokina—World Fair of Photography, October 3-11. Sponsored by Cologne Fair Authorities and the Association for the German Photographic Industry, Cologne, Germany.

108th Technical Conference & Equipment Exhibition, Society of Motion Picture & Television Engineers, October 4-9, New York Hilton, New York.

13th International Film & TV Festival of New York & Film & TV Expo, October 27-30, Americana Hotel, New York City.

NOVEMBER

11th Annual Information Film Producers of America (IFPA) Conference, November 4-7, Newporter Inn, Newport Beach, California.

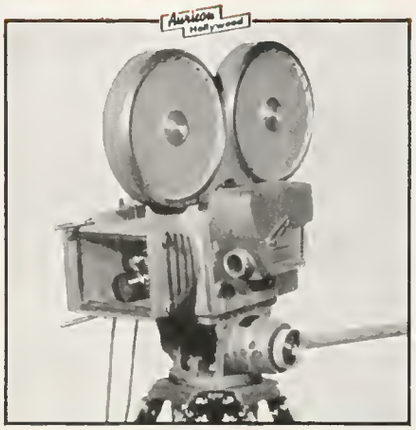
7th Audio-Visual Institute for Effective Communications, November 8-12, Indiana University, Bloomington, Ind. Sponsored by National Audio-Visual Association and Indiana University.

National Industrial Television Association conference, November 10-11, Washington Hilton, Washington, D.C. Sponsored by NITA, P.O. Box 228, East Orange, N.J. 07019.

1970 CINE Awards Ceremony and Exhibition of Films of Merit, November 12-13, Washington, D.C. Presented by the Council on International Nontheatrical Events.

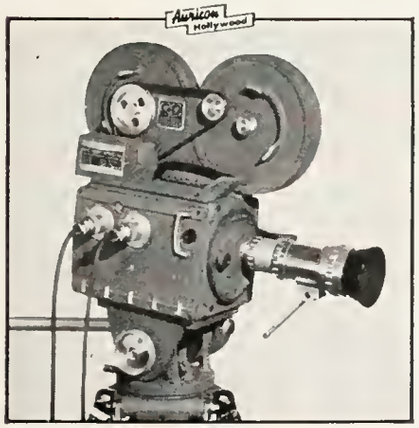
AURICON 16mm Sound-On-Film for Professional Results!

"CINE-VOICE II" 16 mm Optical Sound-On-Film Camera. ★ 100 ft. film capacity for 2¾ minutes of recording; 6-Volt DC Convertor or 115-Volt AC operation. ★$1180.00 (and up).



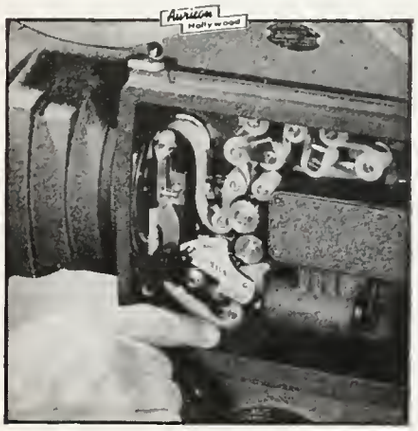
"AURICON PRO-600" 16mm Optical Sound-On-Film Camera. ★ 600 ft. film capacity for 16½ minutes of recording. ★ $1820.00 (and up) with 30 day money-back guarantee.

"SUPER 1200" 16 mm Optical Sound-On-Film Camera. ★ 1200 ft. film capacity for 33 minutes of recording. ★ $6425.00 (and up) complete for "High-Fidelity" Talking Pictures.



"PRO-600 SPECIAL" 16mm Light-Weight Camera. ★ 400 ft. film capacity for 11 minutes of recording. ★ . $1620.00 (and up).

PORTABLE POWER SUPPLY UNIT — Model PS-21.. Silent in operation, furnishes 115-Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming. ★$337.00



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MANUFACTURERS OF PROFESSIONAL 16MM CAMERAS SINCE 1931

the camera eye

By O. H. Coelln

Time for American Business to Get Truths to Public Via the Screen

MISINFORMED PUBLICS, incited by both well-meaning saviors of our ecology and culture as well as professional agitators who have found fertile ground amongst young and old in this disturbed land, are a very costly proposition. Fed by half-truths, as yet unproven in either laboratories or in practice, they have affected costs, interrupted advertising, piled up useless inventories.

Half-truths about basic economics of production, for example, feed inflation when truckers give in to wage demands which far exceed what the nation can afford. The auto industry, in months ahead, must battle increasing inroads of overseas competition, invasion of management prerogatives and excessive wage demands. Auto makers must properly meet vital pollution standards with model changes adding to tomorrow's car costs.

An earlier Champion Papers' film (*Production* 5118) said it all in the key phrase from its sound track:

"When your people don't know the facts, they will draw their own conclusions and most of these will be wrong . . ."

And the still up-to-date EBF film, *Productivity, Key to Plenty,* told both workers and management facts in that area of concern: wages and prices are inevitably linked to the key factor which made America the envy of the Western World: *productivity.*

It's LATE for corporate management to take steps to deliver *clear, complete and yet highly-palatable truths* to vast numbers of influential people. America is not about to go down the drain. Its troubled cities, its growing population and its tainted environment are soluble problems which must be met and are going to be met. Wasteful losses, which pyramid into lost taxes which might have helped the nation, can be avoided. Corporate managements, in the main, are comprised of highly capable men and women.

Social activism, which has inspired men like Henry Ford II to start the National Alliance of Businessmen, a key force in setting up programs to hire and train the hard-core unemployed, is motivating other leaders, like Boise Cascade's Robert Hansberger (sensitivity-training courses for black and white foremen); Mills Lane, Citizens & Southern Bank, Atlanta (prototype housing at low cost); Thornton F. Bradshaw, Atlantic Richfield president, and a growing number of others.

Today's business leader *must* be alert to the winds of change. Fletcher Rycom, Koppers Co. chairman, agrees that "the idea that business exists only to make a profit is as unsatisfactory as saying that the function of living is to breathe." And, quoting TIME, B. R. Dorsey, president of Gulf Oil, "goes as far as to say that 'the *first* responsibility of business is to operate for the *well-being* of society.'"

Our young people are concerned. The mass of citizenry is equally concerned

Continued on page 18

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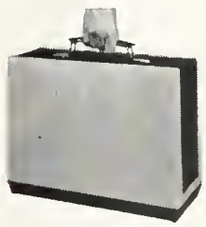
Continuous loop visuals with continuous loop sound permanently synchronized; slip-in and show.



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LaBelle offers a reputable line of reliable audio/visual equipment. Descriptive literature is free. Contact V. M. Ivie, Manager, Audio/Visual Sales, LaBelle Industries, Inc., 502 S. Worthington St., Oconomowoc, Wisconsin 53066.

LA BELLE Industries

If it's a LaBelle, there's a good reason!

camera eye . . .

continued

about America's future. Let's begin to spell out *what* and *how that future can be assured for the well-being of all concerned.*

Which puts the ball squarely in our court. We're prepared, on behalf of the American business community, to translate social activism into meaningful sight and sound. Or is it better to wait for "hot line" television documentary film makers to point out the plight of the transient workers, the darkening skies over America's big cities, etc. etc.?

We're mindful of the excellent vehicle once provided by "report" films like the MARCH OF TIME. Why doesn't the media world respond with a new film series like that? But there's also plenty of screen time in the nation's theaters, on public-service television and by means of hundreds of thousands of 16 and 8mm sound projectors scattered from Maine to Hawaii to get today's communications to the people! Oh yes, there are a good many useful pictures already moving out to the public. But the audience is so vast, the problems so manifold that this is the time for each and every corporate entity to examine its own problems and to think hard about putting them into filmed formats.

It *may* also be time to deplete the corps of corporate publicists and that's another matter. But as red ink begins to flow across company ledgers due to over-zealous protestors, it's no time to go ostrich-like and try to duck the missiles. Truth, clearly presented and delivered to audiences gathered in the nation's classrooms, lodge and union halls, community centers and at home (via TV and in the theaters (by short subjects) is the proper answer for alert management.

Films on "The Condition of Man" to Compete at Chicago's Festival

Kudos to the Chicago International Film Festival (November 7-21) for bidding the creative film-makers of the world to explore the "Condition of Man." The Festival's organizers are asking film-makers of all ages and all nations "to conceive, design and produce original 60-second motion pictures exploring man's existing state." Such films may be in black and white or color, 16mm optical sound or 35mm optical sound and be any screen ratio. *The Condition of Man* . . . is it describable? What causes man to start a war, grow a flower, pollute the air, cure disease? Is there a difference between cause and effect, symptom and disease? Can it be translated into such a brief one-minute of screen time? Why not!

This 6th Chicago International Film Festival invites you to write for registration forms to its headquarters' office: 12 East Grand Avenue, Room 301, Chicago, Illinois 60611 U.S.A. It's a most appropriate time for such a meaningful competition: the anniversary year of the United Nations!

Continued on page 20

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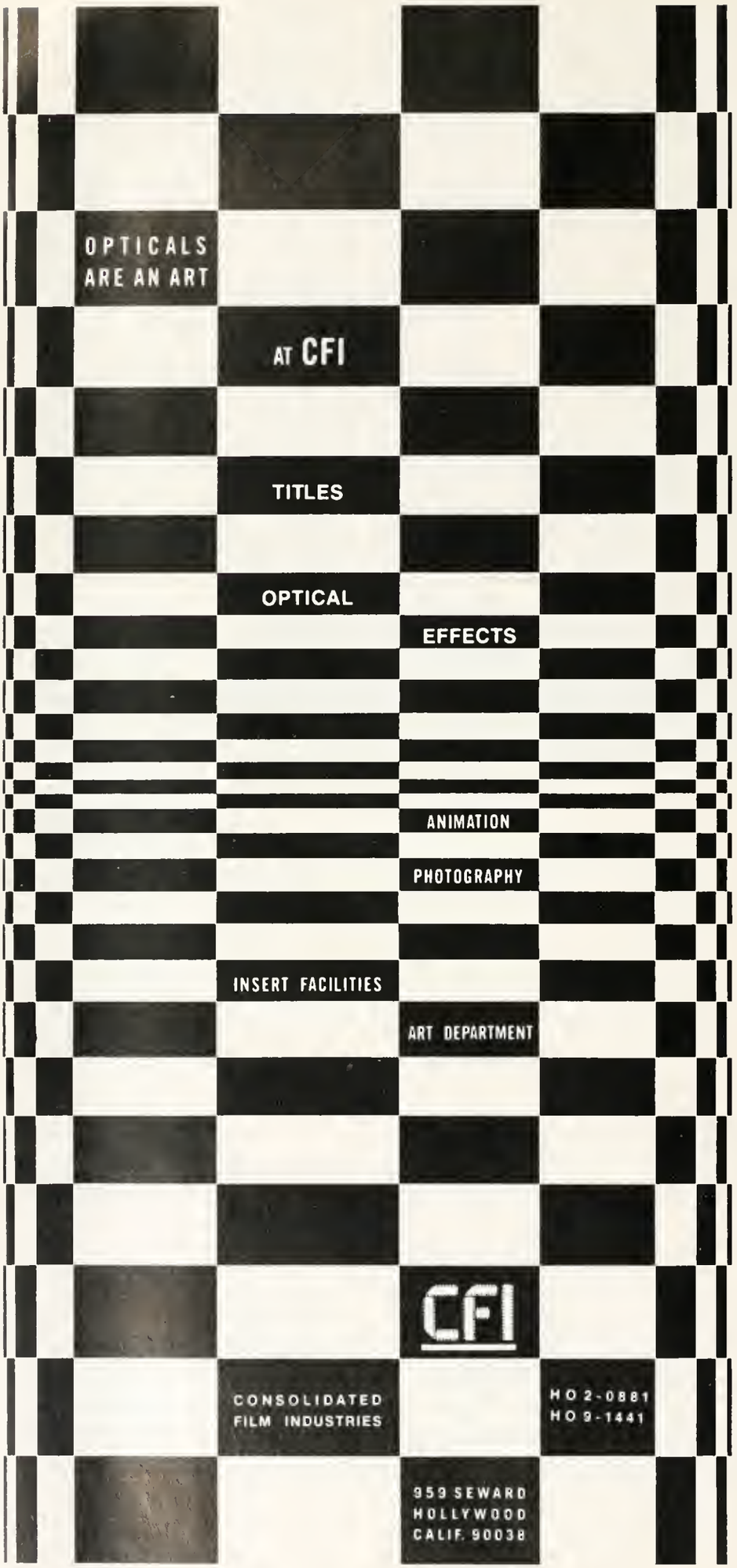

camera eye . . .

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Richard Hough Concludes 30 Years of Leadership in Film Distribution

One of this industry's true pioneers in the field of sponsored film distribution has retired. Richard M. Hough, vice-president of Modern Talking Picture Service and recently headquartered out of that national firm's Los Angeles offices, has concluded a 30-year career. His work was a major factor in Modern's rapid growth after World War II and many of the major clients signed by Dick are still actively distributing through Modern.

But this "Eye" witness will remember far more than such sales successes. Having worked closely with Dick in the Chicago area where he began his post Allied Film-career after leaving the Navy, we'll cherish memories of shared enthusiasms, of causes like the work done with corporate management in those days of Communist union infiltration, of personal pleasures enjoyed to the full!

Of course, Dick Hough hasn't retired. He's just thought up some new ball game to play, either as coach or manager. There's no such thing as "retirement" for former publishers or distribution chiefs. We just pick our spots and keep working like the dickens to fit 'em.

From Warner Brothers in the 30's to the formation of California-based Allied Film Exhibitors to Modern, with time out on the carriers during World War II, then back to Modern with verve and a big heart! More than a star salesman, this is a big man with an enormous gusto for life and for his chosen field of work. When two enthusiasts like that get together, the flame really burns high! God bless and good luck, Richard.

Farm & Ranch Producers Need Film Support, Short-Changed at Markets

President Nixon recently hailed the folks who live out our way, on the nation's farms and ranches, for their wonderful way of life. But unfortunately, that's not going to put any money into rural America's sadly depleted pocketbooks. It behooves all of us to see that city folks are better informed about food prices affected by trucker wages, unionized handlers and cutters, sellers and storekeepers. One thing is sure, today's meat is costing far more than it did 20 years ago. And down on the farm they *know* they're getting a lot less of that price than ever.

It's another case for the friends of American agriculture to put up some kind of filmed report on what causes escalation of food costs.

And we'll be "talking" to you again in this spot next month on a variety of subjects which interest sponsors, both potential and active, their producers and the people who deliver films to the nation's screens.

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By WILLIAM HEDDEN
President, Association of Cinema Laboratories

From the Laboratories—Ever Better Quality

Though the past year has not been one to cause great enthusiasm for laboratories, even better lab equipment, new film and the potential of the Super 8 market promise good things and high quality in the future for labs and their customers.

THIS PAST YEAR was not one to cause great enthusiasm, or cheer for most motion picture laboratories. A number of laboratories experienced declining business, (generally ahead of the national economy) and strong competitive pressures. 8mm optimism was dampened by customers obviously postponing entering the sound print market because of lack of standardization among cartridge projector manufacturers. Announcements of radical new communications systems by CBS, RCA, Sony and others raised considerable speculation for the entire future of the motion picture laboratory as we know it today. What are the reactions to these problems? It might be interesting to consider some reactions—from the laboratory viewpoint—and also from the customer, the ultimate user.

First, from the laboratory. Never in the history of the motion picture industry has the laboratory equipment picture been brighter. In every field of laboratory operation, the last few years have seen the introduction of excellent, sophisticated laboratory printing and developing equipment. This is true for all fields—35mm, 16mm, and 8mm, both for printing and processing equipment. For example, until about 10 years ago, most laboratories were building their own printing and processing equipment. Now, numerous suppliers market excellent equipment like additive printers, sophisticated light valves, high speed optical reduction printers and allied equipment to improve laboratory productivity and quality. Only a very few laboratories now build their own developing equipment simply because good equipment is now available commercially. Electronic color analyzers allow laboratories to utilize printing equipment considerably more effectively. These electronic timers have given trained personnel a very effective tool for motion picture timing purposes. The result is a higher quality product.

Laboratory films and processes are better than ever before. Film manufacturers have introduced several new films and processes that show dramatic quality improvements. Specifically, a new internegative film was introduced about a year ago. This film has sharpness characteristics that are reflected particularly in quality improvements in the 8mm area. Recently, an improved Ektachrome commercial color camera film exhibited sharpness improvements so dramatic that it has amazed experienced laboratory personnel.

Relatively new processes such as reversal internegatives are well established. Laboratories have gone thru their tooling up and learning stages on the reversal internegative process, and for many this was a difficult operation. However this process has been commercially available long enough now that new applications for it are being found. The result, a considerable picture quality improvement on the screen.

It is interesting to speculate on some pos-

Continued on next page

About the Author

WILLIAM D. HEDDEN, president of Calvin Communications' Laboratory Division in Kansas City is the current president of the Association of Cinema Laboratories. A chemical engineering graduate of Purdue University, Hedden has been with Calvin Labs since 1946. He became a vice president at Calvin in 1959 and was named president of the laboratory division earlier this year. In addition to his post with the ACL, he is a sections vice president and fellow of the Society of Motion Picture and Television Engineers.

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laboratories . . .

continued

sibilities that could result from the new Ektachrome commercial, type 7252. One, that has been publicized recently, is the so called "Super-16" system. This system essentially changes the picture format of the conventional 16mm camera aperture, enlarging it primarily to a wider image into the 16mm sound track area. The possibilities probably do not lie in the 16mm field, but do offer some interesting ideas regarding the use of "Super 16" in areas where 35mm is now used. The great sharpness improvement in the 7252 film certainly enhances this possibility.

Those laboratories now offering 8mm release printing facilities believe that the 7252 camera film might also have some possibilities in the 8mm industry. Right after this film was announced in September, 1969, the Eastman Kodak Company made numerous showings demonstrating that the quality of 8mm prints made originally from the 7252 Ektachrome closely matched 16mm print sharpness. Now that the film is in production, laboratories are finding that these test demonstrations have not been exaggerated. The 7252 film started into limited commercial use in May, 1970. Soon film productions will be completed where this film has been used. Several production companies are now concentrating their initial supplies of this film on shooting where they know that the print release will be primarily in 8mm. Speculating just a little, what might happen if laboratory customers do notice a considerable quality improvement in 8mm prints? Will this ultimately affect the use of 16mm prints? The answer is not evident today, however the implication is provocative enough to cause farsighted laboratories to be alert to the possibilities.

Of course there are some clouds on the horizon. Almost everyone who has any laboratory association knows of the basic holding situation in 8 mm. Laboratories are aware of the reluctance of many to plunge into 8mm sound systems today. It is not that good projection equipment is not available, because it is. The lack of agreement on standardization of hardware so that any cartridge is compatible with any Super 8 projector has certainly retarded the outbreak of this long awaited 8mm explosion. This confused situation will, of course, be resolved. But, the question right now is when.

New systems like the CBS EVR, the RCA, or Sony systems where conventional motion picture release prints are replaced by an electronic display on a television screen is another cloud on the laboratory horizon. Right now, no one knows what the color of this cloud might be. It could be a storm cloud indicating sweeping changes in conventional release print procedures, or it could be a bright omen of a new era of increasing use of visual medias into areas untouched by conventional film projection as we know it today. The conversion to electronic recording techniques may seem frightening to an industry based primarily on chemistry. But, is it beyond the realm of our imaginations to consider that color print film might also be displayed by some inexpensive device on a home television screen? If this is possible, color film and EVR might combine in the invasion of audio visual markets completely untouched up to now. Color that cloud golden, maybe?

Add to this the recently announced technique for color electron beam recording. This equipment may provide an improved technique of electronic transfer from video tape to color film. Tests so far have indicated important quality improvement considerations over presently used techniques of transfer. When this equipment is available for commercial production, and it shows the same order of quality improvement noted in the demonstrations, another area of laboratory opportunity is opened. This may be one step closer to an ultimate situation where camera production may be either color video tape or color film, with equivalent laboratory color film print quality available from either a color video tape or a color camera original. Considerably wider utilization would be possible in both media.

How do all these various laboratory possibilities affect the man that pays for it all — the customer. The answer is obvious. All of the recent physical improvements in the laboratory, its materials and processes, result in a better product for the customer. The great growth in the number of laboratories the last few years provide ample facilities to serve all laboratory customer requirements. Leading laboratories are planning for further growth and expansion of customers services.

With a good laboratory situation existing today, and the promises of technological improvements always continuing, producers can advance their activities into all areas of audio visual utilization. They will know that they can expect a good laboratory product, suitable deliveries, and a fair competitive price. Good things should be in the future, both for motion picture laboratories, and their best asset — their customers. •

Making More Effective Films

Pretesting the intended audience for a film is the best and most certain method of making sure the film you are planning will do its job.

By CAPT. JAY M. SEDLICK
U. S. Air Force Academy
Colorado Springs, Colorado

THIS ARTICLE ATTEMPTS to re-identify one way of getting at a problem succinctly stated some years ago by Ralph Whyte — that most films do not take full advantage of their potential effectiveness. It assumes that an effective film is not necessarily one which wins awards or one which the producer, client, audience, or subject matter expert thinks is effective. Ideally, it sets the test of a film's effectiveness as the accomplishment of behaviorally stated objectives related to satisfying needs in a real-life environment. The implication is not that there are no effective films made today but that films can and should be made more effective.

One suggested means to this end is the diagnostic pretest, but before analyzing its nature and rationale, let's agree on a more basic definition — that of the instructional film. Instruction is taken in its broadest sense to refer to any attempt to modify behavior through learning — whether the desired effect is a change in knowledge, skill, attitude, belief, opinion, motivation, information, interest and/or performance. The instructional film then, encompasses what have been referred to as training films, educational films, information films, and orientation films. What the instructional film actually is, however, depends on how the producer defines it — in terms of audience and purpose. To help clarify your personal definition, see how you would answer the following.

(1) *The production of a film is not an end in itself but a means by which some desired effect, in the form of teaching, entertaining, or influencing people may be achieved.*

A. Agree
B. Disagree

(2) *The effectiveness of an instructional film is best defined in terms of*

A. Cost per minute
B. Cost per viewer
C. Size of audience
D. Success in accomplishing specified objectives

(3) *An audience does not see, hear, understand, accept, or remember exactly, or even approximately everything a film is intended to present.*

A. Agree
(No other choice)

(4) *In the final analysis, films are made for people and observation of their behavior is the only criterion by which to judge the usefulness of the product.*

A. Yes
B. No
C. Maybe

(5) *The primary criterion by which a film must be judged is the extent to which it achieves a desired effect.*

A. Agree
B. Disagree
C. Other . . . . . .

(6) *In the whole bewildering chain of problems faced by filmmakers, the most complex link is the audience.*

A. I'll go along with that.
B. I'm still not convinced.

(7) *The test is not whether an audience approves of a film but whether it learns from it.*

A. True
B. False

(8) *At every level in an organization, we find a systematic error in the perception of the needs and opinions at lower levels.*

A. My boss, yes.
B. My workers, no.

(9) *People who make a film may be too close to it to be able to evaluate it in terms of the intended audience.*

A. Definitely
B. Indefinitely

(10) *Effects depend more upon the characteristics of the audience than upon the elemental variables within the films themselves.*

A. True
B. Probably true
C. Outright false

This pretest was not intended to test your knowledge but to direct your attention to what should be your major concern as a film producer. The business of filmmaking cannot be understood solely in terms of dollars and cents but must be equated with achieving an impact on an audience. As David Berlo told the media specialists of the Department of Audio Visual Instruction of the National Education Association:

"You are not in the audiovisual business, you are not in the instructional technology business, you are not in the message or media business. You are in the people business. You are paid to affect behavior, to produce in-

Continued on next page

ABOUT THE AUTHOR

Captain Jay M. Sedlik, Associate for Audio-visual Communication and Assistant Professor of Instructional Communication at the U.S. Air Force Academy, Colorado, received his Ph.D. at the University of Southern California in Communications-Cinema. At the Academy, he serves as professional audio-visual consultant, teaches motion picture production and appreciation as part of an Art course and instructs in the Department of Psychology. Born in New York City in 1937, he graduated from Miami Senior High in Miami, Florida in 1955, the University of Miami in 1959 (AB in Radio-TV-Film), and the University of Pennsylvania in 1960 (MA in Communications). For a five year period prior to entering active duty in September 1960, he worked in commercial television news, sports, and production at WTVJ-TV, Miami. His Air Force career centered around the production of motion pictures at the 1365th Photographic Squadron, Orlando, Florida, and the 1352d Photographic Group, Los Angeles, California, which included national awards for a film on arctic fire protection. He came to the Academy in April, 1968 from the 600th Photographic Squadron, Tan Son Nhut AB, Vietnam, where as Chief of Motion Picture and Still Photographic Combat Documentation, he earned the Air Medal and Bronze Star. He is married with four children.

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more effective films . . .

continued

formation-gain, to induce attitude change, and, most importantly, to increase the learner's ability to learn."

When the film producer makes a film without seriously considering his audience or the behavior his film is intended to change or influence, he does not understand the communication process (or, worse yet, he chooses to ignore it). The instructional film does not exist in a vacuum — something generated a need for the film and the film is intended to have an effect on someone. Let's call this need a "Real-Life Need" which a film can satisfy (*Fig.* 1).

Once the film is produced, it should have an effect on the original need. We learn the effect through feedback (F.) Feedback tells us if the original need was satisfied (in which case we all congratulate each other) or it may indicate that the film didn't do the job, or it didn't do all it was supposed to, or it had the opposite effect—it boomeranged. This may be bad news but it is also good news—if we get the information at the right time. The right time is not after we have completed the film and had 200 prints distributed all over the country to 200,000 viewers! The right time for feedback is early in the filmmaking process when change can be made to increase effectiveness.

Feedback, as defined by Norbert Wiener, is a method of controlling a system by reinserting into it results of past performance. Let's see how the film producer can apply this concept. *Figure* 2 is a rough representation of the filmmaking process. Starting at the left we find a need in real-life for which a film is made and prints distributed. The film is seen by an audience with some effect but, even when there is some feedback as to whether objectives were satisfied, the filmmaker rarely hears of it and, of course, it doesn't make that particular film any better. The real question is: "How can feedback be related to the *production* of the instructional film?" How can we achieve the ideal goal of making films capable of bringing about desired behavior changes in the intended audience?

One way of approaching that goal is the diagnostic pretest — a review of a form of a film at critical stages of development to pre-determine probable effectiveness and take corrective action before release and distribution to insure that the completed film is as effective as possible in accomplishing its objectives. By taking a closer look at the production process (*Fig.* 3) we can see how the diagnostic pretest can make feedback relevant to the instructional film. A script is written, film is shot and sound recorded. The film is edited and the production completed — the tracks mixed, negative cut and the answer print approved.

In applying the diagnostic pretest, the one-way nature explicit in Figure 3 is revised to emphasize feedback as a means for product improvement (*Figure* 4).

By expanding the PREPARE SCRIPT phase to include script research, a script outline, a treatment and the actual writing of the script, the filmic system begins to get complex (*Fig.* 5).

And well it should, for communicating effectively is not a simple matter. It cannot be assured through off-the-cuff or seat-of-the-pants decisionmaking based on intuition, faith, or the unified opinion of the filmmaker or other specialists. To get your film on target, you have to make an effort at developing and applying a filmic system emphasizing feedback during production to increase effectiveness.

Your system may include pretesting your audience characteristics before tailormaking your film to take into account what they already know or believe. You might let several people read the draft script, talk to them about it, and test its effect, or go through it scene by scene with someone who represents the eventual primary audience. You can apply some readability yardstick to check its comprehensibility; analyze the content to see if you've included what you started out to cover; check the facts for their relevance to the objectives (one analysis showed that 80% of the facts in a film were either irrelevant or already known by the audience); and you can analyze the content to see if your desired behavior change could be expected to occur given what you've included in the script. You can storyboard the key scenes, go over your sketches individually, or make slides and a rough narrative track for presentation and revision. You can test the interlock, or, as a last resort, even the answer print if you feel the film has too many special effects to run a rough version for an unsophisticated audience. Use interviews, questionnaires, rating scales, achievement tests and/or profile analysis — the continuous recording of audience response on a polygraph device. Try infrared photography of the audience as it views your film or take physiological measures such as galvanic skin response or pulse rate. Hire some consultants to review key stages of the film. And check actual performance, if possible. Did they stop smoking? Can he perform that in-flight maneuver? Can he rescue a drowning person? Will the trend reverse as desired?

In short, the more you use a rational and audience-oriented approach to your decisions, the more effective and efficient your film. Why pretest? It defines problems, raises questions, suggests answers and focuses attention on effects. Whether you apply a complex experimental design or simply observe an audience viewing your film, Carpenter's warning to the military twenty

years ago is just as applicable to the independent producer today: "If a film justifies production, it justifies testing." The reproducibility of the film with its exposure to a mass audience; the cost; and the necessity of satisfying the need which generated the film, demand an attempt to insure maximum effectiveness.

The responsibility rests with the communication specialist — the film producer. As Hoban noted, effective use of films in education begins with the film producer, not with the teacher. Working with the subject matter expert and the education specialist to achieve what Exton referred to as "Optimum Synthesis" — the film producer uses the diagnostic pretest to help fulfill his professional responsibility. This requires a change in value, with effectiveness given as much weight (if not more, than the factors of time and cost. The challenge is to develop an effectiveness-based system in which maximally effective films are produced at reasonable cost, in minimum time.

In actual fact, the filmmaker may have already lost the option to accept the responsibility. He may be required to demonstrate the effectiveness of his product. How many of you would have bid on a recent request for proposal by the Texarkana School District which set as prime contractual requirements for a school dropout program that the producer (1) would be reimbursed on the basis of student achievement; and (2) would remove student deficiencies within an agreed maximum number of hours?

The point is, that films can and should be made more effective. Diagnostic pretesting can help to achieve this noble end. But a dynamic and effective filmmaking program takes more. Other factors important to a film's success are a preliminary analysis of the problem leading to a decision to make a film — specification of objectives, identification of the audience, the context of film use and the application situation (where and how the audience will apply their film experience); enlightened and professional production balancing creativity with relevant guidelines offered by research; and optimum distribution and utilization with feedback from the user.

In simple terms, as one filmmaker advised, the way to make a good film is to mix together your best knowledge and hunches with those of your client . . . *then try the product out on his audience.* Repeat and redo as necessary. With effective filmic communication, the producer can call himself a true professional, the requestor satisfies his need, and the viewer leaves the experience better equipped to deal with his environment.

One final thought. There's an old saying that you get out of something only as much as you put in — you reap what you sow. The filmmaker, however, has a higher responsibility than to himself — the more attention he devotes to producing effective motion pictures, the more the *viewer* will get out of it, and that, after all, should be his major concern. •

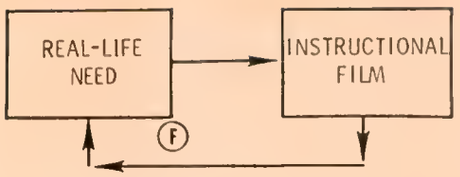


FIGURE 1. Basic Filmic Context.

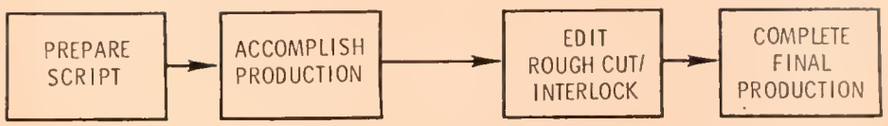


FIGURE 2. Expanded Filmic Context.

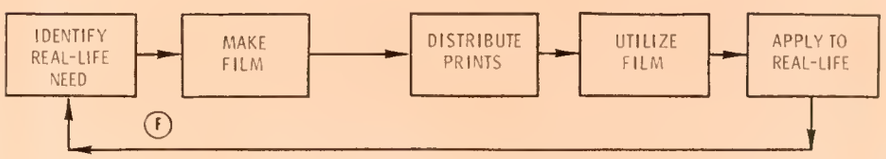


FIGURE 3. Basic Filmmaking Process.

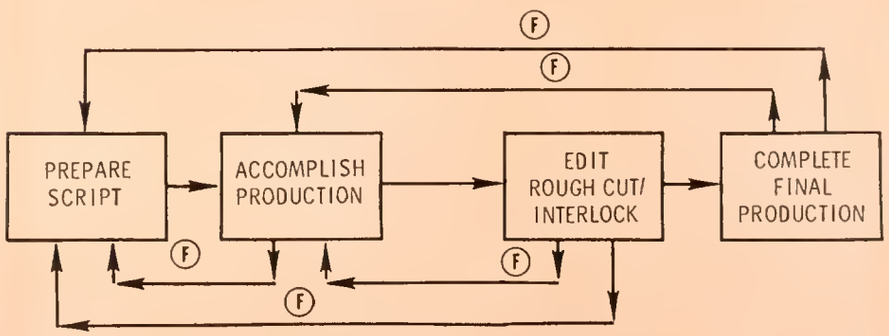


FIGURE 4. Feedback Oriented Filmmaking.

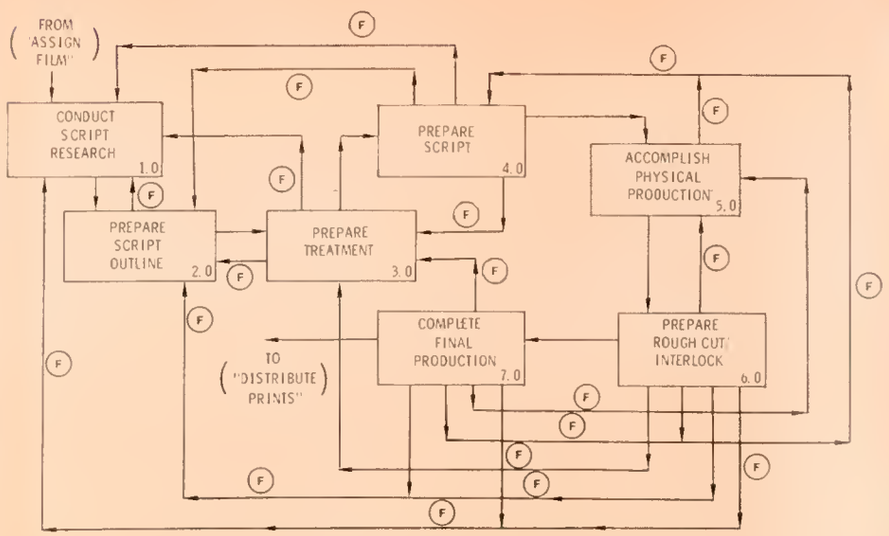


FIGURE 5. Expanded Feedback Oriented Filmmaking.

IBM's Systems Development facility in Kingston, N.Y., has expanded videotape usage to become part of its regular employee information effort. Monthly employee "VideoNews" programs have proved so successful that weekly scheduling is considered in the near future.

VideoNews—

Instant Employee Communications

LEO DUROCHER, complete with barbs and baseball wisdom, at an athletic awards dinner press conference . . . the first shipment of a new product to a customer location in Canada . . . an employee telling the story of his two sons, both valedictorians of the same high school.

These are only three of the many items headlined on recent editions of VideoNews, a television program produced by International Business Machines Corporation at its Systems Development and Manufacturing facility in Kingston, N.Y.

The program represents a pilot attempt by this IBM location to use closed circuit television to provide news of general interest to employees on a regularly scheduled basis.

The program made its debut in June 1969. Since then the response has been so overwhelming that it has continued to appear once a month, with plans for weekly programs in the near future.

Closed circuit television as a news medium — it's a unique concept in information distribution, one that is sure to have an exciting and significant impact on the future industrial communications in America.

The Script

People make the news, and people watch it. And people are the target of the lenses of the VideoNews cameras.

Early in the month, a script is prepared for the upcoming program by the staff of the Community Relations and Information department at IBM Kingston.

Each month's treatment highlights outstanding news events associated with the local facility during the scheduled production period.

The nature of the medium allows for flexible coverage, and consequently there is a broad range of topics available for each program.

General categories include, for instance, company product announcements, applications of locally produced products and the personnel who work on them, athletic and recreational activities, extraordinary human interest features, recognition stories and community service items.

The December 1969 program is a good example of the variety in the subject matter of a VideoNews script. In addition to information on a sponsored trip to Miami, Florida, the program covered the visit of a major IBM executive to the local facility, the presentation of an award by U.S. Congressman Hamilton Fish, Jr. to the son of an employee who saved a girl's life, and a ceremony at which an employee received over $30,000 as part of his share in an IBM Suggestion Award.

The March 1970 program was also an omnibus effort and had everything from cookie-baking to employee basketball. Highlights of this show were a taped interview with the head baker of the plant cafeteria, a tape of a company basketball league championship playoff and an on-the-scene filmed report of the work involved in the manufacture of a new product.

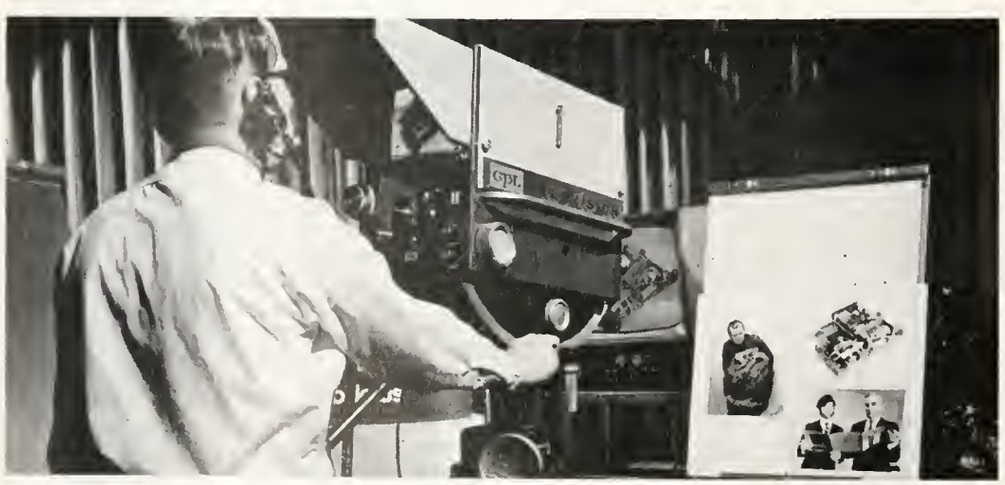
The VideoNews script is, in short, an open-ended vehicle for employee communications. Not only does it allow for the telecasting of information to the employee on a comprehensive basis, it provides the opportunity for more dramatic recognition of individual employee achievement.

Production

Once the news of the month is in and the script written, confirmed and delivered to the technical crew to make their preparations, production gets underway.

Each program runs about 10 to 12 minutes. A single announcer spotlights the news items and introduces or narrates videotape and motion picture footage. When taped or filmed stories are unavailable, black and white still photographs in a 14-inch by 11-inch matte finish are used to illustrate the news.

Person-to-person interviews are frequently conducted in the facility's closed circuit television studio, using a studio camera and a videotape recorder with one-inch helical scan format. But, every effort is made to move the equipment and the people out of the studio and on location.



Topical photos in a 14 x 11 inch matte finish format are used to introduce a VideoNews story or illustrate narration when no tape or film of the story is available.

A playoff game is scheduled in the women's volleyball league. A number of employees are advising a group of local teenagers in the development of a Junior Achievement program in their community. A new product or an unusual assembly technique has been added to the manufacturing operation. A class of maintenance men learn how a computer can help them in their jobs. For the most effective use of the medium, the VideoNews team tries to record as many stories as possible where and when they happen.

More often than not, detailed scripting of these remote tapings is neither necessary nor desirable. Let the people involved tell their story to the interviewer in their own words. Or, simply let the story tell itself, with the assistance of a reporter's brief introductory and concluding remarks. To humanize the news, there is no substitute for realism.

Equipment carried to the remote locations consists of a self-contained viewfinder camera, a portable one-inch videotape recorder, monitors, a mixer and a selection of microphones. Sometimes a small non-viewer camera with a monitor proves to be more convenient than the larger camera.

In most cases, the entire taping staff is made up of only one cameraman, an audio man, a man who shades the cameras and operates the recorder, the interviewer or reporter and the director. In other words the operation can take place with a minimum number of employees, all of whom have other responsibilities.

Community Relations and Information personnel serve as the reporters and interviewers at these tapings. The Systems Development Division's Laboratory Services department supplies equipment and technical support. But, employees from many other areas at the Kingston facility, particularly the Laboratory Communications department, also provide valuable assistance. The entire production depends on interdivisional cooperation.

For example, an "actor" in a given "story" can also be the reporter. For the women's volleyball playoff sequence on a VideoNews program, the referee at the game agreed to open and close the take with some explanatory comments.

Assembling the Program

A few days before the show is scheduled for screening — when all the stories have been written, filmed, or recorded — the narrator tapes his segment in the CCTV studio. Beginning and end titles, headline or topical photos, title music and available 16mm film footage are also taped at this session.

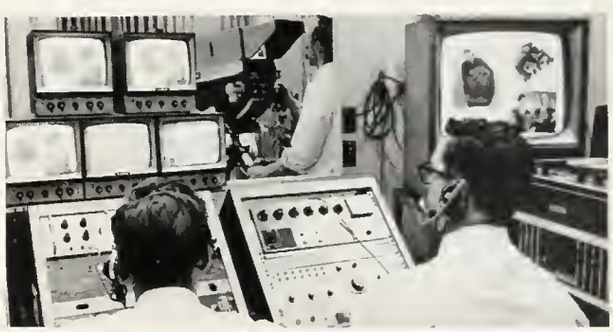
In addition to the regular crew, a second cameraman in the studio and a man to handle switching, fading and special effects in the central control room are required at this session. Also, in the control room are the audio man, the recorder operator and the director. Sometimes another man who operates the multiplexer to change slides and run film is also on hand.

The session begins when the VideoNews

—Photos by Robert Strini, IBM Systems Development Division.

Cameraman positions camera prior to production of final taping session for a VideoNews program.

Two compatible videotape recorders with e'ectronic editing features speed the final phase of a VideoNews production, the editing process.



Fred Snyder (left) directs as Ted Rose fades in the multiplexer during final taping session. Cameraman Gordon Briggs readies a shot in the studio.

During the final taping session, the announcer's narration and film footage are tied together. Titles and effects are also handled during this session by the two cameramen and the two men in the control room.

instant communications . . .

continued

title sign, shot by one cameraman, is superimposed over a clip of aerial footage of the plant location on the multiplexer, with accompanying music dubbed in. The second camera is ready on the announcer, who next introduces the program which follows.

As he headlines each story, there is a cut to the other cameraman who is focused on a matte photograph of a significant element in the story. Then there is a cut to the multiplexer and filmed footage of the story. If the story was videotaped, this will be edited later. If no action coverage was available, the cut is back to the announcer, who continues with the next item on the agenda.

But, no rigid formula dominates the assembling of a VideoNews program. Each show has its own special characteristics, its own unique stories, its own particular flavor. Effects and techniques used in the central control room are modified accordingly.

This final taping session ends as it began, with a shot of the title sign supered over appropriate film footage, and the identifying music sound track. The finale can vary. At times a title slide is supered over a rapid succession of shots of key photos.

There is now a skeleton of a program, into which other taped segments of the program recorded on location can be edited. The editing is done with two compatible videotape recorders with electronic editing capabilities. Any additional musical accompaniment or voice-over narration is also recorded during this stage.

The Audience

Announcements of the date, time, places and features of the forthcoming program go up on bulletin boards throughout the facility a few days before the original showing. The completed program is re-recorded six times on one reel to provide an hour of continuous showing through a videotape recorder in the central control room. A master tape is also filed away in the tape library. Remote monitors are carefully arranged at several key locations in the facility, and on the day of the first showing the viewers take their seats. Taped, looped, timed and monitored, the show is ready to roll.

The program is shown at different areas of the Kingston facility during the lunch period, so that all employees, including second and third shift personnel, have an opportunity to watch it.

Copies of taped VideoNews programs have also been sent to personnel at other IBM locations, to keep them up-to-date on the Kingston experiment. These other locations, like Kingston before it launched its news program, used closed circuit television chiefly as an educational tool, for purposes of job training, instructions in benefits, etc.

In addition to the VideoNews program, IBM Kingston's CCTV facilities are used for: producing tapes of educational programs; special new product release announcements; addresses by guest speakers visiting Kingston; job-related seminars; "role playing" sessions for programs such as recruitment teaching; and "dry runs" by Kingston authors for conference and other presentations.

Meanwhile, progress with VideoNews continues at IBM Kingston, developing its concept, exploring and testing new techniques to increase its efficiency. The program is currently taped in black and white, and staff people even now are wishfully investigating the possibility of color. Plans call for an increase in the frequency of programs, as well as more locations being added. The future addition of a rear-screen projector in a new studio will also accelerate the professionalism of the program.

All of these plans, of course, arouse considerable excitement among the VideoNews staff. But what has made all of it possible is the motivating force behind the program, the original decision to use the closed circuit television medium as a new way to personalize the news, to relate the employee to his company and to the community where he lives. •

Diagram shows floor plan and layout of CCTV studio at IBM Kingston.

They Make VideoNews

THEODORE F. ROSE is in charge of all technical aspects of the VideoNews program. He is a video operations specialist in the Systems Development Division's closed circuit television area at IBM Kingston, and has been with VideoNews since the beginning of the project. He has attended a number of training schools for television production in Chicago and New York City and at IBM Kingston he has the responsibility of maintaining the closed circuit television facility for all educational programs and conferences telecast between Kingston and Poughkeepsie, N.Y. via a microwave link.

DR. FREDERICK E. SNYDER is the director of VideoNews. He received the Ph.D. degree in theatre and film from Yale University Graduate School, where he was an Instructor in Yale College. His dissertation concerned the origins of mass entertainment in America, and he has written and directed a number of dramatic and documentary films. He is a communications specialist in the Internal Information department of IBM Kingston's Systems Manufacturing Division, where he is also responsible for editing the newspaper for the facility.

EQUIPMENT USED

The equipment in use at the IBM Kingston CCTV facility includes:

- 2—GPL 900 viewfinder cameras with remote control
- 2—Ampex 7800 videotape recorders
- 1—Harmon Kardon audio mixer
- 1—Dynair VS-121B switcher-fader
- 1—Ball Brothers Mark VI-A Special Effects Generator
- 1—Telemation TSG-2000, EIA sync generator
- 1—Telemation multiplexer, TMM-203
- 1—GPL 800 camera w/remote control
- 1—Graflex 930 16mm projector
- 1—Kodak 850 slide projector
- 5—Ikegami PM-9IT, nine-inch monitors
- 3—Setchell Carlson 2100 SD monitors
- 1—Ampex 326 self contained viewfinder camera
- 5—Colortran 750 watt lights

When unable to videotape a story, the VideoNews staff uses 16mm equipment to cover the event.

The Art of MEL LONDON

"Don't call me creative," says Vision Associates' Mel London, whose film credits read like prophecy of the development of artistry and cinematic achievement in sponsored films.

THE HISTORY of the sponsored motion picture has been one of uneven development, highlighted by occasional artistic achievement and depressed by a sometimes uninspired approach to the art of the motion picture. At first, the sponsored film was something like Samuel Johnson's walking dog—one did not criticize the quality of the effort, but simply applauded that it was done at all. Although Robert Flaherty's *Louisiana Story* (Standard Oil, N.J.) proved that the sponsored film could indeed reach great heights of artistic achievement, too many of the end products throughout the 30's and 40's were little more than wedding films that served as a Valentine to the firm's family and executive staff.

In the 50's and 60's, however, interesting young film talent began to appear on the sponsored film horizon. The creative art of the motion picture was no longer confined to theatres and such interesting names as George Stoney, Mill Jersey, Richard Leacock, Francis Thompson, Wheaton Galentine, Robert Drew and others began to make their presence felt. The fact of the matter is that a great majority of industrial and/or sponsored films still remain considerably below the standards set by the best of them. Yet many of the most creative film innovations first appeared within this field.

From the mid-fifties, the name of Mel London has been associated with the most contemporary trends in motion pictures and with the growth of the sponsored film as an art form. He first appeared as a director-producer-writer in the television field, but moved to On Film in the mid-fifties. The change, he says, came about when television began to become more commercial:

"In the late forties it was exciting—a challenge—but by 1955 we began to look over our shoulders and twelve agency men were standing there telling us how to photograph a coffee bean. And, how many of us could do Studio One? For the most part we were terribly involved with quiz shows and panel shows. Nothing could be explored in depth and there was never enough time to perfect your work by editing or re-doing. My feelings about television are still the same—under that thin veneer lies another thin veneer."

Mel London still smiles when he recalls his first film job. "At On Film we were like a bunch of gypsies. We practically lived at the Princeton Studio — I don't think we ever went home. But we sure learned a helluva lot about film. What other company would let a new writer direct his own film? The first day on the stage I was ten days behind schedule. And they couldn't have cared less. It was a great place to learn."

His early pictures showed an ability to grasp complex and often elusive business matters, procedures and techniques, products and messages, and blend them into a motion picture that reached deeply into the audience consciousness. He was probably among the first film directors to dispense with the whole range of formula films, including the President's speech and the plant tour.

Today, when he lectures at Universities and Colleges across the country, he gets his biggest laughs with descriptions of the old workhorses of the industrial film — *The Caveman, Melvin Writes a Term Paper, What Would the World Be Like Without Rubber* — and one cliche title that he would really like to produce some day: *Automation Is, After All, People.*

Among the early films he produced was *Alice in Washington* for American Airlines, a film that had a life of more than 12 years because of its timeless quality. The only

Continued on next page

the art of Mel London . . .

continued

thing the airline had to do to keep the film up to date was to change the one scene of an airplane from a DC-6 to a DC-7 to a 707. *Aluminum Is Not Only Aluminum* produced for Alcoa and originally made for Purchasing Agents, was distributed to the general public for 10 years and was taken out of circulation just two years ago.

In the late fifties and early sixties, London took his place as a contemporary filmmaker, anticipating trends with the early use of flash cutting, subliminal montage and highly creative blends of animation and graphics intercut with live action and fragmented cinema verite. Some films were ahead of their time—one training film used The Art Nouveau Style about eight years before it became popular and the client put it on the shelf as "too sophisticated." It was taken down four years later and used with great success. By then, Art Nouveau had suddenly been rediscovered by everyone from Peter Max the poster maker to Schumacher the fabric maker.

From On Film, he moved to Transfilm-Caravel and then to Wilding as President of the International Division, and to the Wolper Organization as head of the sponsored film operation. Through these years, his catalogue of achievement reads like a "Who's Who" in the great films of the era: *Moods In Motion* and *Waters of Bangkok* for Eastman Kodak, A film library of Travel Films for Alitalia including *Europe From Dusk to Dawn* and *First Impressions, Hidden City* for Greater New York Fund, *The World Next Door* (Sports) for Pepsi-Cola International, and *Focus on Food* for H. J. Heinz.

Few director-producers can point to as diverse a body of work using so many unusual avant-garde techniques in the interest of American business. While doing this he also established a name for himself in the human relations field with *Child of Darkness, Child of Light* for Foster Parents Plan and an Academy Award nomination for St. Barnabas Hospital's *To Live Again*.

Commenting on this, he says, "There are two things I hate to be called—a pioneer and an Award-Winning Producer. The first one makes me feel old. The second one doesn't really mean a thing in our field —everyone has awards. Certainly I'm delighted that *To Live Again* won an Academy Nomination—but it also raised six million dollars to help build a new wing for the hospital. It's not the awards that count—what matters is whether or not the film does its job."

"... what matters is whether or not the film does its job."

—Mel London

The art of film has come of age in the past decade. One has only to measure the few great works of art in literature, music and the theatre and compare them with the seemingly endless flow of inventive, brilliant motion pictures that are our legacy—*MASH, Easy Rider, Midnight Cowboy, Mon Nuit Chez Maud, Z*— to say nothing of the works of Bergmann, Antonioni, and Fellini. Today, too, the great foundations and corporations are trying to educate, motivate and communicate through the truly creative motion picture, and Mel London continues to break ground with a seemingly unlimited palette of new ideas.

Case in point: *Market in Motion*—a desire on the part of the New York Stock Exchange to communicate a newer, more dynamic image and, at the same time, indicate its role in the most complex economy in the world. London has created a small masterpiece, mixing the unique and brilliant art of Carmen D'Avino with some of the most contemporary music sound heard today—the Moog of Gershon Kingsley—and he has added to this combination his own brand of immediacy through documentary cinema verite. The result—a fifteen minute film that is one of the very best sponsored films of the year. Early audience response indicates tremendous enthusiasm and theatrical distribution has just begun. The film seems to work on four or five levels at once and few clients have had their messages more effectively or excitingly communicated.

Another example of the special art of Mel London is a new film produced for A.T.&T., called: *ESS—A Touch of Tomorrow*. Faced with the challenging task of translating the role of electronic switching onto the screen, London utilized an entirely new camera technique and on the editing table created a film that resembles nothing seen in recent years. The rapid pace of overlap dialogue cutting, the extreme intensity of the long lens photography and the judicious use of fragmented speech as narration have provided a motion picture that not only delivers its message, but has an extremely exciting audience effect.

After almost two decades of film making, Mel London remains perpetually young, perpetually contemporary, perpetually out in front of his field. He joined Vision Associates in June of 1968 and found an ideal environment in which to work. Vision enjoys one of the outstanding reputations in the country as an inventive and highly creative film producer. London has strengthened, enhanced and enlarged that reputation with his own very distinct and personal style.

Today, he still travels the world—between 150,000 and 200,000 miles per year —and yet, still manages to keep his office door open for young filmmakers who want to show their work. He encourages young people and he looks not only for fresh ideas, but for discipline of work and technique. To this end, he is currently involved in a film competition in England—and Vision has put up all the prize money. The young filmmakers there will not only compete for awards, but a major TV network has agreed to show the entries and the Museum of Modern Art is interested in presenting them during their Wednesday at Noon series.

Today he is one of the busiest directors in the business and is in constant demand. Current projects include a series of films for St. Barnabas Hospital, a group of training films for Welcome Wagon and Chevron Oil Europe, a new major picture for A.T.&T., and a series of corporate projects for Crowell Collier and Macmillan—as well as some spot material for NBC.

London has made a major contribution in moving the sponsored film from its sometimes pedestrian origins to its current state of creative excitement. The films he makes serves his clients well and are examples of an ever-growing art. But if you were to call him creative, he would have a ready answer there too: "That's another word I hate—creative. Every film company in the world uses it."

The sign that sits behind him as he works at his desk proves his point: "The Essence of Creativity is Artistic and Selective Plagiarism." •

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SCOOPIC 16

"Pas de Deux" Tops at American Film Festival

Canadian film wins "Emily" in addition to one of 44 blue ribbons for best in its category. The winning films are currently on a 25-city screening tour of the U. S.

FORTY-FOUR Blue Ribbon Awards were handed out at the New York Hilton during the Annual Awards Banquet which climaxed 1970 American Film Festival. The winners ranged from an animated cartoon about a mythical African spider to a cinema verite study of a black militant's life style, from a reconsideration of the years author D. H. Lawrence spent in Taos, New Mexico to an already celebrated documentary for television about nomads crossing and re-crossing the Sahara desert.

High winner of the evening was *Pas de Deux*, a highly abstract multiple image study of two dancers by the celebrated Canadian animator Norman McLaren. The film not only won a Blue Ribbon Award in its own category, "Film As Art" but also received more points from its Festival and pre-screening jurors than any other movie in competition and was, therefore, awarded the Emily trophy, named after the recently retired Administrative Director of the American Film Festival, Emily S. Jones.

Presenting the Awards were four well-known filmmakers, each the recipient of one or more Blue Ribbons in past years. In order of presentation they were William Jersey, director of *A Time For Burning, Incident on Wilson Street* and *Harlem Crusader*, William Greaves, executive producer of the NET series, *Black Journal*, Arthur Barron, Dean of the Film School at Columbia University's School of Fine Arts and Jack Clayton, director of *These Four Cozy Walls* and *A Plain White Envelope*. A highlight of the presentations occurred when Jack Clayton presented the Blue Ribbon Award for the best Personnel and Sales Training-Management film to *In the Company of Men*, which was produced and directed by Greaves.

Also participating in the presentations were Esme J. Dick, administrative director of the American Film Festival and James L. Limbacher, president of the Educational Film Library Association which sponsors the yearly event.

The day after the banquet, all Festival winners were unreeled in five separate screening rooms at the Hilton Hotel to give the more than 1000 educators, filmmakers, librarians and distributors who attended a chance to see as many of the winning entries as possible. After that the films began the annual circuit for showings in approximately 25 different communities throughout the United States starting June 1st in Elyria, Ohio and ending November 28th in Dearborn, Michigan. Even with another circuit added to the schedule this year, the tours fulfill less than half the requests EFLA had from community libraries, asking that they be included in the Blue Ribbon circuit this year.

Accepting a Blue Ribbon for the Headstart film, "Jenny Is A Good Thing," is Sue Sadow. Filmmaker John Clayton presented the award.

Blue Ribbon winning films included:

Agriculture, Forestry and Mining
Bellota—Story of a Roundup, 31 min., color, $350, 1969. Prod. by Radio TV Bureau; dist. by International Film Bureau, 332 S. Michigan Ave., Chicago, Illinois 60604. Directed by Philip Spalding, photographed and edited by Harry Atwood.

Citizenship & Government
Before the Mountain Was Moved, 58 min., color, 1969. Produced by Robert K. Sharpe Productions, Inc.; distributed by Office of Economic Opportunity, 1200 19th St., N.W., Washington, D.C. 20506. Produced and directed by Robert K. Sharpe.

Urban Problems
Boomsville, 11 min., color, $130, 1969. Produced by the National Film Board of Canada; distributed by Learning Corporation of America, 711 Fifth Ave., New York, N.Y. 10022.

Conservation
Cry of the Marsh, 12 min., color, $155, 1969. Produced and distributed by Bill Synder Films, Box 2784, Fargo, North Dakota. Directed by Robert Hartkopf, photographed by Robert Hartkopf.

Economics, Business, Labor
A Matter of Survival, 25 min., color, $220, 1969. Produced and distributed by the National Film Board of Canada, 680 Fifth Ave., New York 10019. Sponsored by the Dept. of Labour, Govt. of Ontario.

Educational—Child Development
Jenny Is A Good Thing, 18 min., color, $45 rental, 1969. Produced by ACI Films, Inc. Distributed by Precision Film Laboratories, Inc., 21 West 46th St., New York, N.Y. Sponsored by Project Head Start, Office of Child Development. Directed by Joan Horvath, Photographed by Andrew Nemes.

Anthropology and Archaeology
Blades and Pressure Flaking, 21 min., color, $230, 1969. Produced and distributed by the Univ. of California Extension Media Center, Berkeley, California. Directed by Clyde B. Smith, photographed by William R. Helek.

Guidance—Personal
Veronica, 25 min., color, $300, 1969. Produced and dist. by Jason Films, 2621 Palisade Ave., Riverdale, New York 10463. Photographed by Roger Murphy, directed by Pat Powell.

Guidance—Drugs
A Nice Kid Like You, 38 min., b&w, $250, 1969. Produced by Gene Lichtenstein; dist. by University of California, Extension Media Center, Berkeley, Calif. 94720. Directed by Gene Lichtenstein, photographed by Adam Gifford & Rollie McKenna.

Guidance—Vocational
What Makes A Man-The Story of The U.S. Air Force Academy, 25 min., color, 1969. Produced and dist. by Aerospace Audio-Visual Service, Norton AFB, California 92409. Directed by George Pratt, photographed by John Norwood.

History
A Storm of Strangers, 27 min., b&w, $185, 1969. Produced by National Communication Foundation, dist. by ACI Films, Inc., 35 West 45th St., New York, N.Y. 10036. Photographed by Sy Wexler, directed by Ben Maddow.

Biography
Helen Keller, 15 min., color, $180, 1969. Produced by Project 7 Prod., dist. by McGraw-Hill, 330 West 42nd St., New York 10036.

Home Economics, Consumer Education
Just Sign Here, 14 min., color, $150, 1969. Produced by Target Film Productions; dist. by Association-Sterling Films, 600 Madison Ave., New York, N.Y. Directed by Dennis Knife, photographed by William Montgomery.

Language Training, Communication
Microphone Speaking, 14 min., color, 1969. Produced and distributed by Centron Corporation, Centron Educational Films Suite 625, 1255 Post St., San Francisco, California 91409. Directed by Leonard Schneider, photographed by Lyle Hart.

Nature and Wildlife
The Way of a Trout, 30 min., color, 1969. Produced and distributed by James W. Wilkie, c/o Continental Machines, Inc., Savage, Minn. 55378. Directed by J. W. Wilkie, photographed by Fred Roleff.

Recreation, Hobbies, Crafts
Gunsmith of Williamsburg, 58 min., color, $540, 1969. Prod.

Continued on page 36

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Bohn Benton

American Film Festival . . .

continued

and dist. by Colonial Williamsburg, Inc., Box C, Williamsburg, Virginia 23185. Directed by Gene Bjerke, photographed by William Hancock.

Natural Sciences and Astronomy
Rise and Fall of The Great Lakes, 16 min., color, $150, 1969. Produced and dist. by the National Film Board of Canada, 680 Fifth Ave., New York, N.Y. 10019. Directed by William Mason.

Natural Sciences and Biology
The Echidna, 25 min., color, $104, 1969. Produced and distributed by the Commonwealth Scientific and Industrial Research Organization, East Melbourne, Australia.

Social Documentary-Intergroup Relations
I'm A Man, 19 min., color, $150, 1969. Prod. by Peter Rosen, distributed by Contemporary/McGraw-Hill, 245 Park Ave., New York, N.Y. 10036. Directed and photographed by Peter Rosen.

Social Documentary-Poverty and Welfare
Saul Alinsky Went to War, 59 min., color, $325, 1969. Produced by the National Film Board of Canada, dist. by McGraw-Hill Book Company, 330 West 42nd St., New York, N.Y. Directed by Peter Pearson, photographed by Tony Janzilo.

Social Documentary-Indians
You are on Indian Land, 36 min. b&w, $300, 1969. Prod. and dist. by the National Film Board of Canada, 680 Fifth Ave., New York 10019. Directed by Mort Ransen, photographed by Tony Ianzelo.

Sports and Physical Education
Summer Rendezvous, 30 min., color, $340, 1969. Produced by Jacques Ertaud, Paris, dist. by UEVA, 221 Park Ave. South, NYC 10003. Directed by Jacques Ertaud, photographed by Michel Parbot.

Film as Art
Pas de Deux, 14 min., b&w, $100, 1969. Produced by the National Film Board of Canada, distributed by Learning Corporation of America, 711 Fifth Ave., New York, N.Y. 10022. Created and directed by Norman McLaren.

Graphic Art
We Used to Call It Printing, 23 min., color, $90.75, 1969. Produced by Peckham Productions, distributed by Association Films, 600 Madison Ave., NY, N. Y. Directed and photographed by John L. Peckham.

Music and Dance
Bing Bang Boom, 24 min., b&w, $220, 1969. Produced and distributed by the National Film Board of Canada, 680 Fifth Ave., New York, N.Y. 10019. Directed by Joan Henson, photographed by Tony Ianzelo.

Literature
D. H. Lawrence in Taos, 41 min., color, $495, 1969. Produced by Peter Davis, dist. by Contemporary Films/McGraw-Hill, 330 West 42nd St., New York, N.Y. 10036. Directed and photographed by Peter Davis.

Film and Drama
The Stronger, 17 min., color, $210, 1969. Produced by Young Production, the Film Bureau, distributed by Doubleday Multimedia, 277 Park Ave., New York, N.Y. 10017. Directed by Jeffrey Young photographed by James Rieser.

The Church
Evolution of A Yogi, 28 min., color, color, $300, 1970. Produced and distributed by Hartley Productions, 279 East 44th St., New York, N.Y. 10017. Directed and photographed by Elda Hartley.

Ethical Problems
The Question, 10 min., color, $135, 1969. Produced by Halas & Batchelor Cartoon Films, Ltd., distributed by Contemporary Films McGraw-Hill, 330 West 42nd St., New York, N.Y. 10036. Directed by John Halas.

Fund Raising
Second Sight, 20 min., color, 1969. Produced by Lee Mendelson Film Productions, distributed by Modern Talking Pictures, 1212 Ave. of Americas, New York, 10013 Directed by David Crommie, photographed by Sheldon Fay, Jr.

Industrial and Technical Processes
Paint, 25 min., color, 1969. Produced by Douglas Gordon, Production Consultants, distributed by Shell Oil Company, 50 West 50th St., New York, N.Y. 10020. Directed by Michael Heckford, photographed by Alan Fabian.

Personnel and Sales Training—Management
In the Company of Men, 52 min., b&w, $150, 1969. Produced and distributed by William Greaves Productions, 254 West 54th St., New York, N.Y. 10019. Sponsored by Newsweek Magazine, Inc. Directed and photographed by William Greaves.

Personnel and Sales Training-Labor
The Invisible Shopper, 15 min., color, 1969. Produced by Fred A. Niles Communications, distributed by Reader's Digest, Super Market Institute, 200 Park Ave., New York, N.Y. Directed and photographed by Oz Zielke.

Sales and Promotion
From Sea to Shining Sea, 30 min., color, 1969. Produced by Lawrence Ravitz Assoc., distributed by Reader's Digest, 200 Park Ave., N.Y., N.Y. Directed by Lawrence Ravitz, photographed by Jon Wing Lum.

Travel
The Peace Game, 27 min., color, 1970. Produced by John Da Silva, South Africa, distributed by Sterling Movies, Inc., 375 Park Ave., New York, N.Y. 10022. Directed and photographed by John Da Silva. Sponsored by South African Tourist Corp.

Health for General Audiences
Happy Family Planning, 8 min., color, $35 (rental), 1969. Produced and distributed by Wexler Film Productions, 801 N. Seward St., Los Angeles, Calif. 90038. Sponsored by Wyeth Laboratories. Directed by Sy Wexler.

Medical Sciences for Professional Audiences
Functional Anatomy of the Aortic Valve, 32 min., color, 1969. Produced by Sturgis Grant Production, distributed by American Heart Association Film Library, 267 West 25th St., New York, N.Y. 10001. Directed by Jean Williams.

Mental Health
Boys in Conflict, 72 min., b&w, $432, 1969. Produced by Edward Mason, distributed by Center for Mass Communication, Columbia University Press, 440 West 110 St., New York, N.Y. 10025. Photographed by D'Arcy Marsh, directed by Edward Mason, M.D.

Safety and First Aid
Hurricane, 27 min., color, $195, 1969. Produced and distributed by Aetna Life & Casualty, 151 Farmington Ave., Hartford, Conn. 06115. Directed by Malcolm Snyder, photographed by Jack McConnell.

Meet Alan Twyman, New NAVA President

Urges professionalism through service.

ALAN P. TWYMAN, vice president of Twyman Films in Dayton, Ohio, and newly elected president of the National Audio-Visual Association is one of the youngest men ever to head this national association.

The 36-year-old son of Alan B. Twyman, (NAVA President, 1955-56), has been with the firm since his graduation from the University of Cincinnati in 1958.

In his address at the annual NAVA convention last month, Twyman emphasized the ever growing importance of service by NAVA members saying, "Ours is a high calling. One that cannot be discharged easily."

"We provide the social institutions of education, the church, business, industry and recreation with the instruments of social change, to mold the minds and hearts of mankind in hopes of creating a better world of tomorrow from the ashes of today."

He added that ". . . the 'Mom and Pop" seat-of-the-pants operation that started this industry is going to go out of existance in the 70's, to join the list of those who have already fallen because they couldn't hack being professional."

"The companies who sell price alone rather than price and service will be left behind," he noted, adding that "Our markets demand and deserve service."

Urging the membership to strive for professionalism through service, Twyman told the NAVA audience to "Serve now. The orders will come. You will learn to continue your education in order to become a more accomplished media-and-equipment consultant, film distributor, or other specialty—a trusted analyst of your customers' needs."

Alan B. Twyman

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Simplicity Key to El Al's Sales Package

Simplicity in the production and presentation of El Al (Israel) Airlines new sales program was the goal set by Producer J. Peter Brunswick. Achieving it proved more difficult than thought and and included designing compact, self-contained projection package.

The complete El Al presentation is housed in this case, easily transportable and requiring the user only to turn it on and off.

During production of the show, producer J. Peter Brunswick discusses a shot with Bud Guyon as uniformed Israeli policewoman looks on.

THE SIMPLEST problems often require complex planning and solution. Such was the case with El Al (Israel) Airlines, which wanted a presentation for use by their representatives that captured the interest of the first-time traveller to Israel. Their representatives had never used audiovisual materials and would be making the presentations to small groups in ill-equipped meeting rooms.

With this data, J. Peter Brunswick began planning the presentation . . . deciding that simplicity throughout would be the key to the program's success. He decided on a slide presentation format to convey maximum information while still offering the advantage of future updating to keep the presentation current.

The idea in the slides from the outset was to give the audience an idea of what it *feels* like to visit Israel—not simply show what it *looks* like. By having photographer Bud Guyon follow a pair of tourists (portrayed by Doris Storm and Gene Roche), Brunswick shot them dining, dancing, relaxing on the lawn of a kibbutz guest house, forgetting (and then remembering) to load their camera. The idea was to achieve realism and believability.

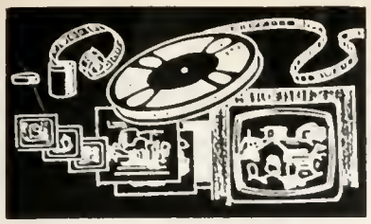
To show the presentation, Brunswick selected the Kodak Carousel self-focusing projector limiting the show to one 80-slide drum. The initial plan called for each sales rep to read a complete narration script while projecting the slides. Finding the men apprehensive about suddenly being projectionists as well as part of the program, a cassette tape with professional voice-over was prepared.

Ultimately, to make the presentation available to travel agents and other outside groups, a pulsed soundtrack with music and sound effects was made.

At this point the search for the ideal playback unit began, and Brunswick encountered the greatest obstacle to the philosophy of simplicity to which he had committed himself. Here, as with the projector, since the equipment would be constantly on the go and in use, he wanted something that would be reasonably fail-proof, requiring a minimum of maintenance and servicing. In addition, he was seeking a unit that would perform up to, but not beyond, his requirements. Time and again one or another piece of equipment was rejected because it offered too many "plus" features. He wanted a machine that would be used by the men only on the job; never at home. He felt that there would be a disadvantage to any unit that could re-record, particularly since the presentation now included a pulsed soundtrack. Ultimately he decided upon Norelco's "Synchro-player" cassette playback unit, which plugs into the Carousel projector, freeing the salesmen from everything beyond switching the equipment on and off.

Mindful of the fact that the system would be in constant circulation, he wanted to ensconce the two basic elements in a secure and easy-to-transport carrying case. Working with Sonocraft of New York, who had helped design the unit to his requirements, he developed a compact, self-contained projection system which each salesman can easily transport, set-up and operate.

Thirteen of the company's representatives are currently screening the presentation and each has reported excellent audience reaction. Moreover, a number of viewers have asked whether the slides were taken by El Al passengers. High praise, indeed, for a production that aimed for a simplicity that proved more elusive than might have been anticipated at the outset. •



picture parade

Kodak's "Colorama" Film Tells How They're Made

Just released this month is Kodak's film on the making of its underwater colorama, one of those 18 by 60 feet mural-like transparancies on display in New York's Grand Central Terminal.

The 25-minute film traces the making of the Colorama featuring underwater photography is vivid, striking *undeniable color.* Are the colors and clarity in all Kodak films better than any others, or does it just look that way? Every film should have such lively striking colors.

The color and underwater scenery off St. Croix, Virgin Islands is beautiful. And, though the film has been released for general audiences, most won't really care about the sequences showing the difficult, time-consuming construction of the housing for the special camera. But the underwater scenes and inside look at the complexities of making the colorama are worth waiting for.

This Kodak informational film is also available through Modern Talking Picture Service. —LBG

Valid Buying Ideas in Whirlpool's "Care-A-Van"

Care-A-Van, a lively, informative musical-comedy on consumer protection in appliance buying, offers some sound advice for the young and future homemaker.

Produced by The Jam Handy Organization for Whirlpool Corporation, the film comes complete with colorful shimmering light and optical effects, rock music by the American Breed and some good singing and dancing by a half dozen Broadway performers.

Staying nicely away from heavy brand product presentation, Whirlpool has sponsored a film conveying important and useful appliance buying information that changes cleverly in format from one appliance to the next. Shifting neatly from straight narration with lively dancing and action for one product to singing narration and closer product scrutiny on film in the next, the film keeps moving well and making each successive point effectively.

From buying on the basis of your needs instead of a pressure sales pitch to warranty checking and recording, *Care-A-Van* covers nearly every aspect of appliance buying. Noticeably absent, however, was comment on service contracts currently sold with many appliances, whereby the consumer pays a fixed amount each year for unlimited repair service. In a 40-minute film, an additional 2-minute or so analysis of this important appliance consumer item would not have been out of place.

In summary, Whirlpool is to be commended for providing objective consumer appliance buying guidance. The Jam Handy Organization is also to be commended for putting together a well-paced 40-minute film from an original 90-minute stage show.

Care-A-Van is available from Whirlpool Corporation, Benton Harbor, Mich. 49022. Good supplemental and take-home materials are available with it. —LBG

"Care-A-Van" performers hang out the wash in one of the breezy scenes from the Whirlpool consumer protection film.

How One Company Fights Pollution

The New River shows how one of the nation's largest and most diversified manufacturers of paper and cellulose products is meeting its obligations to protect our streams. The film portrays the pollution problems specific to the products manufactured by Kimberly-Clark in the nine sec-

Continued on next page

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. . . will handle with care, all your West Coast production requirements — negotiate name talent — set up and supervise animation, direct second unit shooting, dubbing — expedite lab work — and — serve as your ambassador when you or your friends visit Southern California!

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DIRECTOR OF PHOTOGRAPHY

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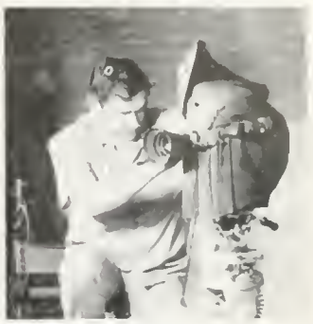

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- LIGHTING
- CINEMATOGRAPHY
- SOUND RECORDING
- EDITING

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1970 FILM PRODUCTION WORKSHOP
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LOS ANGELES, CALIFORNIA 90038
PHONE: (213) 935-2727

tions of the country in which the company operates.

The 25 minute film is aimed at keeping a concerned public informed about what industry is doing. It is available free of charge from Kimberly-Clark Corporation, Neenah, Wisconsin.

Effective Telephone Use Improves Sales, Goodwill

How the telephone can be used more effectively to increase business and improve personal relationships is the subject of a set of two training filmstrips. *The Importance of YOU to Better Telephone Communications* covers telephone manners and correct techniques in depth.

The two color filmstrips, available with sound on cassette tapes or records, are available for free ten day preview from Close/Plenum Productions, Inc., 2020 San Carlos Blvd., Fort Myers Beach, Florida 33931.

Filmstrip Series For Educators

Filmstrips in business subjects produced for Graphic Research, Inc., are available from International Film Bureau. One series of 5 filmstrips with records and manuals is of special interest to guidance and vocational counselors and teachers of distributive education.

Two other series have been prepared to be of special interest to teachers of business education. For more information, write International Film Bureau, Inc., 330 S. Michigan Ave., Chicago, Ill. 60604.

Film Gives Inside View of Magazine Editorial Staff

An insider's view of a famous magazine's editorial staff at work has been captured in cinema verite for people interested in journalism and other communications arts, as well as in political science and history.

One Week, a 23-minute color film, follows the staff of "News-week" for seven days, revealing the working methods and psychological realities of the journalist's life. It is particularly the story of a week in the life of the editor-in-chief, Osborn Elliott.

One Week was filmed by Al Maysles working for Ted Steeg Productions. It is available for purchase or rent from Modern Learning Aids.

History of Oceanography Available to the Public

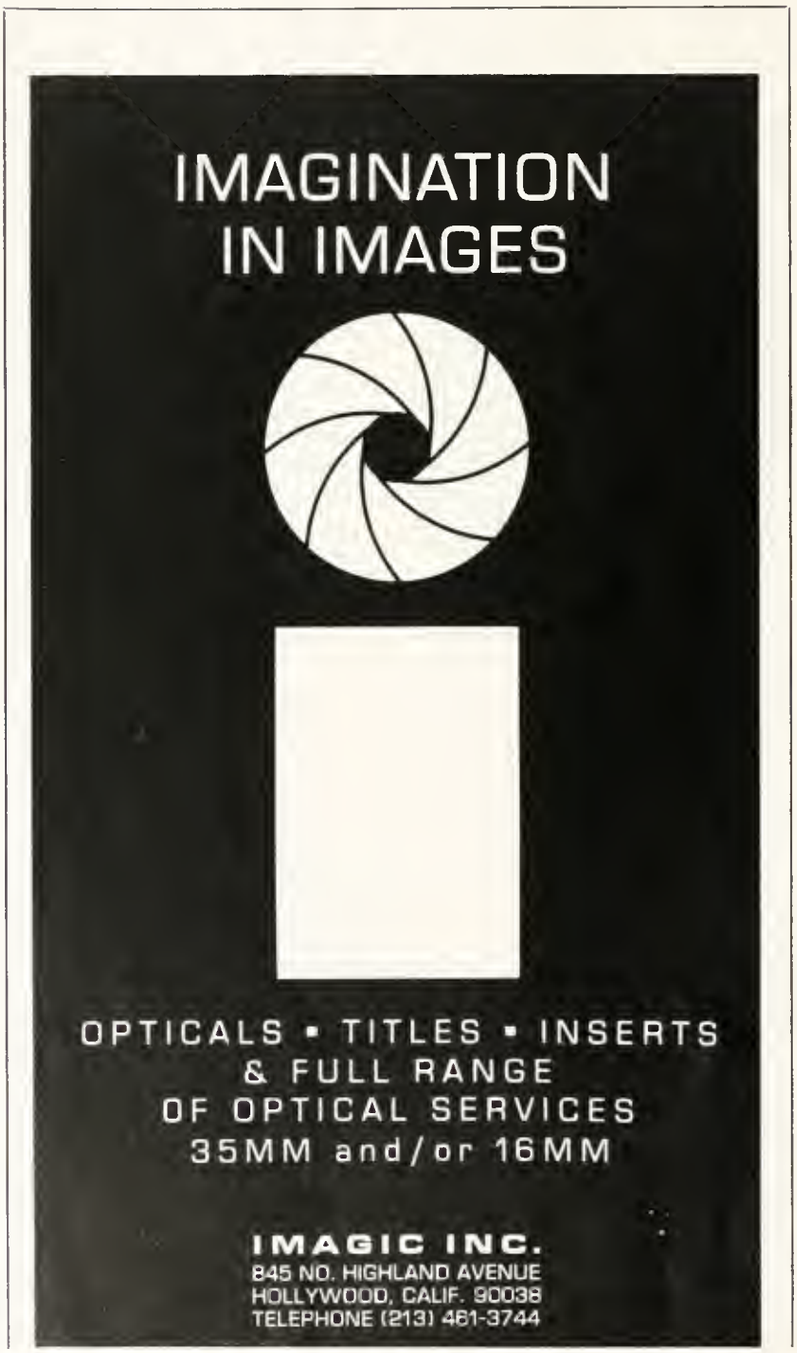
Mission Oceanography is available for public viewing in two versions: one, 28½ minutes long, and one 16 minutes long. The films document the Navy's studies which began in the days of the whaling ships in the 1840's. The films tell about the early days of oceanography when winds and currents were charted to save time on sea travel.

The films also show the work today's oceanographers are doing and how scientists probe the world's oceans. Prints may be obtained from Public Affairs Offices of all Naval Districts.

Basics of Deep Fat Frying Presented to Food Handlers

Deep Fat Frying is directed toward food service employees. It presents basic principles of successful deep fat frying, tests for worn-out fats, procedures for extending the life of fats and oils and for cleaning fry kettles. Printed test materials and instructor's guides accompany the ten-minute film.

This and other films in the Professional Food Preparation and Service series may be purchased, rented or leased from National Educational Media, 3518 W. Cahuenga Blvd., Hollywood, Calif. 90028.



Seven Films Added to Atomic Energy Library

Seven motion pictures—five popular-level documentaries on the peaceful uses of atomic energy and two technical films—have been added to the Atomic Energy Commission's free-loan libraries and are available for public showings.

The 16mm color films cover a wide range of subjects and are also available for purchase and for non-sponsored, educational and instructional telecasting. Queries on sale or loan should be directed to the Chief, Audio-Visual Branch, Division of Public Information, U.S. Atomic Energy Commission, Washington, D.C. 20545.

Salute to the Ships of Yesteryear

A Salute to the Tall Ships is an account of the historic gathering of the finest square rigged training vessels from all over the world. Eastman Kodak has adapted this 16mm color film from a film previously shown in commercial theaters. It records Operation Sail which began with a race of European ships to Bermuda to join the square riggers from the western hemisphere and ended with a ceremonial entrance of 12 ships into New York Harbor.

The film is 28 minutes long and is available from Audio-Visual Distribution, Eastman Kodak Company, Rochester, New York 14650.

Environmental Pollution: A Filmography

To aid the public in its search for information about pollution and the alternatives available in fighting it, McGraw-Hill and Contemporary Films/McGraw-Hill call attention to a number of films on the subject. Produced within recent years by in-

dividuals and organizations alarmed about the spreading contamination of our environment, they document the nature of the threat and suggest courses of action for all.

The films are available for purchase or rent. For more information, write McGraw-Hill Films, Dept. DF, 330 West 42nd St., New York, N.Y. 10036.

No Room for Error in Shooting Underwater Film

PSI — A New Concept in Underwater Recovery was produced by KR Graphics of Denver, Colorado for the Cyclo Manufacturing company to present the company's system for underwater salvage. The Humble II, a 5-ton vessel, was rented for the purpose of testing the PSI system and was sunk to a depth of 30 feet in the Florida keys.

An underwater tripod was used for part of the shooting.

Because of budget considerations, the Humble II was raised, returned to its owner and the crew disassembled before the footage was viewed. No room for mistakes. The film is being used to present The PSI system by Cyclo.

Programed Learning Pack For Dental Students

Cybern-Education, Inc. has developed a programmed learning package on Gold Casting Technique as the first in a series for teaching dental technics. The program was developed jointly with the College of Dentistry of the University of Illinois.

The package consists of a programmed color sound film, programmed response slides, single concept loops, criterion test photos for discrimination, instructor's guide, validation report, program script and student worksheet. For information write Cybern-Education, Inc., 7654 N. Milwaukee, Niles, Ill. 60648.

Kodak Presents "This Bloomin' World"

Man's awareness of his environment—and the pollution that results when he is not aware enough—are contrasted in Eastman Kodak's film, *This Bloomin' World*. Vivid cultivated gardens and wildflowers appear in close-up and at long-range with a variety of form and color. Punctuating the floral parade are staccato scenes of polluted water, cluttered countryside, and smog-shrouded cities.

This 19-minute film is designed to make people wake up, see and look around them. For prints write Eastman Kodak Company, Audio-Visual Distribution.

Barbecue Fire Safety Subject of NFPA Film

It's Time to Light the Fire demonstrates the dos and don'ts of handling the barbecue fire. This 11-minute color film demonstrates the dangers of using liquid starters to freshen a burning fire, shows the various types of starters available, and demonstrates safety precautions needed for each.

The film is available for purchase from National Fire Protection Association, Publications Service Department, 60 Batterymarch St., Boston, Mass. 02110.

Continued on next page

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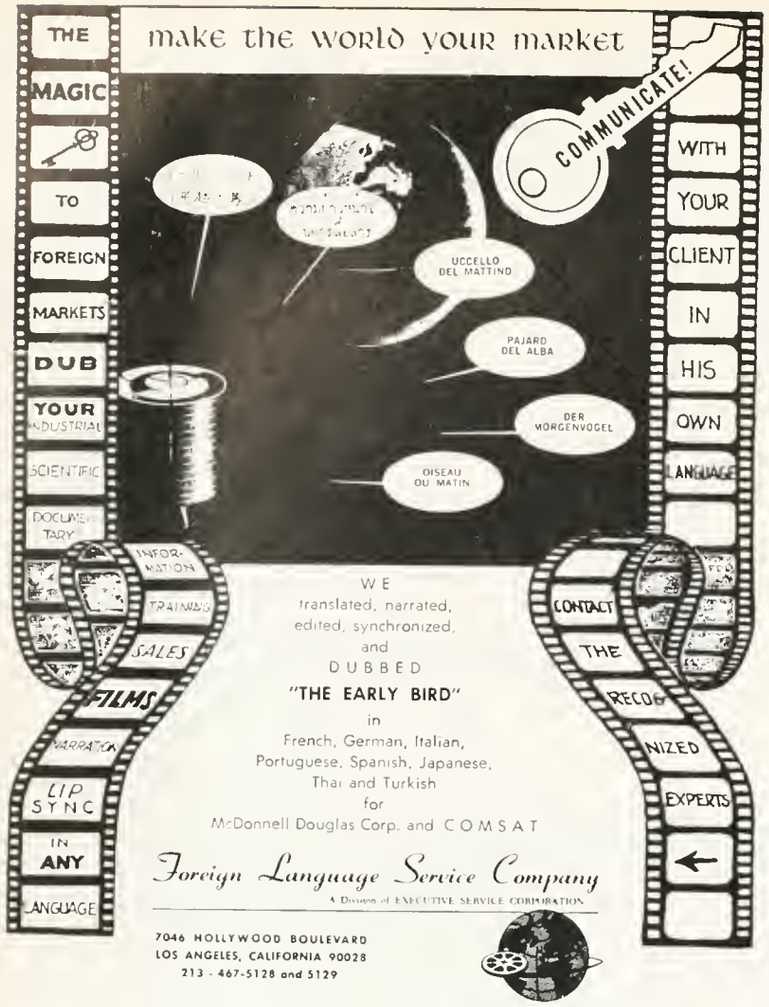

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Pioneer Valley—Yesterday, Today and Tomorrow captures America's past and pays tribute to the beauty of nature when uncontaminated by man. One sees how New England inspired Robert Frost, Emily Dickinson and William Cullen Bryant. Sponsored by Pioneer Valley Association. 28 minutes. Color. Free loan.

Play Safe with Snowmobiles for More Winter Fun. A 27 minute film depicting the do's and don'ts of snowmobiling. Realistically points out how dangerous situations can be avoided. Sponsored by Bombardier, Ltd. Free Loan.

The "In" Winter. A 12 minute film showing the fun and excitement of a snowmobile rally, which is similar to those held by sports car buffs. Sponsored by Bombardier, Ltd. Free loan.

VD: A Call to Action. It is a fact that a VD epidemic exists in the United States; that VD has increased 100% in the last ten years. This 27 minute film, produced by John G. Fuller, Portside Productions, is suitable for audiences from Junior High to adult. Sale or rental.

Drug Abuse: A Call to Action is the story of one community's intelligently conceived and carefully planned campaign against drug abuse. Produced by John G. Fuller, Portside Productions. 27 minutes. Color. Sales or rental.

Problem Drinking: A Call to Action shows the successful educational and rehabilitation program for alcoholics in Reading, Pa. Six million problem drinkers in the United States affect the lives of 40 million. Produced by John G. Fuller, Portside Productions. 25 minutes. Color. Sale or rental.

The Living World of the Sea. Ten 12-minute color films available in 16 or 8mm. Produced by Reela Educational Films, these films explain and describe the fascinating aspects of sea life with the use of unique underwater photography and extensive graphic animation. Sale or Rental.

Can We Wave the Flag Too Much? depicts the many reasons for a resurgence of loyalty and faith in the United States and a return to the feeling of love and pride for our country. 5 minutes. Color. Rental or purchase.

Building for Tomorrow is a 35mm film designed for young moviegoers. It presents a 13-minnte view from the campus . . . the story of a great university meeting the challenges of today and building for tomorrow. Color. Free loan to theaters.

GENERAL ELECTRIC EDUCATIONAL FILMS
60 Washington Avenue
Schenectady, New York 12305

Computers at Work. No longer confined to laboratories, computers have moved into many areas, influencing decisions, services and products. 12 minutes. Color. Purchase.

Magnetism at Work avoids tricks and gimmicks to focus on the uses of magnets in today's technology. 11½ minutes. Color. Purchase.

MODERN TALKING PICTURE SERVICE, INC.

A Matter of Opportunity, sponsored by the American Medical Association and produced by Mike Gray & Associates to interest negro students in a medical career and the many opportunities available to them in this field. 27 minutes.

Chicago, sponsored by United Air Lines and produced by Sarra, Inc. This is the fifth film in United's "Swinging Cities" series aimed at young moderns. It follows a young couple on vacation. 13½ minutes. Color.

Beef: The Vital Food-Nutrition, Beef Takes the Grand Tour, Beef—Fun For All, Beef in the Grand Manner. Five short fillers for TV sponsored by Beef Industry Council of the National Live Stock and Meat Board and produced by Fred A. Niles Communications Centers. Five minutes each. Color.

A Thing of Beauty, sponsored by Karastan Rug Mills is a fascinating story that traces the history and romance of Oriental Persian rugs. It shows the process of making the hand-woven rugs and then how Karastan recreates these Oriental rugs with machine powered equipment. 17 minutes. Color.

Land of Lunker Bass was sponsored by Starcraft & Fred Arbogast Company and produced by War-Dal Productions. Byron Dalrympl and Dick Kotis get together in Florida for some large-

mouth bass fishing. These are big bass and provide fishing thrills for everyone. 7½ minutes. Color. For TV.

Camping the Rio Grande Country was sponsored by Coachman Industries, Inc. and produced by War-Dal Productions. Take a travel trailer, a truck camper and motor home — combine them with eight people and one dog—and travel the scenic Rio Grande country of Texas. 7½ minutes in color for TV.

Outboard Fiesta was produced for Kiekhaefer Mercury by Telefilms Limited. The adventures and misadventures of an American family on a boating holiday in Mexico. A look at the wealth of spectacular, yet little used, recreational boating areas south of the border. 27 minutes in color for TV.

Run Sunward—sponsored by Kiekhaefer Mercury. This is a 54 minute TV special in color. Because of the unusual length, sponsor welcomes commercial positions to be run inside film. This spectacular film tells about the men and the boats that make up the fantastic sport of offshore power boat racing. These men and machines race around the world, often over 500 miles of angry ocean—some finish, some don't.

At the Center, sponsored by the American Library Association and produced by Smithsonian Motion Picture Unit, presents the role of the school library media specialist as a changing, exciting and dynamic force in the nation's educational system. Filmed on location at a college campus and in 7 school districts, this is a recruiting film for librarians. 28½ minutes. Color.

World on the Line . . . Via Global Communications presents the role of modern global communications from President John F. Kennedy's confrontation on the Cuban missile crisis to today's highly specialized international business operations where information is sent rapidly all over the world. This 11 minute color film was sponsored by RCA Global Communications, Inc. and produced by Fred Niles Communications Centers.

The Midi Look is a 3 minute TV filler in color on the new midi length fashions. Due to news angle and time factor, this will have a brief showing with an intensive crash program. Sponsored by Celanese Fibers Marketing Company.

Space for Living consists of three 4-minute color films for television: *The Kitchen, The Basement* and *The Attic.* New and exciting ideas on remodeling your home, produced by Jack Fenimore for U.S. Plywood, a division of U.S. Plywood Champion Papers, Inc.

What it Takes is Time was sponsored by Elanco Products Company, Division of Eli Lilly and Company and produced by Kellock Productions, Inc. Shows proper use of drugs and other chemicals in the livestock industry. Being offered to vocational agriculture teachers and others in the agricultural community in pertinent geographical areas. 15 minutes. Color.

Underwater Colorama sponsored by Eastman Kodak company, shows how one of their giant Colorama transparencies displayed in Grand Central Terminal was made, from research and underwater location in the Virgin Islands, to enlargement, assembly and installation. 25 minutes. Color.

Boating Fever, sponsored by Eastman Kodak and produced by Willard Pictures, cools the brow but warms the enthusiasm of Americans for their marine out-of-doors across the country. Recreational boating as a popular sport is depicted in this 18 minute color film.

Minawanamut was sponsored by Ontario Department of Tourism & Information. In this award-winning short, we sail through Ontario's dazzling lakes and rivers. Breathtaking scenery contrast the thrills of racing and sailing. 15 minutes in color. Free short for theaters.

NATIONAL AUDIOVISUAL CENTER

Washington, D.C. 20409

Robert Frost, a 28 minute film in color shows Robert Frost reading his poems at his New England home. Produced by the United States Information agency. Purchase or rental.

And Now Miguel is the story of an American family in the southwest who inherited from Spanish ancestors the traditions of sheep-raising. Portrays family relationships. Produced by the United States Information Agency. 60 minutes. Color. Purchase or rental.

A Place in History depicts General Eisenhower's entire life and emphasizes his role in World War II as well as his White House Years. Narrated by Lorne Green. Produced by National Archives and Records Service, Dwight D. Eisenhower Library. 28 minutes. Color. Purchase or rental.

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for

THE GREATER ADVENTURE

a driving safety film

JACK PILL & ASSOCIATES

CAMERA EQUIPMENT

THE BUSINESS SCREEN ANNUAL BUYER'S GUIDE TO PRODUCTION SERVICES

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FILM LABORATORY GUIDE

ACME FILM AND VIDEOTAPE LABORATORIES, INC.

A Subsidiary of Filmways, Inc.
1161 N. Highland Ave., Hollywood, California 90038
Phone: (213) HO 4-7471
477 Madison Ave., New York, N.Y. 10022
Phone: (212) 758-5100
333 N. Michigan Ave., Chicago, Ill. 60601
Phone: (312) 641-0088

Year of Incorporation: 1945

Mel Sawelson, *President*
David Christopher, *V. P. & Treasurer*
Irving Kahn, *Sales Manager*
John Killough, *Vice President*
Pete Wood, *Chief Engineer*
Willard Van Enger, *Lab Supt.*
Milton Shefter, *V. P. Sales (New York)*
Phyllis Abboud, *Midwest Sales (Chicago)*

35mm Services: Transfer videotape to film.

16mm Services: color and b&w film processing and printing; color and b&w videotape transfer to film.

Special Services: Videotape recording and duplicating; videotape mixing; color and b&w film to videotape; electronic tape editing; tape viewing; helical scan duplicating and film transfer.

AMERICAN FILM LABORATORIES, INC.

1138 N. LaBrea, Hollywood, Calif. 90038
Phone: (213) 467-1118
Branch Office: American Film Industries, Inc., 2609 W. Olive Avenue, Burbank, Calif. 91505

Date of Organization: October, 1968

Mardi Rustam, *President*
Mohammed Rustam, *Vice President/General Manager*
Arthur Morford, *Plant Manager*
Antonie Buddenbrock, *Production Manager*
Betty Zitnick, *Office Manager*

35mm Services: Negative and positive color processing and printing. 35mm positive dailies and release printing. 35mm wetgate blow-up scene to scene color correction.

16mm Services: Ektachrome Eco and ME 4 processing and printing. Color negative and positive processing and printing. 35mm reduction to 16mm color composite. #7388 Dailies and release printing.

8mm Services: 8mm standard and Super 8 services. Color negative and positive printing and processing. Reversal Ektachrome printing and processing. Super 8 optical and magnetic sound printing and recording. 16mm or 35mm reduction to Super 8 or standard 8. Super 8 or standard 8 blow-up to 16mm.

A-V CORPORATION

2518 North Blvd., Houston, Texas 77006
Phone: JA 3-6701 AC: 713

Year of Incorporation: 1945

J. C. Rebman, *President*
Wm. B. Padon, *Vice President & Secretary-Treasurer*
Albert P. Tyler, *Executive Vice President*

16mm Services: Complete black & white and color laboratory. Reversal and negative-positive printing & processing. E.C.O. and E.F. Optical internegatives with scene to scene ad-

ditive color correction. Color positive and reversal release printing.

8mm Services: Super and 8mm printing, processing magnetic sound and cartridge preparation.

Special Services: optical effects & printing, dupe negatives, color internegatives black & white master positives, Ektachrome or Kodachrome masters with scene-to-scene color correction; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles. Full producer's completion services.

Videotape transfer — to 16mm and 8mm magnetic or optical sound.

Member: Association of Cinema Laboratories.

BAY STATE FILM PRODUCTIONS, INC.

25 Springfield Street, Agawam (Springfield), Massachusetts 01101

Phone: 734-3164 AC: 413

Year of Incorporation: 1943

David D. Doyle, *President*
Morton H. Read, *Assistant to the President*
A. Herbert Wells, *Treasurer*
William I. Rhodes, *Vice President*
Harold O. Stanton, *V. P., Public Relations*
Harold M. Fischer, *V. P., Production Manager*
Kenneth E. Alexander, *V. P., Sound*
Dean A. Miller, *Art Director*
Robert J. Hart, *Studio Manager*
E. Ritchie Smith, *Account Executive*
Francis N. Letendre, *Vice President, Laboratory*

35mm Services: black & white and color live action photography; animation camera; dubbing and equalization; interlock projection, Moviola and sound readers.

16mm Services: black & white and color live action and animation photography; interlock projectors; synchronous magnetic recording; printing labs for color and black & white, black & white processing, positive, negative, reversal, Moviolas and sound readers.

Special Services: hot press titles in color and black & white; still photography, color and black & white; sound slidefilms, color and black & white; screening rooms; animation department; foreign language dubbing; script services; recording; printing; processing; sound stage; set designing; carpenter shop; film vaults.

✱

BEBELL & BEBELL COLOR LABORATORIES, INC.

The Bebell Building, 416 West 45th Street, New York, New York 10036

Phone: 245-8900 AC: 212

Cable address: LABSBEBELL, N.Y.

Year of Incorporation: 1951

Norman Lars Bebell, *President*
Arthur Frederick Bebell, *Vice President*
Herbert J. Braun, *Sales Manager*
Doris Diana Kalish, *Comptroller*

Motion Picture Lab Division: Ektachrome Commercial and high-speed Ektachrome developing and workprints; Eastman Color developing and dailies, color internegatives and printing masters, contact and reduction release printing on Eastman Color, Kodachrome, and Ektachrome. 16 and 35mm B&W reversal developing and workprints dailies.

Special Services: 35mm Ektachrome developing and printing, 35mm color positive direct to reversal-color workprints.

Filmstrips and Slides Lab Division: Color and B&W slide duplication, color and B&W filmstrip masters and duplicates, color prints and transparencies.

JOHN R. BENNETT LABORATORY

1617 Aberdeen Avenue, Columbus, Ohio 43211

Phone: (614) 263-7007

Date of Organization: 1954

John R. Bennett, *Owner/Manager*
Mrs. John Colfey, *Secretary*
Calvin Reicheson, *Lab*
Betty Simmons, *Lab*

16mm Services: Negative-Positive processing, printing, editing, cleaning, repair.

✱

BYRON MOTION PICTURES

Subsidiary of Technicolor, Inc.

65 K St. N.E., Washington, D.C. 20002

Phone: (202) 783-2700

Year of Incorporation: August, 1938

Byron Rondabush, *President*
Dudley Spruill, *Executive Vice President General Mgr.*
Peter J. Agnew, *Secretary*
Irvin Meyers, *Vice President-Production*
Robert Johnson, *Vice President-Technical*
Arthur Rescher, *Vice President, Sales*

35mm Services: negative and positive color processing and printing, color intermediates, reduction and contact color additive printing, 35/32 printing. Black and white spray negative and positive processing and printing. "Color-Correct" prints.

16mm Services: Ektachrome ECO and ME4 processing and printing, color negative positive processing and printing, reduction, contact, 1-to-1 optical and additive color printing. Black and white negative-positive and reversal processing and printing. "Color-Correct" prints.

8mm Services: Color negative and positive printing and processing, magnetic sound, all prints by optical reduction from standard 16mm color negative and 16mm magnetic mixed track. Video Tape to Film Transfer.

Member: Association of Cinema Laboratories.

CALVIN COMMUNICATIONS, INC.

215 West Pershing Road, Kansas City, Mo. 64108

Phone: HA 1-1230 AC: 816

Cable: CALVIN-FOX

Year of Incorporation: 1931

Leonard Keck, *President, Corporation*
William Hedden, *President, Laboratory Division*
Frank Barhydt, *Vice President*
Donald S. Phillips, *President, Production Division*
James Hash, *Secretary-Treasurer*
James E. Moore, *Vice President*
Larry Kauffman, *Vice President*

16mm Services: color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering; black & white dupe negatives and color inter-negatives. 16mm processing — Ektachrome commercial and EF Kodachrome and Type A, black & white reversal and negative. Scene to scene color correction printing.

8mm Services: Release printing (Super 8 & Reg. 8) from 16mm to 35mm materials, color or B/W. Magnetic or optical sound p... Super 8 optical sound negative rec... Special print lubrication, No-En Treatme... Technicolor, Fairchild, and other cartridge loading. Custom cartridge and box labeling.

Special Services: scripting, location & sound stage photography, sound recording and transferring (¼" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm). Music and sound effects libraries and recording, original scoring, staff narrators, set design and construction; titling and animation, storyboards; editing, cutting and conforming services. Production and A/V equipment rental, sales and leasing. Warehousing and drop shipping of client release materials.

Member: Association of Cinema Laboratories Society of Motion Picture & Television Engineers.

CALVIN PRODUCTIONS/PENNSYLVANIA (Subsidiary of Calvin Communications, Inc.)

1909 Buttonwood Street, Philadelphia, Pa. 19130

Phone: (215) 563-1685

Date of Organization: 1916
Dates of Reincorporation: 1963, 1969

Peter V. DeMitri, *President/Executive Producer*
Russell K. Spear, *Vice President, Sales & Marketing*
Edward B. Maguire, *Vice President, Equipment Sales & Rentals*
Donald P. Cochrane, *Writer/Director*
Robert R. Collom, *Sound Director*
Jack Mehlbaum, *Director of Photography*
Paul Scaramucci, *Post-production & Services Supervisor*
Robert E. Macdonald, *Director/Editor*

16mm Services: Processing: Ektachrome, all types; black & white reversal and negative. Color and black & white reversal and positive release prints and workprints; edge-numbering; color internegatives and black & white dupe negatives; Ektachrome masters; sound track dupes.

8mm Services: Standard and Super 8mm reduction printing of 16mm films (color & b&w), silent, optical and magnetic sound; color internegatives, and black & white dupe negatives from 35mm or 16mm films.

Producer Services: Motion picture and slidefilm productions from script to release prints. Complete 35mm/16mm facilities for photography, titling and animation, sound recording and mixing — magnetic and optical, music and sound effects libraries, editing and conforming, studio and equipment rentals and sales, set design and construction.

✱ this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

Laboratories . . .

CAPITAL FILM LABORATORIES, INC.

470 E. Street, S.W., Washington, D.C. 20024

Phone: DI 7-1717 AC: 202

1998 N.E. 150th St., North Miami, Florida 33161

Phone: 949-3242 AC: 305

Year of Incorporation: 1949

Alfred E. Bruch, *President*
William N. Brooks, *Vice President*
Garland C. Misener, *Vice President, Technical Director*
Peter Boyko, *Executive Vice President*
Joseph K. Hooper, *Customer Service*
Jack Vignali, *Customer Service*
Ric Houk, *Customer Service*
Debbie Farrell, *Customer Service*
A. Bruce Conrad, *Customer Service & Government Sales*
Jack Clink, *Sound Director*
Robert H. Johnson, *Chief Editor*
Betty L. Seabolt, *Treasurer*
James Caron, *Vice President Manager of Miami Lab*

35mm Services: color negative processing; negative-positive color printing and processing; black & white negative and positive processing and printing.

16mm Services: Ektachrome processing, all types; black & white negative and positive processing and printing; color reversal printing; negative-positive color printing; 35mm to 16mm reduction printing; 35/32mm processing and printing.

Special Services: 35mm and 16mm film editing; music and sound effects editing; music library; sound effects library; title service (by sub-contract); sound recording service — 35mm, 16mm mixing, narration recording, post-sync dubbing; location recording; recording to 35mm, 16mm, 35/32mm optical track.

Other Special Services: magnetic striping, Vaeumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control.

Member: Association of Cinema Laboratories.

CARLETON LABORATORY

7608 San Fernando Road, Sun Valley, California 91352

Phone: 767-8507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.

Special Services: Vitatreating film preservation.

CENTRAL FILM LABORATORY

1033 North Third Street, Milwaukee, Wis. 53203

Phone: (414) 272-0606

Charles Sciurba, *Owner*
Audrey Zehetner, *Manager*

16mm Services: B&W & Ektachrome processing, 16mm, 8mm, Super 8, editing, rejuvination, etc. B&W contact printing.

8mm Services: B&W & Ektachrome processing, editing, rej.

Super 8: B&W & Ektachrome processing, editing, rej.

Special Services: Complete camera shop, equipment rental, prof. photography for services, advise, etc.

Physical Equipment: Houston-Fearless processing machines (3), Siements projectors, Arriflex, Canon Scoopic, Bell & Howell, Bolex equipment.

CHANNEL 8 COLOR LABS

905 E. Jackson Street, Tampa, Florida 33601

Phone: (813) 229-7781

George Harvey, *President*
Leo Fasselt, *Color Laboratory Manager*

35mm Services: Slides — B&W, color, slide duplication, film strips.

16mm Services: ECO-7252. Daily ME-4 processing, workprinting, release printing, sound track application.

Specialities: Scene to scene color correction, recording interlock, editing.

Physical Equipment: Treise — motion picture processor. Automat processor, Calmet processor. Bell & Howell and Takita printers & Ultrasonic Cleaner.

CINCINNATI FILM LABORATORY

3705 Lonsdale Street, Cincinnati, Ohio 45227

Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*
Clarence W. Colter, *Vice President*
Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives; 16mm processing, black & white negative or reversal; optical sound tracks.

Special Services: editing and recording; conforming film for printing; re-recording of magnetic tape to optical track; voice and music recording.

CINE-CHROME LABORATORIES, INC.

4075 Transport St., Palo Alto, Calif. 94303

Phone: (415) 321-5678

Year of Organization: 1957

Burton Smith, *President*
Whitman Smith, *Vice President & Plant Supt.*
John Hunt, *Vice President Sales*

35mm Services: EK Color Negative developing, additive color printing, cinex, coding, dailies, color or B&W, single or multi-roll printing, 1st trials or release, complete filmstrip services including processing 6008.

16mm Services: Ektachrome Commercial Developing; EF, EFB developing, standard or non-standard; Ekta. Print 7388 printing and developing, additive scene-to-scene printing; color internegative-positive printing and developing; Koda. Print 7387 printing; B&W reversal and negative-positive; coding.

8mm Services: 16 to 8 reduction, standard 8 or Super 8, silent or sound, cartridge mounting, color or B&W.

Special Services: Ultrasonic cleaning, Permafilm services, including scratch removal, film rejuvenation, vault storage, producer services on request.

Physical Equipment: 35mm-color negative-positive processor, B&W negative-positive processor; 16mm Ektachrome Commercial, EF, EFB, 7388 processor, 16mm color internegative-positive processor. B&W reversal processor; 35mm color additive printer, B&W release printer; 16mm color additive printer 35-32 color negative-positive processor. 35-32 color additive printer; reduction printers and related equipment.

Member: Association of Cinema Laboratories.

CINE-CRAFT INC.

8764 Beverly Blvd., Los Angeles, California 90048

Phone: (213) 652-7357

Year of Organization: 1948

G. L. Guenot, *Manager*
Dennis Daniel, *Assistant Manager*

16mm Services: printing & processing, silent & sound, color & B&W.

Super 8 Services: printing & processing, silent & sound, color & B&W; also Reg. 8. Specializing in Super 8 mass printing.

Special Services: enlarge 8mm to 16mm, reduce 16mm to 8mm, sound stripe 8mm and 16mm, negative cutting and timing.

Physical Equipment: limited to 8mm and 16mm printing, processing, enlarging and reducing. Also Film Sales—(raw stock), 16mm, Super 8, 8mm.

CINEFFECTS COLOR LABORATORY INC.

115 West 45th Street, New York, N.Y. 10036

Phone: (212) 246-0950 Service Dept: 581-4730

Date of Incorporation: 1967

Irving Hecht, *President*
Bob Pittluck, *Exec. Vice President*
Sid Baumgarten, *Vice President General Manager*
Joe Brown, *Vice President, Production*
Hal Burnett, *Sales Manager*
Ed Presti, *Service Manager*

35mm Services: Processing negative and positive color. CRI processing. Printing-all additive printing using B&H Model C equipment. Reduction to 16mm.

16mm Services: Processing negative and positive color. CRI processing. ME-4 and ECO-3 reversal color processing. All additive printing using B&H Model C equipment.

CINELAB CORPORATION

421 W. 54th St., New York, N.Y. 10019

Phone: (212) 765-1670

Year of Organization: 1966

Marvin Soloway, *President*
Robert S. MacDonald, *Vice President*
John Schwarz, *Secretary-Treasurer*
Fred Heid, *General Manager*
Charles Clark, *Plant Supervisor*
Robert Castrella, *Plant Supervisor*

Special Services: In-plant processing of high-speed and commercial Ektachrome, in-plant printing, edge numbering, 16mm Eastman Color processing and printing, Gevachrome 902 printing and processing, and B&W reversal. One day service. Process, ECO3, ME4, E.C.P., black and white negative and positive, black and white reversal. Printing: 16mm C printers, ECP and Gevachrome.

Physical Equipment: for ECO 2 and ME-4.

Specialties: Silver sulfide sound track; Gevachrome processing and printing.

Order additional copies of this Buyer's Guide to Film/Tape Production Services from Business Screen, 402 W. Liberty Dr., Wheaton, Ill. 60187. $.75 each.

CINE MAGNETICS FILM LABORATORY
(A Division of Cine Magnetics, Inc.)

650 Halstead Avenue, Mamaroneck, N.Y. 10543

Phone: (212) MU 2-2780, (914) 698-3434

Year of Incorporation: 1961

E. J. Everitt, *President*
Fred A. Wells, *Executive Vice President*
Edgar Schuller, *Vice President & Genl. Mgr.*
Joe Barber, *Laboratory Manager*

Services: Super 8 Sound by magnetic Stripe, Super 8 Sound by Optical Track, Super 8 Silent, Regular 8 Sound by Magnetic Stripe, Regular 8 Silent, 16mm Negatives, Masters, Intermediates and sound negatives. Eastman Color Negative Positive and Color reversal printing. 16mm release printing, 16mm Magnetic Striping, 16mm dubbing onto striped prints.

CINEMA PROCESSORS, INC.

211 East Grand Ave., Chicago, Ill. 60611

Phone: (312) 527-4050

Branch Lab: 2156 Faulkner Road, P.O. Box 13653, Atlanta, Ga. 30324. Philip Limonciello, Manager

Year of Organization: 1955

A. Ike Bartimoccia, *President*
Morris Bleckman, *Vice President*
Joseph Palese, *Lab Manager, Chicago*

16mm Services: processing and printing color reversal, negative-positive color, Ektachrome Commercial III, B&W; edge-numbering and miscellaneous services.

Super-8 Services: processing and printing, and B&W.

CINEMA RESEARCH CORP.

6860 Lexington Avenue, Hollywood, Calif. 90038

Phone: (213) HO 1-3235 Cable: Research

Harold A. Scheib, *President*
Jack Gloss, *Production manager*

35mm Services: optical printing, interpositives, laboratory services.
16mm Services: optical printing, lab services.
Special Services: titles, insert camera work.
Physical Equipment: Six optical printers, titling equipment, animation camera.

CINE SERVICE LABORATORIES INC.

51 Kondazian St., Watertown, Mass. 02172

Phone: (617) 926-0210

Lester E. Bernd, *President*

35mm Services: Processing & printing B&W printing reduction.
16mm Services: Processing & printing B&W & Ekta EF, EF13, MS, reduction.
8mm Services: Processing & printing B&W & Ekta EF SO-105.
Special Services: Edge numbering, custom printing, Ultrasonic cleaning.
Physical Equipment: Bell & Howell, Bolex, Kodak—Kodak film—HFC Precision sound readers, reels, cans and cases. Lenses: Angenieux, Nikon, Pan Cinor, Switar, Norelco tape recorders, Sony radios & equipment. Still cameras: Nikon, Miranda, Leica, Nikkormat.

GEO. W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago, Ill. 60606

Phone: 332-6286 AC: 312 Cable: COLAB

Year of Organization: 1939; Inc.: 1946

George W. Colburn, *President*
Robert A. Colburn, *Executive Vice President*
Francis W. Colburn, *Secretary & Treasurer*
Rene G. Mathieu, *Vice President—Laboratory Operations*
Charles L. Young, *Laboratory Scheduling Director*
Clyde Ruppert, *Producer Services*
Henry Zenner, *Slidefilm, Titles 16mm & 35mm Animation*
Raymond Czarnik, *Manager & Order Control*
Allen Hilliard, *Technical Information & Public Relations Director*

16mm Services: color internegative, positive and reversal printing; black & white duplicate negative, positive and reversal printing; 16mm optical printing from 35, 28, 17½, 16, 9½, 8; editing, title, animation, producer service, narration recording and ¼" tape to 16mm magnetic and 16mm optical sound.

8mm Services: color positive reduction printing; magnetic sound; 8mm special optical printing from 35, 28, 17½, 16, 9½, 8.

Super 8 Services: Super 8 from 16mm; 8mm & 16mm from Super 8; Super 8.

Animation Services: 35mm slidefilm masters and printing: duplicate slides, 16 35mm titles.

Member: Association of Cinema Laboratories.

COLOR FILM CORPORATION

500 Halstead Avenue, Mamaroneck, N.Y. 10543

Phone: (914) 698-6350

Year of Organization: 1950
Richard N. Jayson, *President*
C. Nelson Winget, *Vice President*
Fred Forstchen, *Plant Engineer*
Fred Gauthier, *Lab Manager*
Don Horton, *Sales*

35mm Services: filmstrip and slide duplication.
16mm Services: "Audiscan" and "LaBelle" filmstrip prints from 35mm negatives.

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood, Calif. 90046

Phone: 654-8010 AC: 213 Cable: COLRE

Year of Organization: 1939; Inc.: 1946

Mary V. Layos, *President*
G. L. (Jeff) Edwards, *Vice President in Charge Production*
E. Elizabeth Bailey, *Secretary-Treasurer*
William (Fitz) Fitzpatrick, *Laboratory Contact*

16mm Services: Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound. Electro printing, negative track, yellow edge numbering, laminating, etc.

8mm Services: Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound; reduction from 16mm or 8mm contact.

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this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's

CONSOLIDATED FILM INDUSTRIES

959 Seward St., Hollywood, Calif. 90038

Phone (213) 462-0881

Year of Organization: 1920

Sidney P. Solow, *President*
Ted Fogelman, *Vice President & Lab Supt*
Edward H. Reichard, *Vice President & Chief Engr.*
Lew Mansfield, *Assoc. Supt., 16mm Division*
Tom Sproul, *Assoc. Supt., 35mm Division*
Dale Tate, *Manager, Title & Optical Department*
Kenneth Jones, *Sales Manager*

35mm Services: color and black & white negative developing, daily prints and release printing; overnight dailies; color and black & white duplicate negatives; color master positives; fine grains; direct positive black & white duplicates of workprints.

16mm Services: color and black & white reversal and negative, positive release printing; workprints — key or printed edge numbers; 16mm and 35 32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative/positive or reversal; Eastman color, Kodachrome printing. Masters.

8mm Services: color and black & white reduction release printing, super 8 and regular 8.

Special Services: 35mm & 16mm title and optical service, color and black & white, including art work & animation photography. Insert facilities. 16mm to 35mm blow-ups — with liquid gate and color corrections.

35mm Filmstrips: 35mm color and black & white, mastering, printing and processing.

Member: Association of Cinema Laboratories.
Sustaining Member: Information Film Producers of America. Society of Motion Picture & TV Engineers.

CRITERION FILM LABS, INC.

415 West 55th St., New York, N.Y. 10019

Phone: (212) 265-2180

Year of Incorporation: 1950
Fred G. Todaro, *President*
Barbara Decker, *Secretary*
Irving Schecter, *Sales Manager*

35mm Services: color and black & white, printing and processing.
16mm Services: color and black & white, printing and processing.
Physical Equipment: Complete Developing and printing of color and black and white 8, 16, 35mm motion picture film.

DELTA PICTURES, INC.

327 Market St., Shreveport, La. 71101

Phone: (318) 423-2679

Robert F. Menasco, *President*
S. E. Florsheim, *Vice President*
David Bramlett, *Treasurer*
Mrs. Gairy Baker, *Secretary*

16mm Services: B&W and Ektachrome EF processing (M4).

8mm Services: B&W and color processing
Special Services: 16mm B&W and color printing.

Physical Equipment: 16mm B&W reversal HF processor; 16mm color ME4 filmline processor; 16mm B&W contact printer processor pade.

Laboratories . . .

DE LUXE GENERAL INCORPORATED

1546 N. Argyle Avenue, Hollywood, Calif. 90028

Phone: (213) 462-6171

Year of Organization:

1953 as General Film Laboratories

1964 became part of DeLuxe Laboratories, Inc.

1969 name changed to DeLuxe General Inc.

G. Carleton Hunt, *President*

Norman Stein, *Executive Vice President*

Neal Keehn, *Vice President, Sales*

Stan Judell, *Vice President, Business Affairs*

Fred Scobey, *Vice President, Engineering*

Ray Gaul, *Lab Superintendent*

Jack West, *Sales Manager (16mm & non-theatrical)*

Robert Creamer, *Sales Manager (TV & theatrical)*

65mm and 70mm Services: Eastmancolor release printing; overnight dailies; color internegatives, interpositives, master positives; 65mm developing.

35mm Services: Eastmancolor and B&W release printing; overnight dailies; color reversal intermediate, color internegatives, interpositives, master positives, B&W dupe negative and master positives; 35mm developing, color and B&W; 35mm color and B&W; 35mm color and B&W filmstrip printing.

16mm Services: Color and B&W reversal and positive release printing; workprints—key or printed edge-numbers; 16mm and 35-32mm black and white dupe negatives and color internegatives; 16mm processing—Ektachrome, B&W negative or reversal.

8mm Services: Complete pre-print and release printing—Super 8 or regular 8, silent, or magnetic or optical sound.

Special Services: Re-recording of magnetic tape or film to photographic printing track; arrangements for conforming or editing; 35mm or 16mm television commercials handled through separate Commercials Department.

Member: Association of Cinema Laboratories.

DOUGLAS FILM INDUSTRIES, INC.

10 West Kinzie Street, Chicago, Ill. 60610

Phone: (312) 664-7455

Year of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones, *Vice President*
Douglas P. Raymond, *Vice President*
Joe Pusateri, *Quality Control Manager*
William P. Bielicke, *Quality Control Manager*

35mm Services: Eastman negative-positive processing. Cinex testing. Acme color or B&W registration printing and color correction, color or B&W contact and reduction printing. Negative-positive. Hi-contrast processing and printing. Print thru and ink edge numbered workprints. Photography and editing.

16mm Services: Additive printing Cinex testing. Eastman color negative-positive printing and processing; color internegatives; color reversal printing; B&W negative and positive printing and processing; master positives — dupe negatives; workprinting; blow ups to 35mm negative-positive Hi-contrast processing and printing; edge numbering and production release printing.

Super 8mm Services: Quad-rank optical reduction from additive printed 16mm color internegatives. Cartridge loading. Silent and sound release printing.

35mm Filmstrips: Processing EK600S, EK5251, negatives films. Printing and processing filmstrips and 2x2 slides. Frame by frame color and density correction. Art & original photography.

Special Services: Editing and recording to ¼" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand. All above film services are electronically corrected for color and density on Hazeltine color analyzing and programming system.

Member: Association of Cinema Laboratories.

DU ART FILM LABORATORIES
DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019

Phone: (212) PL 7-4580

Year of Organization: 1922

Irwin Young, *President*
Paul Kaufman, *Executive Vice President*
Robert Smith, *First Vice President*
Stanley Plotnick, *Vice Pres. & Treasurer*
Bernard M. Kamber, *Vice President-Sales*
Don Donigi, *Vice President*
Robert Young, *Secretary*
Ray Fellers, *Director of Sales*

Services: Du Art Film Laboratories was founded in 1922. Its subsidiary, Du Art Color Corp., was founded in 1950 for the processing of Eastman color film. The company offers complete black-and white facilities, including 35mm and 16mm negative developing and release printing and magnetic-to-optical sound printing. 35mm and 16mm black-and-white reversal prints on Eastman 7360 and 5360 available. Color capabilities include developing 35mm and 16mm color negatives; processing all types of 35mm and 16mm Ektachrome original and prints; processing original 16mm Gevachrome camera films types 6.00 and 6.05 and Gevachrome 9.02 prints; printing and processing Eastman color reversal intermediate types 7249 and 5249; 35mm and 16mm negative/positive color printing; blow ups; 35mm and 16mm internegatives. 8mm and Super 8mm facilities include contact step optical and continuous optical printing with magnetic sound, in color and black-and-white. Color slide film processing; Ektachrome, Gevachrome and Kodachrome scene-to-scene color balanced printing; and reduction color printing. Du Art Sound Department—Complete facilities for 35mm and 16mm optical and or magnetic transfer, tape to film, film to tape, all gauges.

Member: Association of Cinema Laboratories S.M.P.T.E.

ESO-S PICTURES, INC.

1121 West 47th Street, Kansas City, Mo. 64112

Phone: (816) 531-1481

Harry Hilfinger, *General Manager*

16mm Services: B&W reversal, negative & Kodachrome processing and printing.

8mm Services: B&W reversal, negative and Kodachrome processing and printing.

Special Services: Titles, special effects and other 8 and 16mm services.

Physical Equipment: B&H Model J printer, Herrnfeldt Super 8 printer, four Houston 16mm, 8mm and Super 8 proeessors.

FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60605

Phone: (312) 427-3395

Joseph R. Mack, *President*
Ira Singer, *Treasurer*
Pat Cascio, *VP, Production*

35mm Services: color and black & white release printing; dailies, dupe negatives and master positives; processing; filmstrip masters. Printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints—key or printed edge numbers; dupe negatives.

8mm Services: sound or silent color & B&W 16mm to 8mm negative, positive and reversal.

Special Services: still and motion picture photography, studio or location, live, still and animation; editing; conforming; interlock screening; recording services; tap duplicating facilities; mastering, processing, pressings for discs for same day acetate service; sound effects and music library; 35mm and 16mm magnetic equipment, studio or location recording facilities; automatic signalling for projectors; also pulse-bell signals.

THE FILMAKERS, INC.

(Formerly Capital Film Service, Inc.)

1001 Terminal Road, Lansing, Mich. 48906

Phone: (517) 371-1776

J. T. Hermann, *President*
Ron Grow, *Vice President*
Richard Cole, *Vice President*
Kenneth Kortge, *Vice President*

Services: All motion picture services and filmstrip.

Physical Equipment: Production & lab.

FILM-ART, INC.

3407 Clifton Avenue, Cincinnati, Ohio 45220

Phone: (513) 221-4158

Charles H. Metzger, *President*
Ray M. Metzger, *Vice President*

35mm Services: Filming and editing.

16mm Services: M4 color processing and printing, sound tracks, animation, script to screen productions.

Special Services: Custom Editing.

Physical Equipment: Hill's color processor, B&H printers, Auricon and Arri cameras, Magnasync and Nagra recorders and all necessary equipment.

FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439

Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc.: 1946

E. Raymond Arn, *President & Gen. Mgr.*
Mildred G. Arn, *Vice President, Treasurer*
Clement Jacobs, *Secretary*
Stephen McLain, *Expediter*
George Whalen, Jr., *Laboratory Supervisor*

16mm Services: complete, b&w color printing, editing, titling, sound recording. Videotape to film transfers.
8mm Services: processing only.

FILMLAB, INC.

130 West 46th St., New York, N.Y. 10036
Phone: JU 2-2863 AC: 212

Year of Incorporation: 1924

Edward C. Naylor, *President*

35mm Services: photographing, developing and printing black and white and color filmstrips; black & white dupe negatives; vacuumating; cutting and canning filmstrips; developing and printing silent motion picture film; 35mm contact printing on paper from 35mm negatives; double frame printing for 2x2 slides.

Special Services: developing 35mm unperforated negative; developing 56mm, 65mm, 70mm, 90mm, and aerographic black & white negative (no prints); developing microfile, oscillograph and special scientific recording material photographed on 35mm black & white film.

FILM MAKERS OF PHILADELPHIA

1729-33 Sansom Street, Philadelphia, Pa. 19103
Phone: (215) LO 3-3892

Date of Organization: 1967

Leonard M. Levin, *President*
Herbert L. Keller, *General Manager*

Services: Industrial, medical & educational completion services

Specialities: Editorial, sound, recording and transferring, scripting, labs, storage, and shipping . . . all in house.

Physical Equipment: Moviola Equipped editing rooms, studio, recording and mixing studio, Maurer transfer equipment, Auricon, Arriflex and Pathe production cameras, laboratory for processing and printing. 16mm hot press title department.

FILM SERVICE LAB

58-62 Berkeley Street, Boston, Mass. 02116
Phone: (617) 542-1238

George G. Fall, *President Manager*
Alfred J. Smilgis

35mm Services: Negative & Positive

16mm Services: Color, black and white processing, printing.

8mm Services: Process, Super 8 color and black & white.

Special Services: Force process, editing, permafilm and scratch remove.

FISCHER/CYGNET

399 Gunderson Drive, Carol Stream, Illinois 60187
Phone: (312) 665-4242

Year of Organization: 1949

E. J. Fischer, *President*
David Hancock, *Treasurer*
R. J. Stevens, *VP, Marketing*
W. Strong, *Secretary*

35mm Services: Color processing & printing.

16mm Services: Color — B&W processing & printing.

Super 8 Services: Color — B&W processing & printing.

Special Services: Editing, titles, conforming, sound recording, mixing, transfers, transfer to optical, full producer services.

Physical Equipment: Kodak color analyzer, Bell & Howell Model C, Color Additive Printing, Pako Color Processing, Quadrank Super 8 printing, sound recording studio.

FORDE MOTION PICTURE LABS

306 Fairview Avenue North, Seattle, Wa. 98109
Phone: 682-2510 AC: 206

In Portland, Or.: 2153 N.E. Sandy Blvd. 97232
Phone: 234-0553 AC: 503

Year of Organization: 1949

Ed Watton, *Owner*

16mm Services: Ektachrome, black & white negative positive, reversal processing; color and black & white duplicating, editing and related services; magnetic striping.

HIGHLAND LABORATORIES

90 Tehama Street, San Francisco, California 94105
Phone: YU 6-5480 AC: 415

Year of Organization: 1960

Barry J. Brose, *Owner*

16mm Services: color processing of Ekatchrome Commercial and EF, MS, Ektachrome dupe, type 7386, 7388, 7389 with applicated sound track; Ektachrome with magnetic stripe; Kodachrome dupe, type 7387; Eastman color print, type 7385, 7380; Eastman color internegative, type 7271.

Special Services: sound track application of all Ektachrome films for single system recording. Ultrasonic film cleaning.

HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 464-2181

Year of Organization: 1907

Mickey Kaplan, *President*
Robert F. Warde, *Vice President*
Richard B. Wallach, *Secretary-Treasurer*
T. H. Emmett, *Sales Manager*

16mm Services: color and B&W processing, printing, release printing and all related services.

8mm Services: color and B&W processing, printing, release printing and all related services for regular 8 and Super 8.

Physical Equipment: Individual processing machines for each of the following: Ektachrome Type 7252 — 7252; ER Type 7257 — 7258, MS Type 7256, EF 7242. Eastman Color Internegative — Eastman Color Positive. B&W Negative. B&W reversal, B&W Positive. Additive printers, subtractive printers, optical printers — 16 to 8 — 16-16 35 to 8 — 35 to 16.

HOLLYWOOD VALLEY FILM LABORATORIES

A Div. of Dymat International Corp.
2704 West Olive Avenue, Burbank, California 91505
Phone: 846-7262 AC: 213

Founded: February, 1952

Vernon G. Frith, *President*
Evelyn Comparato, *Office Manager*
Sadik Adlai, *Processing Foreman*
Paul Light, *Printing Foreman*
Dottie O'Dell, *Sales Manager*

16mm Services: sound & silent Kodachrome, Ansco, black & white reversal duplicate prints, Eastmancolor internegative and positive [illegible] processing and printing; black & white [illegible] tive, duplicate negative and positive prin[illegible] cessing and printing.

8mm Services: single Super 8 and 8mm Kodachrome duplicates; double Super 8 and 8mm black & white negatives and color internegatives; volume production printing in both color and black & white; Super 8 and 8mm magnetic striping and recording. Super 8 optical sound printing.

Special Services: 8mm to 16mm blow-ups; 16mm to 8mm reductions. 35mm to 8mm reductions; super 8 reductions from 16mm or 35mm.

FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando, California 91340
Phone: EM 5-4501 AC: 213

Year of Incorporation: 1948

Frank A. Holmes, *President*
Kenneth M. Bell, *Vice-Pres. General Manager*
Bill Juden, *Vice President Production Manager*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints; 35mm color slide duplicating.

HUEMARK FILMS, INC.

227 E. 44th Street, New York, N.Y. 10017

Ralph Teitelbaum, *President*
Robert H. Weinstein, *Treasurer*
Frank Marciano, *Lab Manager*

8mm Services: All Super 8 and standard 8mm printing, striping, recording, cartridging, reeling.

Special Services: 8mm to 16mm blow-up, recording and transferring 8mm sound to 16mm sound.

IDENTICOLOR LABORATORY, INC.

849 North Highland Avenue, Hollywood, California 90038
Phone: 469-2946 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President*
William Beale, *Vice President*
Florence Creaser, *Secretary & Treasurer*

35mm Services: filmstrip masters, color printing, art and hot press titles; cutting, canning and packaging.

Special Services: 35mm slide duplicating, autoheatseal mounting, imprinting, and packaging; original Ektachrome copies of flat art or products

J & D LABORATORIES INC.

421-N 54th Street, New York, N.Y. 10019
Phone: (212) 581-4725

Joseph M. David, *President*
Joseph A. David, *Vice President*
James E. Tonrey, *Foreman*

16mm Service: 16mm color and B&W reversal A&B printing and processing; internegatives,

Laboratories . . .

Ekta masters, Kodachrome prints, Eastman color prints, all with scene-to-scene color correction.

Physical Equipment: 16mm Bell & Howell Model CH printers.

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204
Phone: TA 3-8158 AC: 214

Year of Organization: 1916
Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice President*
Lloyd Abernathy, *Vice President*
Jerry A. Dickinson, *Vice President*
David Orr, *Vice President/Executive Producer*
Ralph Canada, *Services Coordinator*
Robert Campbell, *Laboratory Manager*

35mm Services: black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

16mm Services: Ektachrome Commercial, MS, EF, and ER Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

Special Services: 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services; filmstrip masters.

Member: Association of Cinema Laboratories.

KIN-O-LUX INC.

17 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-1880

Seymour R. Richmond, *General Manager*
Frederick Schreck, *Lab Manager*

16mm Services: B&W & color, B&W and negative-positive reversal development and print.

8mm Services: B&W & color, also Super 8 development and print.

MANHATTAN COLOR LABORATORY, INC.

222 E. 44th St., New York, N.Y. 10017
Phone: 661-5610 AC: 212

Year of Incorporation: 1952
Selwyn Robbins, *President*
George Paterakis, *Vice President*
Gloria F. Guest, *Customer Service*

35mm Services: color film processing of E. K. negative and positive; 35/46mm Ansco reversal. Specialized facilities for slides, filmstrips and slide mounting, E. K. negative, E. K. positive, Ansco reversal; continuous running processing machines; automatic slide mounting machines; automatic processing for E. K. 6008 negative. Cutting, canning, Vacuumating and distribution services.

this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

MASTER MOTION PICTURE COMPANY, INC.

50 Piedmont Street, Boston, Mass. 02116
Phone: (617o 426-3592

Irving Ross, *President*
Alan Ross, *Production Manager*
Steven Mark, *Lab Superintendent*

Services: 35 and 16mm services.

Special Services: Filmstrips and slide presentations.

Physical Equipment: Complete 16 and 35mm production equipment.

MEDIA FILM SERVICES, INC.

351 West 52nd Street, New York, N.Y. 10019
Phone: (212) 581-4995

Date of Organization: 1966
Barry Green, *President*

16mm Services: Processing

8mm Services: Processing & duplicating, B&W or color.

MOTION PICTURE ADVERTISING CORPORATION

P. O. Box 1270
3200 N. Nevada Avenue, Colorado Springs, Colorado 80901
Phone: (303) 471-2150

Year of Incorporation: 1921
Robert W. Rawson, *Executive Vice President*
Bill Ebeling, *General Manager*
John Bennett, *Customer Service*

35mm Services: negative processing; dailies; release printing; Oxberry optical facilities.

Special Services: sound mixing facilities R.C.A. (7 channels), 17½mm & 35mm magnetic or 35mm optical; editing services; equipment rental; sound stages.

MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis, Tenn. 38102
Phone: (901) 948-0456

Year of Organization: 1953
Frank McGeary, *President*
Blaine Baker, *Vice President*
James V. Solomon, *Lab. Supt.*
Lynn Bigbee, Bill Watson, *Customer Service*
Gerald Somerville, *Sound*
Bill O'Bork, *Editing*

16mm Services: black & white negative, positive and reversal developing; color processing of Ektachrome Commercial, Ektachrome MS and ER & EF color and black & white work prints; printing of black & white dupe negative, master positive, positive, and reversal; also printing of color internegative, color intermediate, printing color reversal intermediate, color positive, and color reversal; videotape to kinescope — color and black & white.

8mm Services: 16mm to regular and Super 8mm, silent and sound.

Special Services: fades, dissolves, superimposition; one to the one optical printing and optical printing special effects; original recording, mixing, optical sound transfer from ¼" tape, 16mm magnetic and 17½ magnetic film, magnetic stripe; interlock, music library, magnetic soundstriping, editing, conforming, preparation of A & B rolls, ink edge numbering, scripting, tilting, VTR to kinescope film transfers; film treatments, electronic film cleaning. 35mm-to-16mm reduction printing, pix & track.

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco, Calif., 94102
Phone: 673-9162 AC: 415

Year of Incorporation: 1935
Gerald L. Karski, *President, General Manager*
Harold A. Zell, *Vice President in Charge of Production*
Boris I. Skopin, *Title & Trailer Department*
Gerald B. Patterson, *Manager, Laboratory Department*

Facilities: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing, reduction and enlarging; art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; script-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.

MOVIELAB, INC.

619 West 54th Street, New York, N.Y. 10019
Phone: JU 6-0360 AC: 212
Cable: MOVIELAB

Year of Incorporation: 1931

Regional Office: 6823 Santa Monica Blvd., Los Angeles, Calif. 90038.
Phone: (213) 469-5981

Saul Jeffee, *President*
John J. Kowalak, *Executive Vice President/Plant Operations & Engineering*
Frank S. Berman, *Executive Vice President/TV Spot Division*
Louis A. Solomon, *Vice President-Administration/Treasurer*
Robert G. Crane, *Vice President/National Sales*
Benjamin Bloom, *Vice President/Trade Relations*
Peter P. Cardasis, *Vice President/Production*
Norman Rinehart, *Vice President/Production*

35mm Services: Developing and printing color and B&W — dailies and release printing; A & B printing, Color Reversal Intermediate (CRI).

16mm Services: Developing and printing color and B&W — dailies and release printing; reduction and contact printing; A & B printing, Color Reversal Intermediate (CRI), blow-ups.

Super 8 Services: Color and B&W reduction and contact release printing, magnetic and optical sound.

Special Services: Interlock projection, 16 and 35mm, optical and magnetic sound, 16 and 35mm edge numbering, negative matching, cutting, film and tape storage, reversal processing.

NATIONAL CINE LABORATORIES, INC.

4319 Rhode Island Avenue, Brentwood, Maryland 20722
Phone: 779-6800 AC: 301

Year of Incorporation: 1956
Robert E. Miller, *President*
Richard Penkert, *Vice President & Treasurer*
Howard E. Tucker, *Laboratory Manager*

16mm Services: Complete black and white and color processing and printing.

8mm Services: Regular 8mm & Super 8 color and black and white processing and printing.

PACIFIC COLORFILM, INC.

574 N. Larchmont Blvd., Hollywood, Calif. 90004
Phone: (213) 463-6844

Year of Organization: 1954
Betty Jane Cox, *President*
James Cox, *Vice President*

16mm Services: Ektachrome processing; color work-printing; Kodachrome release printing. Optical 16mm one to one printing on all color stocks. Negative cutting & post production work.

Special Services: Negative matching, editorial.

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Calif. 94105
Phone: 986-5961 AC: 415

Year of Incorporation: 1948
William A. Palmer, *President*
John Corso, *General Manager*
Richard Foster, *Technical Services*
Forrest E. Boothe, *Recording Services*
Bill Hunter, *Laboratory Manager*

35mm Services: 35mm to 16mm reduction printing.

16mm Services: color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters, dupe negtives, edge numbering. Peerless treatment, multiple channel re-recording with pick up facilities, music library, electro-printing, interlock screening, editing, A & B roll preparation; art titles and animation, aerial image photography.

8mm Services: 16-8mm printing, 16-Super 8mm printing.

Special Services: Palmer Television film recording camera; Palmer Interlock projector.

PAN AMERICAN FILMS

822 North Rampart Street, New Orleans, Louisiana 70116
Regional Office: 800 No. Rampart St., New Orleans, La. 70116
Phones: JA 2-5364 5 AC: 504

Year of Organization: 1950
Frank J. Richard, *Partner*
John M. LeBlanc, *Partner*

16mm Services: negative or reversal processing; ECO-EF-MS color processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

Special Services: tape transfers to 16mm; optical from ¼", 16mm, 17½mm; titling — color or black & white.

PHOTOGRAPHIC LABORATORIES

1926 W. Gray, Houston, Texas 77019
Phone: (713) 529-5846

Year of Organization: 1949

Jack B. Zilker, *Chairman*
E. W. Taylor, *President*
Harvey Wheeler, *Vice President*
Frank Duffy, *Sales Manager*
Dee Brown, *Director*

35mm Services: processing & mounting B&W & color, original slides from art. 4 hr. service, filmstrips, etc.

16mm Services: processing color and B&W; motion picture production, etc.

8mm Services: processing B&W and color.

Special Services: Producers of motion pictures and slidefilms from script through release printing; color and B&W processing, optical tracks and animation.

Physical Equipment: 35mm and 16mm equipment and screening rooms; sound stage — 75 x 45 x 20′ ceiling, air conditioned.

PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City, Utah 84111
Phone: (801) 521-3505

Year of Organization: 1954

Charles L. Stockdale, *President*
Bernard P. Lee, *Vice President*
G. Lucile Stockdale, *Secretary-Treasurer*
C. Burton Pugh, *Lab Manager*

16mm Services: Processing ECO, EF & MS color and all B&W films negative and reversal. Printing all color films with scene-to-scene color correction. Negative, positive & reversal B&W printing.

8mm Services: black & white processing, Regular and Super 8. Quantity production of Super 8 color release prints with magnetic track for reel or cassette mounting.

Special Services: sound recording and transfers; editing; production services; optical tracks.

PIC COLOR CORPORATION

25 West 45th Street, New York, N.Y. 10036
Phone: (212) PL 7-4220

Date of Organization: 1959
H. Witlen, *President*
Al Kling, *Secretary/Treasurer/Manager*

35mm Services: Slides

Special Services: Dye transfer & color prints & dupes.

PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036
Phone: JU 2-3970 AC: 212
Cable: PRECISFILM

Daniel R. Ehrlich, *President*
Irving Brand, *Exec. Vice President*
Frank V. Papalia, *Laboratory Manager*
William Kwartler, *Controller*

35mm Services: color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing; black & white workprinting; black & white master F. G. positive and dupe negatives and black & white release printing.

16mm Services: color internegative, interpositive, color negative processing, color release printing from inter-negative, color work prints, reversal color release printing. Reduction prints, color and black & white; black & white negative processing, release printing, masters, dupe negatives and sound transfers.

P. S. I. FILM LABORATORY

3011 Diamond Park Drive, Dallas, Texas 75247
Phone: (214) 631-5670

Robert G. Redd, *President*
Ernest Smith, *Lab Manager*
Walt Spiro, *Controller*

16mm Services: Complete color and B&W lab. ECO-2, ECO-3 and ME-4 processing, color internegative-positive and reversal printing with scene-to-scene additive color printing. Color positive printing and processing, B&W reversal and positive printing and processing.

Special Services: Color internegatives, B&W master positives, Ektachrome or Kodachrome masters with scene-to-scene additive color correction, sound recording, re-recording, transfers to optical. In-plant editing services available. Full producer's completion service.

Member: Association of Cinema Laboratories

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REELA FILM LABORATORIES, INC.

(A Division of Wometco Enterprises, Inc.)
65 N.W. 3rd Street, Miami, Florida 33128
Phone: (305) 377-2611
Regional Sales Office: 100 West 40th St., N.Y., N.Y. Phone: (212) 279-8555

Date of Incorporation: 1951

F. F. (Ted) Sack, *Vice President General Manager*
Richard Y. Blum, *Assistant General Manager*
Robert B. Pell, *National Sales Manager*
F. Xavier Rojas, *Business Manager*
J. T. (Trev) Wilson, *Technical Director*
Ed Thompson, *Still Photo Dept. Manager*
Charles Ferrara, *Customer Service*
C. Biddlecom, *Animation & Art*

35mm Services: processing ECN; printing (additive); color and black and white positive/negative; sound mix and transfers; hi-contrast processing and printing.

16mm Services: color and black and white positive/negative equipment is hi-speed spray, color reversal equipment is hi-speed with Ektachrome Commercial Original (ECO 7255) and ME 4 (ER) capabilities; additive printing; sound mix transfers; reversal processing and printing.

8mm Services: Super 8mm Silent-sound, magnetic or optical. Super 8 and Reg. 8 loading in all cartridge or cassette formats. Sophisticated clean-room loading facilities for 8mm. Franchised Technicolor, Fairchild MPO, Bohn-Benton and other.

Special Services: Sound stage rental; 40′ x 45′ sound stage complete with lighting control boards, dark room and dressing rooms. Two fully equipped recording studios complete with dubbing, narration and projection facilities. Studio recording (Nagra, Ampex, Magna Sync, sync or wild); 16/35mm RCA optical transfers, 16/35mm interlock projection for screening or post recording. Complete editorial services, including 16/35mm editing equipment and editing room rental. Animation, titling, graphic arts, lab services through release prints, kinescope transfer from video tape.

RUSSELL FILM LABORATORIES

4805 Lenox Avenue, P.O. Box 6938
Jacksonville, Fla. 32205
Phone: 389-2316 AC: 904

Date of Incorporation: January 1, 1965
(Operated under name Russell-Barton Film Co. 1952 through 1964)

Gerden O. Russell, *President*
Neil Russell, *Secretary-Treasurer & Lab Manager*
Jim Kelly, *Ass't Lab Manager*

16mm Services: black & white reversal processing and printing, black & white negative/

Laboratories . . .

positive processing and printing; Ektachrome processing ECO, EF, MS color reversal printing. Ink or print-through edge numbering. Westrex optical sound recording. Color positive/internegative printing.
Special Services: Sound recording, multi-channel mixing, editing facilities.

SOUTHWEST FILM LABORATORIES, INC.

3024 Fort Worth Avenue, Dallas, Texas 75211
Phone: (214) 331-8347

Date of Organization: 1950

J. Manuel Hoppenstein, *President*
Jack A. Hopper, *Vice President, General Manager*
Charles E. Floyd, *Customer Service & Sales*

The firm offers complete "in-house" services for the producer of 16mm films including daily processing of the entire family of 16mm Eastman Ektachrome Reversal Print Stock; daily processing of black & white reversal original, black & white camera original, black & white and color dailies; duplication of black & white and color; 1:1 optical printing service. Sound services include recording, re-recording, music scoring, multiple channel mixing, sound effects, single-channel/multiple channel interlock screening facilities, and electro printing via the Westrex recording system. Fully equipped and completely staffed editorial facilities or . . . fully equipped editing rooms are available on a rental basis, daily or weekly. Other services include ultrasonic cleaning, equipment rental and equipment sales. The firm's major service is the Triad® color duplicating method, with additive scene-to-scene color correction designed especially for color fidelity and saturation.

SUPER 8 CITY, INC.

1905 Fairview Avenue, N.E., Washington, D.C. 20002
Phone: (202) 562-0505

Jean Cloutier, *Manager*

Services: Technicolor Cartridge Loading Licensee; All makes of Regular 8mm and Super 8 cartridges loaded and repaired. Special waxing process, also Vacuumate and No-En treatments.

TECHNICOLOR, INC.

6311 Romaine Street, Hollywood, Calif. 90038
Phone (213) 462-6111
Branch Offices: 342 Madison Avenue, New York, N.Y. 10017, Phone: (212) 661-4833; 733 Summer Street, Stamford, Conn. 06902, Phone: (203) 324-2151.

Year of Incorporation: 1915

William E. McKenna, *Chairman of the Board*
Harry Saltzman, *Chairman of Executive Committee*
Paul W. Fassnacht, *President and Chief Executive Officer*
W. B. Gorsuch, *Executive Vice President and Treasurer*
Charles Pati, *Executive Vice President*
Byron S. Roudabush, *Senior Vice President*
William R. Frye, *Vice President*
Richard M. Blanco, *Vice President*
Thomas L. Flattery, *Secretary and Corporate Counsel*

MOTION PICTURE DIVISION (USA)

6311 Romaine Street, Hollywood, Calif. 90038
Phone: (213) 462-6111

Donald J. Sheaff, *Vice President and General Manager*

35mm Services: color and B&W negative and positive processing and printing.
16mm Services: color and B&W release prints from 65mm, 35mm and 16mm originals.
Special Services: auto-selective printing from 35mm negative. Complete laboratory facilities for Techniscope and Cinerama. 65mm and 70mm processing and printing

Industrial and Educational Films

35mm Services: color and B&W processing and printing.
16mm Services: color reversal processing and printing: color and B&W printing.
Super 8mm Services: color internegatives and B&W dupes from 35mm and 16mm sources; color and B&W prints with optical and magnetic sound.
8mm Services: color internegatives and B&W dupes from 35 mm and 16mm sources; color and B&W prints with magnetic sound.

TELEVISION DIVISION

4050 Lankershim Blvd., North Hollywood, Calif. 91608
Phone: (213) 769-8500

Romauld W. Bachmayer, *Vice President and General Manager*

35mm Services: color and B&W processing and printing of films for television.
16mm Services: color and B&W release printing from 35mm and 16mm originals and dupes.

Television Division Branches

Technicolor Film Services: Chicago, 1333 Argyle, Chicgo, Illinois 60640, Phone: (312) 275-7800, Jack Rogers, *Operations Manager;* 35mm & 16mm color & black & white services.
Technicolor Film Services: New York, 630 9th Ave., N.Y. 10036, Phone: (212) 265-7676, Burton Stone, Operations Manager; 35mm & 16mm color and b&w services.

VIDTRONICS DIVISION

855 No. Cahuenga Blvd., Hollywood, California 90038 (213) 466-9741

Joseph E. Bluth, *Vice President & General Manager*

Services: transfer of color and B&W tape to film, tape to tape, and film to tape video recording color and B&W; 35mm and 16mm color and B&W release prints.

COMMERCIAL & EDUCATIONAL DIV.

1300 Frawley Dr., Costa Mesa, Calif. 92627
Phone: (714) 540-4330

Douglas S. Fletcher, *General Manager*

Services: Manufacturer Super and Standard 8 cartridge loading movie projectors. Cartridging of Super and Standard 8 film, silent and optical sound. Publish directories of cartridged 8mm film.

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MAGNA-CRAFTS DIVISION

823 Seward Street, Hollywood, Calif. 90038
Phone: (213) 462-6111

Lloyd Bowen, *General Manager*

Services: magnetic striping magnetic sound transfer to prints.

TECHNICOLOR OVERSEAS SERVICES

Subsidiaries: Technicolor Limited, Bath Road, Harmondsworth, West Drayton, Middlesex, England. Phone: Skyport 5432. Cable: Technicolor West Drayton, Services: motion picture, television and Vidtronics.
Technicolor S.p.A., Via Tiburtina 1138, Rome Italy. Phone: 416-447. Cable: Technicolor Roma.

TRIANGLE LABORATORIES, INC.

20 Commercial Avenue, Fairview, N.J. 07022
Phone: (201) 941-2020

Dominick DeMercurio, *President*
Ralph F. Persche, *Vice President*
Joseph Cervieri, *Secretary-Treasurer*

35mm Services: black & white negative & positive
16mm Services: black & white & color
8mm Services: Standard 8 and Super 8 black & white and color
Special Services: Title dept. 16mm & 35mm features and trailers.

TVC LABORATORIES, INC.

311 West 43rd St., New York, N.Y. 10036
Phone: 586-5090 AC: 212

Year of Organization: Sept., 1966
Dick Altschuler, *President*
Leopold Godowsky, *Vice President*
Dan Sandberg, *Plant Manager*
Bernard Newson, *Chief Timer*

35mm Services: Eastman color, negative and positive; dailies; intermediates; release prints.
16mm Services: Eastman color, negative and positive; dailies; intermediates; contact and reduction release prints. All additive printing equipment.

U.S. PHOTOGRAPHIC EQUIPMENT CORP.

40-13 104th St., Corona, N.Y. 11368
Phone: (212) 672-3140

Charles Kalish, *President*
Carolyn Rera, *Manager*

35mm Services: 16mm en. to 35mm, 35mm red. to 16mm or 8mm, color and B&W.
16mm Services: duplications — enlargements and reductions
8mm Services: duplications, also Super 8.
Soundstriping: 8, Super 8, & 16.

VARSITY FILM LAB

112 Cascadilla Street, Ithaca, N.Y. 14870
Phone: (602) AR 2-5400

Date of Organization: 1945

B. H. Herson, *Secretary*
T. E. Herson, *Accountant*
J. B. Herson, *Prop.*

16mm Services: Processing Film labs
8mm Services: processing
Special Services: Duplicating
Physical Equipment: Filmline and printer.

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VPI SERVICES

410 E. 62nd St., New York, N.Y. 10021
Phone: (212) 838-3900

(complete listing under Special Services)

WESTERN CINE SERVICE, INC.

312 South Pearl St., Denver, Colorado 80209
Phone: (303) 744-1017
Year of Incorporation: 1952
John Newell, *President*
Herman Urschel, *Vice President*
Mal Jesse, *Treasurer & Secretary*

35mm Services: Reduction to 16mm.

16mm Services: Processing commercial Ektachrome, EF and MS Ektachrome. Eastman color internegative and print film. Black and white reversal, negative, positive and sound track. Printing, edge numbering, titling, matching, sound recording.

8mm Services: Color and black & white processing, silent printing, Super 8mm, color and black and white processing.

WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15213
Phone: (412) 683-6300
Year of Organization: 1952
F. Jack Napor, *President*
Donald Redinger, *Production Coordinator*
Joseph Shields, *Customer Service*
Donald Trimmer, *Technical Director*
Harold Smith, *Sales Manager*
Howard Price, *Sales*
Charles T. Gindhart, Jr., *Sales*
Jack Rabius, *Sales*
Skip Keener, *Sales*
George A. Farkas, *Lab Manager*
Olaf Knuskler, *Chief Sound Engineer*
Robert Kalin, *Special Effects Dept.*
John Pytka, *Producer Services*
George Bacasa, *Music Director*

35mm Services: color negative and positive processing and printing, optical or contact internegatives and interpositives, A and B release printing, additive scene to scene color correction, fades and dissolves, zero cuts, 16 to 35 blow up, ink edge numbering. Black and white negative and positive processing and printing, optical or contact dupes, liquid gate, and fine grains, release printing.

16mm Services: color negative, positive, ECO EF, MS, processing and printing, optical or contact internegatives, interpositives, masters, release printing, additive scene to scene color correction, fades and dissolves, zero cuts, 35 to 16 reduction printing, ink edge numbering 16 or 40 frame. Black and white negative, positive and reversal processing and printing, optical or contact dupes and masters, release printing.

Sound Services: all recording, rerecording, mixing, interlock projection, transfer facilities (16, 35, 35 32 RCA royalty free equipment) for 16mm, 35mm, synchronous ¼" — stereo or monaural — either studio or location. 1,2,4 or 8 Track Recording & mastering via Scully & Neumann Systems.

Producers Services: creative editorial of action and track, conforming, scoring, five music and FX libraries — creative titling.

Special Effects: 16 or 35mm, black and white or color, one to one optical printing, reduction, enlarging, cropping, repositioning, skip or hold frame printing, wipes, fades, dissolves, etc., utilizing Oxberry bench and stand.

FILM LABORATORIES IN CANADA

GRAPHICS FILM LIMITED
(Associated With Crawley Films Ltd.)

19 Fairmont Avenue, Ottawa 3, Ontario, Canada
Phone: 728-3513 AC: 613
Branch Offices: Suite 41, 1260 University Ave., Montreal 2, Quebec. Phone: 861-9449 AC: 514. H. E. Strub, Manager; 93 Yorkville Ave., Toronto, Ontario. Phone: 929-3337 AC: 416. Mrs. O. J. Reynolds, Manager.
Year of Organization: 1939
F. R. Crawley, *President*
Graeme Fraser, *Vice President*
Charles Everett, *Vice President*
T. F. Glynn, *Vice Pres., Special Projects*
W. O'Farrell, *Gen. Mgr.*
Glenn Robb, *Lab Mgr.*
Sally MacDonald, *Producer Services*
Ronald Kennedy, *Office Manager*

35mm Services: black and white negative and positive, spray processing, dupe negative and master positives, work prints, fine grain, edge numbering.

16mm Services: Ektachrome processing, black & white negative, positive; Color processing, negative, positive; color and black and white reversal processing; spray processing dupe negative and master positives; additive color printing, reversal color printing; scene to scene color correction; A & B roll printing; internegatives; release prints; work prints; fine grains; dupe negs; edge numbering color corrected masters.

Special Services: ultrasonic cleaning; negative cutting; sensitometric control; chemical analysis; recording; re-recording ¼" tape, 16 magnetic 8 channel mixing, music (stock or written scores;) editing, art and animation.

QUEBEC FILM LABS

265 Vitre St., West, Montreal, Canada
Phone: (514) 861-5483
Date of Organization: 1954
David Bier, *President General Mgr.*
E. Rudkowski, *Manager, Technical Opr.*
G. Lebeau, *Manager, Production*

35mm Services: B&W negative and positive processing. Reduction printing of 35 to 16mm in color or B&W. Also "unsqueezing" of 35mm cinemascope prints when reduced to 16mm.

16mm Services: Eastman Color 16mm negative, positive and internegative developing and printing. All color Ektachrome films (ME & ECO) films developed and printed. B&W negative developing and printing, reversal developing, optical transfers 35 to 16mm, ¼" to 16mm, 16mm to 16mm, Ultrasonic cleaning, edge numbering, magnetic striping, vacunmate film treatment.

ENGLAND

COLOUR CENTRE CINE LTD.

Farnham Royal, Slough, Bucks
Phone: Farnham Common 4443
J. Hornsby

Services: 16mm Anscochrome processing.

FILMATIC LABORATORIES, LTD.

Lonsdale Road, London W. 11
Cable: Filmatic London W11.
Phone: 01-229-9347
R. F. Ebbetts, *Managing Director*
M. D. Bryant, *Technical Director*

Services: 16mm processing and printing, Ektachrome. Eastmancolor B&W reversal, neg/pos. etc. 35 16mm and 16/8mm reduction in color and B&W neg. cutting and edge numbering.

HUMPHRIES FILM LABS LTD.

71-81 Whitfield Street, P.O. Box 2HL, London WIA. 2HL
Phone: 01-636 3636
Cable: Humphrilab London
Telex: 262907
A. E. M. Raynsford, *Chairman*
D. R. W. Dicks, *Managing Director*
R. M. Jones, *Secretary*
R. G. Ellis, *Director*

Services: Full laboratory processing facilities and services: 35mm B&W and color. (Negative/Positive & Reversal processes). Opticals, traveling mattes, neg cutting etc. for all formats—8mm colour & black & White Super and standard format. Animation, titling, sound, recording and transfer. Preview theatre and conference room at 111 Wardour Street. 16mm Colour and B/W processing and services at Manchester and Leeds.

KAY LABORATORIES LIMITED

49A Oxford Road, Finsbury Park, London, N.4., England
Phone: 01-272-3050
Branches: Colour Division, 91/95 Gillespie Road, Highbury, London, N.5., B&W Division, Oxford Road, Finsbury Park, London, N.4.
David Martineau, *Chairman*
C. T. Parkhouse, *Managing Director*
E. R. H. Dace, *General Manager*
C. A. Sweet, *Director & Secretary*
W. H. Pitt-Pladdy, *Director, Filmstrip Department*
G. Hawkes, *Colour Technical Mgr.*
L. Webb, *B&W Technical Mgr.*
G. Latter, *Chief, Studios & Sound*

35mm Services: colour & B&W, comprehensive.

16mm Services: colour & B&W, comprehensive.

Special Services: 2 recording studios: 1 sync studio; processing, color and B&W, all gages; RCA recording and dubbing; cutting rooms; filmstrips; titles and graphics.

FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

THE RANK ORGANIZATION
Film Processing Division

Denham, Uxbridge, Middx.
Phone: Denham 2323
Cables: Denlabs, Uxbridge, Middx.
Branch: School Road, London, N.W. 10 Phone: 01-965-4030
Cables: Ohkaylab, Harles, London
R. A. Dibley, *Managing Director*
R. J. Dutfield, *Director and Adm. General*
J. F. Berner, *Director and Tech. General Mgr.*

Services: full laboratory facilities for the production processing and printing of 35mm, 16mm and 8mm. Comprehensive services on Eastman Colour, Ektachrome, Kodachrome, Gevachrome and B&W — including overnight rushes printing, duplicates and intermediates, reductions, opticals and special effects, travelling matte, format con-

SOURCE

. . . all under one roof, including producer services, new color processing, scene to scene color and exposure controlled printing, quadrank super 8 recording, cartridge loading and packaging, film library distribution and maintenance service, audio visual systems.
If you're tired of running around start where the buck stops . . . at

FISCHER
CYGNET

CHICAGO: 399 Gundersen Drive
Carol Stream, Illinois 60187
Phone 312/665-4242

LONDON: 295 Northholt Road
South Harrow Middx., England
Std 01/422-722

Laboratories . . .

version and frame-by-frame scanning. 8mm reductions and bulk printing of mute and magnetic sound copies, lubricating and cassetting. Sound studios for recording, dubbing and transfer. Film treatment and protection. Viewing and projection of married 35mm, 16mm and 8mm, and double film 35mm. Comprehensive filmstrip facilities.

REEDS COLOUR FILM LABORATORIES, LTD.

85 91 Wardour Street, London W.1

Phone: GERrard 5548

Services: complete tru-colour processing facilities for 16mm; ME4 processing. Ektachrome EF 7241 and EF 7242; additive printing; Super-8 reduction prints. Full editorial and sound recording services.

UNIVERSAL FILM LABORATORY LTD.

Grangeway, Kilburn High Road, London N.W. 6

Phone: 01-624-5012

Cable: Unifilab London NW 6

Branch Office: Braintree Road, Ruislip, Middlesex., Bob Back, Lab Manager: Phone: 01-845-9364

Date of Organization: March, 1966

Alan J. Barrett, *Managing Director*

Jack Potter, *Lab Manager*

Services: 16mm processing and printing, all LAB services. Rapid turn around of industrial, medical, travel, publicity and like material. Printing carried out on Bell & Howell Model CH printing machines.

FRANCE

CAMPAGNIE LYONNAISE de CINEMA S.A.

71 rue de la Republique, Lyon France

Phone: 37-88-92

Laboratory and screening room: 274 cours Emile Zola a Villeurbanne (Rhone). Phone: 84-87-98

Date of Organization: 1938

Henri Giraud, *President*

Charles Merieux, *Administrator-Director General*

Andre Jalibert, *Commercial Director*

35mm Services: Developing, printing, editing, titling.

16mm Services: Developing, printing, titles.

Special Services: Screening room double head.

LABORATORIES CINEMATOGRAPHIQUES C.T.M.

66 rue Pierre-Timbaud Gennevilliers (92) - Gennevilliers

Phone: 793-46 00

Philippe Morel, *Technical Director*

VITFER E. LEZE CINE TV LABORATORIES

47 Victor Cresson, Issy 92, Paris

Phone: 644-1635

Branch Office: 1 Rue Ch. M. Widor, Paris 16

Date of Organization: 1934

Emile Leze, *President*

Claude Leze, *Vice President*

Jean Vernay, *Technical Director*

35mm Services: Processing, printing, Eastmancolor negative, positive, Ektachrome 8255-7242, Gevachrome.

Special Services: Special effects, sound transfer, 35mm and 16mm optical and magnetic, printing of slides.

DENMARK

JOHAN ANKEDSTJERNE

Lygten, 47-49, 2400 Copenhagen,

Phone: Aegir 1700

Services: 35mm, 16mm, b&w; Eastman Color.

A/S NORDISK FILMS TEKNIK

Redhavnsvej-Frihavnen, Copenhagen

Phone: Tria 2601

Telex: 5006

Services: 35mm, 16mm, b&w and color laboratories; preview theatre; sub-titles.

SPAIN

FOTOFILM MADRID, S.A.

Pilar de Zaragoza, 30, Madrid-2

Phone: 255-36-07

Cable: Quiminsa

Branch Office: Fotofilm, S.A.E., Traversera de Dalt, 117 and 119, Barcelona-12

Daniel Aragones, Ramiro Aragones, Antonio Pujol, *Managers*

Services: 65mm, 70mm, 35mm, 16mm, 8 mm. Black & white and color, special effects, titles.

FOTOFILM. S. A. E.

Traversera de Dalt, 117 y 119, Barcelona-12

Phone: 213-1700

Cable: Fotofisa

Branch Office: Fotofilm Madrid, S.A., Pilar de Zaragoza, 30, Madrid: Phone: 255-36-07

Services: 65mm, 70mm, 35mm, 16mm, 8mm, black & white and color. Special effects, titles.

Buyer's Guide to Specialized Production Services

ART & ANIMATION SERVICES

A.G.S. & R. STUDIOS

425 N. Michigan Ave., Chicago, Ill. 60611
Phone: (312) 527-4070
Branch: 1835 S. Calhoun St., Fort Wayne, Ind. Phone: 744-4255 AC: 219

Aaron Gordon, *President*
Arthur C. Allen, *Vice President*
John J. Cushing, *Sales Manager*
Thomas E. Hirte, *Production Manager*
Bill Goodrich, *Account Executive, Chicago*
Hal M. Toleman, *Creative Director, Chicago*
James S. Lund, *Account Executive, Chicago*
Robert G. Ceeka, *Branch Manager Fort Wayne*

Services: Producer for all audio-visual media, slides, slidefilms, motion picture animation, overhead projections, retouching, layouts, art story-board-on-film, filmstrips. Three Oxberry animation cameras.

ANICAM

6331 Homewood Ave., Hollywood, Calif. 90028
Phone: 465-4114 AC: 213

Jack Buehre, *President*
Bill Tomkin, Jr., *Supervisor*
Bill Tomkin, Jr., Sam DiMaggio, Kim Buehre, Jim Farrel, John Derderian, *Cameramen*

Services: animation photography, black & white and color; scene planning and checking; titles and slidefilms, 35 and 16mm. Animation photography from 2½ field to 43 field.

ANIMATION ARTS ASSOCIATES, INC.

1539 Race Street, Philadelphia, Pa. 19102
Phone: (215) LO 3-2520

Date of Incorporation: 1963

Harry E. Ziegler, Jr., *President*
Leonard E. Cooper, *Vice President*
Alice M. Ziegler, *Secretary/Treasurer*
Amy Berghaier, *Secretary*
Alfred D. Sandstrom, *Animation Director*
Ronald D. Schwartz, *Animation Director*
Albert E. Young, *Animation Cameraman*
Jack Polito, *Service Manager*

Services: Technical and cartoon animation for motion pictures, filmstrips, film slides, story-boards, special effects, titles. All plotting equipment for animation editing equipment.

ANIMATION SERVICES, INC.

28 W. 44th St., New York, N.Y. 10036
Phone: (212 LO 4-2551

John Bransby, *President*
David Jacobson, *Vice President*
Sylvia Davern, *Art Director*

Services: specialists in art and animation.

THE ANIMATORS

247 Fort Pitt Blvd., Pittsburgh, Pa. 15222
Phone: 391-2550 AC: 412

Year of Organization: 1959

Robert A. Wolcott, *Production Supervisor*
Richard Catizone, *Assistant Producer*
Lee Hartman, *Director of Animation*

Services: designed motion pictures, animation, titles, filmstrips, slides and multi-media presentations.

ATD, INC.

(Formerly Associated Techdata, Inc.)
1703 Embarcadero Rd. Palo Alto, Calif. 94303
Phone: 324-4401 AC: 415

Del Laudel, *President*
Mike Moran, *Vice President, Creative Dir.*
Arnold Abrams, *Vice President, Publications*
H. Stanley Judd, *Producer/Director*

Services: Technical art and animation service, Technical writing service and technical photography. Live action motion pictures, animation inserts, special graphic effects, sound production, all types of audiovisual program production, TV commercials, business films, including 8mm cartridge programs. Also animation crane and photo-sonic animation cameras — 16mm, 35mm.

A-V CORPORATION

2518 North Blvd., Houston, Texas 77006
Phone: JA 3-6701 AC: 713

Wm. Bradley, *Animation Director*

Services: Technical, cartoon, graphic and all animation. Oxberry 16/35mm equipment including aerial image, automatic cycler, etc., storyboard and film planning. Filmstrip and slide art and photography photo typesetting and hotpress titles. Complete 16mm color motion picture laboratory and production services. *(see complete listing under Film Laboratories)*

TEE COLLINS, INC.

2 West 45th Street, Suite 800, New York, N.Y. 10036
Phone: (212) 972-1820

Tee Collins, *President*
Barbara Cobb, *Secretary/Treasurer*

Services: Production of animated film, slide film and filmstrips

Specialities: Unique graphic designs in filmmaking.

COMPUTER IMAGE CORPORATION

260 S. Beverly Drive, Beverly Hills, Calif. 90212
Phone: (213) 278-5370
Regional Sales Office: 2162 S. Jason St., Denver, Colo. 80223; contact Mike Loyola: Dolphin Productions, 666 5th Avenue, N.Y., N.Y. 10019; contact Allan Stanley, President.

Date of Organization: February, 1967

Lee Harrison III, *Chairman of the Board*
Bruce L. Birchard, *President*
Richard D. Rush, *Vice President, Finance*
Samuel C. Kendrick, Jr., *Vice President, Eastern Marketing*
Jack D. Hublou, *VP, Western Mktg.*
Francis J. Honey, *Vice President, Engineering*

Services: Computer-generated animation, conventional and industrial animation and live photography on 16mm and 35mm film and video tape.

Specialties: Computer animation.

Physical Equipment: Video tape studio Denver; Live film and animation houses — Los Angeles; Animation computers — New York, Denver, Beverly Hills.

CREATIVE ARTS STUDIO, INC.

2323 4th Street, N.E., Washington, D.C. 20002
Phone: 832-2600 AC: 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*
Phillip G. Arnest, *Vice President*
William De La Vergne, *Executive Producer*
Nick von Spaeth, *Animation Director*
Edward C. Santelmann, *Production Director*

Services: animation: technical, cartoon, filmograph technique. Titles: hand letter and hot press. Storyboard and film planning, including live action. Filmstrips and slides. 16mm and 35mm Oxberry animation stands, filmstrips and title stands, editorial facilities, research and writing staff.

FILM PLANNING ASSOCIATES, INC.

305 E. 46th Street, New York, N.Y. 10017
Phone: (212) 755-9170

Francis Lee, *President*
Majorie E. Lee, *Vice President*
Frederick Murphy, *Camera Department*

Services: 35, 16 and 8mm animation and live action.

Special Services: Animation and special effects.

Physical Equipment: Oxberry animation stand 16 and 35mm.

FILM SENSE, INC.

6430 Sunset Boulevard, Suite 618, Hollywood, California 90028
Phone: (213) 461-3646

Les Goldman, *Executive Producer/President*
Ron Ascher *Exec. Producer*
Huw Davies, *Associate Producer*

Services: Development and production services in motion pictures, documentaries, cinema graphics, and animation. All pre-production and post-production for editing, scoring, animation and live action. Special effects and optical effects.

A. I. FRIEDMAN INC.

25 West 45th Street, New York, N.Y. 10036
Phone: (212) 245-6600

A. I. Friedman, *President*
Albert Ross, *Treasurer*
Tobias Moss, *Secretary*

Services: Art materials and drafting supplies.

HANNA-BARBERA PRODUCTIONS, INC.

3400 Cahuenga Blvd., Los Angeles, Calif. 90028
Phone: (213) 466-1371 Cable: HANBARB
Branch Offices: Eastern Division headquartered at Taft Broadcasting Company, 1906 Highland Ave., Cincinnati, Ohio, Phone: (513) 421-1750, Contact: Cliff Weake

Date of Incorporation: 1957

William Hanna, *President*
Joseph Barbera, *Executive Vice President*
Jess Morgan, *Secretary/Treasurer*
Bud Getzler, *Vice President & General Manager*
Ross Sutherland, *Vice President*
Cliff Weake, *Vice President*

Services: Live-action and animated motion pic-

ture and television capabilities for production and of business, TV commercial educational and entertainment films.

Specialities: Animation, live-action and combinations of live and animation.

Physical Equipment: Five-year-old 40,000 Sq. ft. ultra-modern studio, including complete recording, dubbing and photographic and editing facilities.

ROBERT P. HEATH PRODUCTIONS, INC.

1627 Scott Avenue, West Islip, N.Y. 11795
Phone: (516) 661-5935

Date of Organization: 1967

Date of Incorporation: 1970

Robert P. Heath, *President*
Gladys E. Heath, *Vice President*
E. Frank Schmidt, *Editor*

Services: Animation and live motion pictures, optical special effects for 16 or 35mm.

Specialities: optical special effects.

Physical Equipment: Art and animation supplies and editing equipment.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204
Phone: LA 6-5268 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*
R. K. Keitz, *Executive Vice President, Graphics*
Tom Young, *Vice President Executive Producer*
John Bronaugh, *Vice President, Production*
Tom Doades, *Vice President, Creative*

Services: Live photography, animation facilities, filmstrips and slide; 16 & 35mm, b&w and color; 35mm sound recording, editing; sound stage rental. Producer service facilities. Oxberry beam-splitter optical printing facilities. Still photography services with lab.

LIBERTY STUDIO, INC.

238 E. 26th Street, New York, N.Y. 10010
Phone: (212) HA 1-3774

Date of Incorporation: 1963

Anthony Lover, *President*
Eric Pomerance, *Exec. Producer & Sales Rep.*

Services: Fully equipped sound stage with Mitchell, Eclair & Arri cameras and sound recording equipment. Location van with generator and assorted lights. Editing room and projection. Oxberry title stand tor title and animation photography.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, California 90038
Phone: (213) 464-0121

Date of Organization: 1925

Gordon R. Hubbard, *President/General Manager*
Ben Krasnow, *Art Director*
Charles McKimson, *Animation Director*

Services: Titles, opticals, effects, inserts, animation, special effects in 16/35/65mm.

PEN & BRUSH STUDIO

45 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-2970

Date of Incorporation: 1962

Frank Bucaria, *Owner*
Ed Nemeth, *Cameraman*

Services: Complete ink, paint and art service.

Specialities: Animated films, filmstrips, industrials.

HAL SEEGER STUDIOS, INC.

45 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-4311

Hal Seeger, *President*
S. Blaney, *Art Director*

Services: Animation, animatics, test films, titles, 16 and 35mm production of business films.

Physical Equipment: 3 Oxberry animation stands.

SEMPLE FILMS, LTD.

1079 Nelson Avenue, Bronx, N.Y. 10452
Phone: (212) 992-5000

Date of Incorporation: July 1967

Jack S. Semple, *President, Producer/Director*

Services: Animation Effects, Filmed storyboards, still-in-motion, sound slidefilms, art/graphics, animation, stand photography, optical effects, inserts, stop-motion, limited editorial, completion, prints, titles, demonstrations, studio inserts.

STANART STUDIOS

45 W. 45th Street, New York, N.Y. 10036
Phone: JU 6-0445 AC: 212

Stan Popko, *Owner*

Services: Creative animation for educational industrials; title design; story-board specialists; complete art service.

TELEMATED MOTION PICTURES

8 W. 40th St., New York, N.Y. 10018
Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947
Saul S. Taffet, *Producer-Director*
Clifford Augustson, *Animation*
Shlomo Ben Shmuel, *Production Asst.*

Services: animation and live action, production facilities. Scripts, storyboards, consultation, film planning services. Automatic Oxberry animation cameras for photography of "stills-in-motion" and special effects. Full editorial facilities including Moviola and Acmade editing machines; 16mm and 35mm production.

VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036
Phone: MU 2-2363 4 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*
Florence Hartman, *Secretary*
Mel Wolpin, *Production Manager*
Hugo Casolaro, *Sales Manager*

Services: complete animation and art service; titles; optical effects. 2 Oxberry optical printers, and two Oxberry animation stands.

ZAPEL STUDIOS, INC.

615 N. Wabash Ave., Chicago, Ill. 60611
Phone: 787-2755 AC: 312

Year of Incorporation: 1954
Owen A. Zapel, *President*
Karl La Roche Jr., *Vice Pres., Production*

Services: animation; optical effects production; story-boards; filmstrip animation; art and photography. Aerial image, titling, full studio, recording shooting, 2 Oxberry-Master series animation stands, Oxberry optical printer, Moviola, 16mm interlock projection.

EFFECTS AND OPTICALS

HOWARD A. ANDERSON COMPANY

5451 Marathon St., Hollywood, California 90038
Phone: (213) 463-0100

Howard A. Anderson, Jr., A.S.C., *President*
Darrell A. Anderson Jr., *Vice President*
Donald W. Simonds, *Secretary/Treasurer*
Robert K. Ryder, *Cameraman*
Gary Crandall, *Optical Department*
Boyd Vaughn, *Artist*

Services: special photographic effects, titles, inserts, matte shots, miniatures. Sound stage, studio, optical department, Oxberry printer equipment. Mobile location photography utilizing revoluntary camera aid, lighting equipment and technique. Special mobile photography unit.

CHANNEL FILMS, INC.

45 West 45th Street, New York, N.Y. 10036
Phone: (212) JU 6-4311

Harry Hein, *General Manager*

Services: Editorial, optical, animation and live action for TV programs and test commercials.

CINEFFECTS INC.

115 W. 45th St., New York, N.Y. 10036
Phone: (212) 246-0950

Year of Organization: 1939
Irving Hecht, *President*
Robert Pittluck, *Executive Vice-President*
Jack Present, *Vice-President*
Fred Meyer, *Art Director*
Alex Feingold, *Art Director*
Hal Burnett, *Sales Manager*

Services: optical and special effects, 16mm, 35mm, 8mm to 35mm, 8mm to 16mm, color and b&w, inserts, table-top photography, art and titles.

CINOPTICALS, INC

421 W. 54th Street, New York, N.Y. 10019
Phone: (212) 757-8822

Date of Incorporation: June, 1967

Norman Witlen, *President*
Jeff Kaplan, *Layout*
Emanuel Schwartz, *Optical Dept.*

Services: 16 & 35mm optical photography

Specialities: Effects

Physical Equipment: Oxberry aerial image printers, precision printing.

CONSOLIDATED FILM INDUSTRIES
Title & Optical Division

959 Seward St., Hollywood, Calif. 90038
Phone: (213) 462-0881 Telex: 06-74257
CABLE CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: 16/35mm optical effects, trick shots, traveling matte work, inserts; combination animation and live action; optical printing, wipes, fades, dissolves; enlargements and reductions; color correction. Titles by hand-lettering and photocomposition.

(See complete listing under Film Labs.)

Order additional copies of this Buyer's Guide to Film/Tape Production Services from **Business Screen**, 402 W. Liberty Dr., Wheaton, Ill. 60187. $.75 each.

DESIGN EFFECTS, INC.

410 East 54th Street, New York, N.Y. 10022
Phone: (212) 751-5912

Date of Incorporation: 1969

Larry Lippman, *President*
Bob Daddario, *General Manager*
Joe Como, *Control*
Joe Goldman, *Optical Layout*
Al Schirano, *Animation Camera*
Joe Vitale, *Optical Camera*
Jack Rubin, *Art Director*

Services: Optical effects, 16 and 35mm, animation, art, titles, filmgraphs, laboratory expediting services. Estimates on storyboards, scripts or rough cut.

Physical Equipment: Oxberry optical cameras with aerial image and beam splitter, Oxberry animation cameras, all 35 and 16mm.

EFX UNLIMITED, INC.

321 West 44th Street, New York, N.Y. 10036
Phone: (212) 541-9220

Date of Organization: July, 1968

Moses Weitzman, *President*
Janos O. Pilenyi, *General Manager*

Services: Optical effects, animation, slide motion, liquid gate blowup, 8mm internegative, Super 8 blowup, red, internegative, 16 B wind masters and titling and trailers.

Physical Equipment: Oxberry aerial head, optical printers (2) and animation stand.

FILM EFFECTS OF HOLLYWOOD

1140 North Citrus, Hollywood, Cal. 90038
Phones: (213) 469-5808, 469-5242
Cable: FILMEFX

Year of Organization: 1946

Linwood G. Dunn, ASC, *President*
Don W. Weed, *Vice President, General Manager*
Cecil D. Love, *Vice President, Technical*

Services: specialized laboratory printing in 16-35-65-70mm in all systems and formats; special multi-screen-printer; titles; optical effects; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design; new processes.

FILM OPTICALS INC.

421 West 54th Street, New York, N.Y. 10019
Phone: (212) PL 7-7120

Leon Levy, *President*

Services: People and equipment to create any type of optical effect.

HABERSTROH SPECIAL EFFECTS STUDIO

9 West 19th Street, New York, N.Y. 10011
Phone: (212) AL 5-1827

Alex Haberstroh, *President*
Cora Haberstroh, *Treasurer*

Services: Library, special effects films of outer space, spaceflight, operations, astronomical phenomena such as moon, planet surfaces, stars etc. Studio.

IMAGIC INCORPORATED

845 No. Highland Avenue, Hollywood, Calif. 90038
Phone: (213) 461-3744

Date of Incorporation: April, 1970

Dalton B. Creaser, *President*
Jack W. Kerrigan, *Vice President*
Henry A. Stockert, *Vice President*

Services: Optical effects, titles, inserts for 35mm & 16mm.

RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood, Calif. 90029
Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Ray Mercer, A.S.C., *President*
George Rohan, *Manager Production Supervisor*
Eugene Lescher, *Technical Advisor*
M. J. "Bud" Bassett, *Sales Representative*

Services: Optical special effects, titles, inserts, trick shots, underwater and surface photography, miniatures, animation, paintings for backgrounds, scenic material, idea counselling, optical printing.

THE OPTICAL HOUSE

439 E. Erie Street, Chicago, Illinois 60611
Phone: (312) 642-8441

Edward A. Nielsen, *Vice President Manager*
Robert C. Blanford, *Manager Editorial Services*
Christian L. Nielsen, *Manager Animation & Optical Services*

Services: Post Production, full 16 & 35mm services in editing, optical effects and animation color or B&W.

Specialties: TV commercials

Physical Equipment: Moviolas, Oxberry animation stand and Oxberry 1200 Series Optical bench with aerial image.

THE OPTICAL POST INC.

2 West 45th St., New York, N.Y. 10036
Phone: (212) 972-9805

Les Price, *President*

Services: Optical and special effects, animation, art and title work, stand photog. TV commercials, trailers, industrials, 35mm and 16mm color or black and white. Optical benches, animation stands, precision printers, complete timing and control dept. and cleaning machine.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, Calif. 90038
Phone: (213) 464-0121

Gordon R. Hubbard, *President & General Manager*
Charles Krasnow, *Art Director*
Charles McKimson, *Animation Director*

Services: Titles, optical effects, inserts, animation, special effects in 16/35/65mm.

PILGRIM FILM SERVICES, INC.

2504 50th Avenue, Hyattsville, Maryland 20781
Phone: (301) 773-7072

Date of Incorporation: 1959

Dennis C. Pilgrim, *President*
Robert G. Vance, *Vice President*
Franklin D. Paddy, *Secretary Treasurer*
Fred Schultz, *Head, Animation*
Cliff Diament, *Head Printing*
Bob Spegan, *Head Art & Titles*

Services: Filmstrips, hot press titles, art, animation, photography, optical effects, 16mm & 35mm.

Specialities: Optical Effects

Physical Equipment: 6 Optical printers, 2 animation stands, 2 hot presses, Moviola editing machines, complete Art Department, 1 processing machines and 2 contact printers.

VPI SERVICES

410 E. 62nd St., New York, N.Y. 10021
Phone: (212) 838-3900
Branch Offices: 444 N. Wabash, Chicago Ill. Phone: (312) 644-5300; 1515 N. Western Avenue, Hollywood, Calif. 90027 Phone: (213) 466-8691

(see *complete listing under Special Services*)

WESTHEIMER COMPANY

736 Seward St., Hollywood, Cal. 90038
Phone: HO 6-8271 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, A.S.C., *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles. Traveling matte work; aerial image setup.

FILM EDITING SERVICES

ALLEGRO FILM SERVICE INC.

201 W. 52nd Street, New York, N.Y. 10019
Phone: (212) 586-3057

Date of Incorporation: 1960

Jerome G. Forman, *President*
Jules Edelman, *Vice President*
Daniel Roffini, *Production Manager*

Services: Motion picture editing, print procurement.

Specialities: Post filming production, foreign language versions.

Physical Equipment: Five (5) fully equipped editing rooms.

CINEMA ARTS ASSOCIATES, INC.

263 West 54th Street, New York, N.Y. 10019
Phone: (212) 246-2860

Year of Incorporation: 1961

Hans Dudelheim, *President*
Ernestine Schlant, *Writer Director*
William Smith, *Music-Sound Director*

Services: Film Production and completion

Specialities: Documentaries, industrial, sales promotionals

Physical Equipment: Cameras and editing facilities

CITY FILM CENTER

64-12 65th Place, Middle Village (Queens, NYC), New York 11379
Phone: TWining 4-7800 AC: 212

Date of Incorporation: 1957

John R. Gregory, *President*
Herbert Avvenire, *Executive Vice President*
Clarence Schmidt, *Vice President*

Services: editing services include creative custom and routine editing and cutting of picture and tracks. Negative conforming, negative cutting, and preparation of A & B rolls, opticals and masters. Sound synchronizing and mixing preparation. Picture completion from workprint (or processed unprocessed original) to answer release print including hot-press titling and insert or retake photography (studio or location). Production management.

Editing . . .

CLARION FILMS
1021 Ridge Avenue, Philadelphia, Pa. 19123
Phone: (215) CE 6-5230
Nat. Niederman, *President*
Services: Complete editorial Services

JIM D'ARCY FILM EDITORIAL SERVICE INC.
200 West 57th Street, New York, N.Y. 10019
Phone: (212) CO 5-4290
Date of Organization: 1962
Jim D'Arcy, *President*
Services: Creative editing, coordination and expediting.
Specialties: Services for out of town and international producers.
Physical Equipment: Completely equipped cutting rooms and staff.

EAST COAST PRODUCTION, EDITORIAL & TECHNICAL SERVICES, INC.
16 West 46th Street, New York, N.Y. 10036
Phone: (212) 765-4556-7
Date of Organization: 1953
Joseph Josephson, *President*
Blanche Josephson, *Vice President*
Services: Creative film editing and completion services, from daily rushes to approved answer prints. Also distribution of films.
Specialities: Documentary, industrial, educational and public relation films. Commercials and trailers.
Physical Equipment: Fully equipped editing rooms.

EDITEAM, INC.
369 Lexington Avenue, New York, N.Y. 10017
Phone: (212) 986-9327
Date of Incorporation: July 31, 1966
Bernard Friend, *President*
Marvin Schild, *Vice President*
Services: Complete picture and track editing for TV spots, industrials, TV documentaries, etc. Fast, quality service and quick transfers, scratch mixes, voice recordings foreign language versions.
Physical Equipment: Complete 16mm and 35mm editing facilities.

THE EDITING HOUSE
3-35 147th Place, New York, N.Y. 11357
Phone: (212) 359-0704
Date of Organization: 1969
Julian Bergman, *Supervising Editor*
Neal Bergman, *Film Editor*
Services: National and international film editing and post production completion from dailies to composite print.
Specialties: TV commercials, industrials, documentary and theatrical films and video tape.
Physical Equipment: Complete editing facilities for 35 & 16mm.

THE EDITING PLACE, INC.
1733 Broadway, New York, N.Y. 10019
Phone: (212) 765-5230
Date of Incorporation: April 1, 1968
Graham C. Place, *President, Director/Editor*
Arthur Marks, *Secretary/Treasurer/Cameraman/Editor*
Don Walters, *Writer/Production Mgr.*
Services: Complete production of features, industrials, commercials
Specialities: script to screen (Live & Animation)
Physical Equipment: Complete editing and animation facilities.

FILMPOWER
150 East 52nd Street, New York, N.Y. 10022
Phone: (212) PL 8-8520
Date of Organization: 1969
Morty Schwartz, *President*
Services: Film editorial and completion service
Specialities: commercials, industrials, educational films and features
Physical Equipment: fully equipped editing rooms for both 16 and 35mm films.

FILM-RITE, INC.
35 West 45th Street, New York, N.Y. 10036
Phone: (212) 246-0131
Edwin Picker, *President*
Services: A complete editorial and production service for the motion picture and television industries.

FOGEL EDIT
100 E. Ohio St., Chicago, Ill. 60613
Phone: (312) 787-8090
Date of Organization: 1969
John Fogelson, *President/Editor*
John Connally, *Supervising/Editor*
Specialities: Picture, dialogue, sound effects, editing, supervising and expediting optical finishing, laboratory printing and sound mixing in Chicago, New York, and Calif. Speed and accuracy.
Physical Equipment: Two three-headed sound track and double headed picture moviolas, with fully equipped 16 and 35mm editing rooms.

GALAN FILMS, LTD.
35 West 45th Street, New York, N.Y. 10036
Phone: (212) 582-7330
Date of Organization: 1968
Paul Galan, *President/Editor/Director*
Ron Ciccolini, *Vice President/ Editor/ Director*
Joel Katz, *Supervising Editor*
Services: Directing and editing.
Specialties: Commercials, documentaries, industrials, sales films.
Physical Equipment: Complete editorial and print distribution facilities.

JOHN HORVATH INC.
150 East 52nd Street, New York, N.Y. 10022
Phone: (212) PL 1-2022
Date of Organization: Nov., 1967
John Horvath, *President*
Elizabeth Horvath, *Secretary/Treasurer*
Services: Film editing, finishing, print distribution.
Physical Equipment: Complete editing equipment, 35mm and 16mm projectors.

KENCO FILMS
619 West 54th Street, New York, N.Y. 10019
Phone: (212) 867-8200
Date of Organization: 1960
Mike Ross, *Manager*
Services: Complete editing and post production facilities.

BILL KING EDITORIAL SERVICES
18 W. 45th St., New York, N.Y. 10036
Phone: YU 6-5707 AC: 212
Year of Organization: 1961
William E. King, *Owner*
Services: editing and completion services.

GLEN McGOWEAN & SON, LTD.
161 East Grand Avenue, Chicago, Ill. 60611
Phone: (312) 943-7742-3
Date of Organization: 1960
Glen McGowean, *President*
John McGowean, *Secretary/Treasurer*
Services: Editing, conforming, splicing, color and density corrections of film, etc.
Specialties: Special optical effects including multiple or skip frame printing, matte printing, freeze frames, dissolves and fades.
Physical Equipment: Projectors, moviolas, optical printer, etc.

NELSON EDITING SERVICE
711 W. Capitol Drive, Suite 104, Milwaukee, Wis. 53206
Phone: (414) 562 0573 CABLE: NES
Regional Office: Danville, Ill. contact: Paul Nelson, Phone: (217) 446-5911
Date of Organization: 1968
David Nelson, *Chief Editor*
Mary Ann Nelson, *Assistant Editor*
Services: Creative and technical editing for producers, industry and television. Voice over and sync narration track laying. Music selection and laying. All effects and music libraries.
Specialties: Script consultation
Physical Equipment: Two editing rooms, four equipped benches, screening facility, 16mm moviola.

HARRY S. NOACK EDITORIAL SERVICE
9 Surrey Lane, Bellmore, N.Y. 11710
Phone: (516) SU 1-7731
Date of Organization: 1968
Harry S. Noack, *Owner*
Paul Caster, *Writer*
Martin Rader, *Sound Recording*
Services: Complete 16 & 35mm facilities. From picture concept to answer print, a complete service, from industrials to features.
Specialities: Creative film editing.
Physical Equipment: Moviola, Syncs, Readers, 35-16 Hot Splicer.

FIMA NOVECK PRODUCTIONS, INC.
45 West 45th Street, New York, N.Y. 10036
Phone: (212) Plaza 7-3138
Date of Incorporation: March 1959
Fima H. Noveck, *President, Producer, Director, Editor Script and film doctor*
Services: All necessary editing equipment. Complete post production and finishing of features, industrials, commercials. Mastery of nine languages, translating, dubbing, music cutting and scoring.

PAPP FILM SERVICES, INC.
35 West 56th Street, New York, N.Y. 10019
Phone: (212) Plaza 7-3138
Regional Sales Office: 2252-G Peachford Road, Chamblee, Georgia, contact Morton Baran, Sales Rep. Phone: (404) 458-3698.
Date of Incorporation: Sept., 1969
Tony Brischler, *President/Treasurer*
David Lloyd, *Executive Vice President/Secretary*

Services: Production and editorial services for directors, producers and agencies.
Specialties: Television commercials, theatrical trailers, industrial films, test commercials.
Physical Equipment: Editorial facilities, screening and conference rooms, insert stage.

POST PRODUCTION, INC.

2 West 45th Street, New York, N.Y. 10036
Phone: (212) 972-9800

Arnold Larschan, *President*

Services: Complete post production services from dailies through and including release prints, modern editorial facilities with personalized treatment given to all phases of completion. In-house optical effects and print department for speedy printing and shipping of release prints.

WILL SHAW ASSOCIATES

3 East Huron Street, Chicago, Ill. 60626
Phone: (312) 787-0110

Date of Organization: 1964

Services: Motion picture film editing.
Specialities: Complete 16 and 35mm editing and conforming.

SMYTTY'S ROOM

235 E. Ontario, Chicago, Ill. 60611
Phone: (312) 337-3072

Date of Organization: 1970

James M. Smyth, *Film Editor*
John D. Sasso, *Business Manager*

Services: Film Editing, 16 & 35mm and print distribution.
Specialities: TV commercials
Physical Equipment: 16mm screening room, 16 & 35mm Moviola.

SYNCHROFILM SERVICES INC.

25 West 45th Street, New York, N.Y. 10036
Phone: (212) CO 5-7181-2-3

Date of Organization: August, 1960

Irving Sachs, *President*
Neil Matz, *Vice President*
Rick Haber, *Editorial Supervisor*

Services: Film editorial services and print distribution.
Specialities: Cutting film commercials for agencies.
Physical Equipment: Moviolas (16 & 35mm), Bell & Howell projectors, cutting rooms, fully equipped.

TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: CIrcle 5-4909 AC: 212

Year of Organization: 1949; Inc.: 1960

Maxwell S. Seligman, *President*
John Martin, *Production Vice President*
Kenneth Mellwaine, *Supervising Editor*
Irene Halpern, *Sales Representative*

Services: editing; consultation; sponsored theatrical distribution; editorial facilities, 35mm & 16mm camera equipment.

✳ this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

FILM STORAGE AND HANDLING SERVICES

AFP DISTRIBUTORS, INC.

1540 Broadway, New York, N.Y. 10036
Phone: 582-1900 AC: 212

Robert Gross, *President*
Sheldon Abromowitz, *Vice President*
Lawrence A. Glesnes, *Secretary*
Howard Lesser, *Board Chairman*
Harvey Hecker, *Agency Liaison*
John Wengen, *Agency Liaison*
Woody Frey, *Agency Liaison*

Services: preparation and distribution of film and videotape commercials; all print services; full post-production facilities; editing; film and video tape storage; negative and positive cutting rooms; projection rooms. Additional storage vaults in AFP Film Exchange, Ft. Lee, N.J. Other facilities in Hollywood.

BEKINS FILM CENTER

1025 N. Highland Ave., Hollywood, Cal. 90038
Phone: 466-9271 AC:213

Year of Organization: 1958
Edward R. VanDorn, *Manager*

Services: complete library services, storage and cataloging of production and point materials. Immediate reference service; shipping and receiving worldwide. Special nitrate vaults including continuing daily inspection.

RELEASE PRINTS INC.

35 West 45th Street, New York, N.Y. 10036
Phone: (212) 582-3600

Date of Incorporation: 1958

Lawrence Plastrik, *President*
Michael J. Calamari, Jr., *Tresurer*
Morris Albenda, *Secretary*

Services: Print procurement and distribution.

FILM TREATMENT

COMPREHENSIVE FILMTREAT/PEERLESS FILM PROCESSING

250 Wst 64th Street, New York, N.Y. 10023
Phone: (212) 799-2500
Branch Office: 829 N. Highland Avenue, Hollywood, Calif. 90038. Phone: (213) 466-6341

Myron L. Freedman, *VP/General Manager*
Marvin A. Bernard, *Vice President, National Sales*
Gunther Jung, *Mgr. West Coast operations*

Services: Complete film rejuvenation, scratch removal, film preservation, cleaning, inspection services. Scratch removal and reconditioning, inspection and repairs, rehumidification, shrinkage reduction, negative or positive, 16mm, 35mm, 65mm, 70mm, 8mm.

PERMAFILM OF CALIFORNIA, INC.

814 No. Cole Ave., Hollywood, Calif. 90038
Phone: (213) 463-6892

Year of Incorporation: 1957
Sol J. Cohen, *Secretary/Treasurer*
Ben Brogdon, *Lab. Manager*

Services: Film protection, scratch removal, cleaning & rejuvenation of positive and negative material.

PERMAFILM, INC.

257 Park Ave., South, New York, N.Y. 10010
Phone: 674-5700 AC: 212
Cable: PERMAFILMS

Year of Incorporation: 1955

Paul N. Robins, *President*
Gus Bozinos, *Vice President*
Anthony Bennet, *Treasurer*
Edwin Weiser, *Secretary*

Services: film protection, negatives and positives; film rejuvenation, negatives and positives; film scratch removal system for negatives and positives. Franchised treatment facilities in all film centers. Permafilm Incorporated is the exclusive overseas sales agent for MPO Videotronic Projector Corp. and The Plastic Reel Corporation of America.

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RAPID FILM TECHNIQUE, INC.

37-02 27th St., Long Island City, N.Y. 11101
Phones: ST 6-4600/1/2/3 AC: 212
Branch Office: 34-54 35th Street, L.I. City, N.Y. 11101

Year of Incorporation: 1940

Henry Lloyd, *President*
Jerome Gober, *Executive Vice President*

Services: Rejuvenation and scratch-removal of used, damaged 8mm, 16mm and 35mm motion picture negatives and prints; distribution and inspection.
Specialities: Storage and shipping.

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VACUUMATE CORPORATION

427 West 42nd Street, New York, N.Y. 10036
Phone: LO 4-1886/7 AC: 212

Year of Incorporation: 1947

Samuel H. Bunchez, *President*

Services: inspecting, cleaning, repairing, rejuvenation, scratch removal, cutting and canning of filmstrips, breakdown of TV commercials, packing and shipping of filmstrips and motion pictures; film preservation Vacuumate Process; "No-En" film treatment, plus Cartridging of all 8mm film.

MUSIC FOR THE FILM

CAPITOL PRODUCTION MUSIC (CAPITOL RECORDINGS)

Hollywood & Vine, Hollywood, Calif. 90028
Phone: HO 2-6252 AC: 213
Cable: CAPRECORD

Year of Organization: 1955

Ole Georg, *National Director*
Kay Carlson, *Assistant Director*

Services: source of the HI-Q music library for film scoring. Available on lease basis throughout the world to industrial film producers, ad agencies and sound labs. Audition rooms available for scoring TV films and spots in Hollywood and New York.

Additional copies of this special Buyer's Guide to Film Tape Production Services may be ordered from **Business Screen**, 402 W. Liberty Dr., Wheaton, Ill. 60187. $.75 each.

CINEMUSIC, INC.

300 W. 55th Street, New York, N.Y. 10019
Phone: PL 7-3795 AC: 212

Date of Organization: 1949

Joan Barry, *Manager*

Services: Background music libraries in many varied fields. Mood music on disc and tape. Miniature libraries in Sets of 20 L.P.'s. Sets #1, #2 & #3 available now. Libraries for lease. Also Stereo L.P.'s.

DEWOLFE FILM LIBRARY

25 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-6673

Date of Incorporation: 1951

Fred Jacobs, *President*
Dan Barrie, *Vice President*
Morris Goldstein, *Vice President*

Services: Music library, recording specifically for TV-Radio commercials and all types of films and slidefilms. 438 page cross-classified catalog. Available listing recordings or disc and ¼" tape. Exclusive distributor is Corelli-Jacobs Films Music, Inc.

EDWARD AT THE MOOG INC.

45 W. 45th Street, New York, N.Y. 10036
Phone: (212) 247-5385

Date of Organization: 1969

Bob Velazco *President*
Edd Kalehoff, *Vice President*

Services: Original scores.
Physical Equipment: Moog syntheisizer, electric harpsichord, Hammond organ.

SAM FOX FILM RIGHTS

1540 Broadway, New York, N.Y. 10036
Phone Circle 7-3890 AC: 212
Cable: SAMFOX

Year of Organization: 1930

Frederick Fox, *President*
K. M. Dobek, *General Manager*

Midwest Representative: Esther Frank, 885 North Woodward, Birmingham, Michigan

West Coast Representative: Harry Fox, Jr., 1443 Manitou Drive, Bell Air Knolls, Santa Barbara, California 93105

Services: comprehensive libraries of recorded background music available on record and tape; creation of original music scores. Catalogs on request.

JACK HOLLAND PRODUCTIONS

56 West 45th Street, New York, N.Y. 10036
Phone: (212) 972-1450

Date of Organization: Jan., 1969

Jack Holland, *Creative Director*
Richard Hayman, *Arranger Conductor*
Jackie Silver, *Sales Representative*

Services: Composition and production of music for films, records and radio TV commercials.

H-R PRODUCTIONS, INC.

121 West 45th St., New York, N.Y. 10036
Phone: 246-5133 AC: 212

Year of Organization: 1951

Herbert Rosen, *President*

Services: background music of over 500 selections for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

DICK LAVSKY'S MUSIC HOUSE INC.

16 East 48th Street, New York, N.Y. 10017
Phone: (212) 758-7773

Richard Lavasky, *President*
Phyllis Lavasky, *Vice President*

Services: Comprehensive music and sound effects service for TV, radio, films. Original scores and or contemporary library music creatively edited to specific requirements. Transfer facilities. Specialize in exclusive VTR post-synchronous sound effects scoring.

Physical Facilities: Complete sound recording and editing facilities, Scully 2 & 4 track, Westrex and Magnatech 35mm magnetic film recorders, Moog synthesizer with polyphonic generator, video tape recorder.

MUSIC FOR FILMS, INC.

49 West 45th St., New York, N.Y. 10036
Phone: Circle 7-3577 AC: 212

Herman Fuchs, *President*

Services: supply and edit music and sound effects for films and tv commercials.

MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019
Phone: Circle 6-4687 AC: 212

Year of Organization: 1937

Theresa M. Craig
George H. Craig

Services: music scoring for motion pictures and television from music library; editing.

MUSICUES CORPORATION

117 W. 46th St., New York, N.Y. 10036
Phone: 765-1742 AC: 212

Bernard Rubinstein, *President*
Melvin Kaiser, *Vice President*
Milton B. Kaye, *General Manager*

Services: Music library and sound effects; production services: complete recording facilities including 16mm, 35mm dubbers, projection and interlock system, tape duplication, both quarter-inch and cassette; cartridge pulsing and winding; complete mailing services. Represent Chappell Background Music Library and other libraries. Supply discs, tapes, mag. and optical film for music scoring, music selection and scoring.

Physical Equipment: Complete sound studios, transfer equipment and listening rooms.

MUSIFEX, INC.

45 West 45th St., New York, N.Y. 10036
Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958

E. Robert Velazco, *President*
Daniel Pinsky, *Music Supervisor*

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects; musical sound effects discs for outright sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order, transfer facilities. Low cost jazz library for lease.

THE RIVIERA LIBRARY

6610 Selma Avenue, Hollywood, Calif. 90028
Phone: (213) 462-8585

Date of Organization: 1970

F. W. Zens, Richard LaSalle

Services: Background music for films, theatres, television and radio. Featured are themes, rock, mod, dramatics, tags, stings, travel, industrial, neutrals.

SIRI MUSIC, INC.

One Towne Road, Boxford, Mass. 01921
Phone: 887-8435 AC: 617

Robert R. Way, *Vice President*
Howard M. Lerner, *General Manager*

Services: Producers of scores for commercials jingles, station logos and complete film scores. Maintains Amfed & Norco Music Libraries and complete scoring facilities.

TRF MUSIC, INC.

501 Madison Avenue, New York, N.Y. 10022
Phone: (212) PL 3-3234

Date of Incorporation: 1958

Louis Nurko, *President*
Albert Vander Molen Jr., *Vice President*
Alexander Semmler, *Musical Director*

Exclusive representatives of the Folkways & Bosworth Libraries.

Services: Mood music and sound effects for television and films.

THOMAS J. VALENTINO, INC.

150 W. 46th St., New York, N.Y. 10036
Phone: CI 6-4675 AC: 212

Year of Organization: 1932

Thomas J. Valentino, *President*
Robert T. Valentino, *Vice President*
Frank Valentino, *Vice President*
Thomas J. Valentino, Jr., *Vice President*
Chris Carrino, *Project Engineer*

Services: background music library and sound effects library; services for film and tape (videotape): production departments for tv, newsreels, theatrical productions and film releases, etc. Available on records and tape, 35mm services, 16mm services. Magna-Tech Services, 8mm services, including 8mm magnetic sound.

Special Services: Background music and sound effects.

Physical Equipment: Ampex, Nagra, Magna-Tech, and AKG Mikes.

PREVIEW THEATERS

CINE METRIC THEATRE CORP.

35 West 45th Street, New York, N.Y. 10036
Phone: (212) 582-5600

Date of Incorporation: 1958

Lawrence Plastrik, *President*
Michael J. Calamari, Jr., *Treasurer*
Morris Albenda, *Secretary*

Services: Screening, 2 Simplex projectors, Xenon lamps, 16mm Siemens projector.

PARK AVENUE SCREENING
(Subsidiary Levin-Townsend Computer Corp.)

445 Park Avenue, New York, N.Y. 10022
Phone: (212) 581-7876, 7877

Elliott M. Wiener, *President*
Theresa Ramos, *Manager*
Frank Cahill, *Projectionist*

Services: 42-seat theater for 16 and 35mm; elevated stage for demonstrations, meetings, auditions, etc.

JOHNNY VICTOR THEATER

RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020

Phone: 586-3000 AC: 212 Ext. RR 3058

Miss Judi Bradshaw, *Secretary*

Services: screen room for film preview.

SOUND RECORDING

AERCO

Box 171, Pennsauken, New Jersey 08110

Phone: 663-8154 AC: 609

Glenn B. Farnsworth, *Owner*

Services: Magnetic sound striping 8mm, super 8mm and 16mm.

AGENCY RECORDING STUDIOS, INC.

20 North Wacker Drive, Chicago, Ill. 60606

Phone: (312) CE 6-3632

Date of Organization: Feb. 14, 1953

John G. Garamoni, *President*

Joe Stibal, *Chief Engineer*

Services: Sound facilities for TV, radio, slidefilm, etc.

Specialities: studio recording, mix'ng, 35mm and 16mm transfers.

Physical Equipment: Equ'pment designed for the seventies.

ARTSCOPE, LTD.

310 West 53rd Street, New York, N.Y. 10019

Phone: (212) 265-7420 or 265-9727

Branch office: 53-C Satellite Town, Gujranwala, W. Pakistan

Date of Incorporation: 1964

Amin Qamar Chaudhri, *President, Producer-Director*

Slavko Nowytski, *Vice President Producer Director*

Ginnie L. Music, *Secretary, Associate Producer*

Nadia Bryn, *Prod. Manager*

J. Kelly, Editing *Department*

C. D. Chaudhri, *General Manager* (Pakistan)

Services: Complete facilities for the production of features, documentaries, public relations, commercial and educational films. Facilities include: Complete recording and transfer service 16/35mm Interlock screenings and fully equipped editing rooms. Complete production and distribution services in India-Pakistan.

AUDIO TECHNIQUES INC.

12 East 46th Street, New York, N.Y. 10510

Phone: (212) 697-7247

Date of Incorporation: 1960

Howard M. Lawrence, *President*

Services: Narration and music recording, transfers to 16/35 mag, disc cutting. Filmstrip and motion picture sound. Equipment consultants. Cassette specialists. Imagination.

AUDIO TRANSFERS, INC.

254 West 54th Street, New York, N.Y. 10019

Phone: (212) 265-6225

Date of Incorporation: 1966

Mark Wortreich, *President*

Akiva Kohane, *Chief Engineer*

Services: Recording, re-recording, screening, equipped cutting rooms.

Specialties: Specialists in all types of sound transfers.

Physical Equipment: 16mm, 35mm, 17½mm and ¼" facilities.

BOULEVARD RECORDING STUDIOS

609 N. LaSalle St., Chicago, Ill. 60610

Phone: (312) 944-2752

Year of Organization: 1956

Hal Kaitchuck, *President*

Services: music scoring to picture, live in studio; music library. Narration recording to picture; ed'ting; slidefilm recording tape duplicating. (Reel to reel or cassette).

CBS COLUMBIA RECORD PRODUCTIONS

49 East 52nd St., New York, N.Y. 10022

Phone: 765-4321 AC: 212

Calvin Roberts, *Vice Pres. General Manager*

Ton Van Gessel, *Mgr. National Sales*

Branch Offices: 630 N. McClurg Court, Chicago, Ill. 60611, WH 4-6000, Richard Hutter, *Account Executive;* 6430 Sunset Blvd., Hollywood, California 90028; HO 6-2481, Michael Coolidge, *Manager, West Coast Sales;* 804 16th Ave., South, Nashville, Tennessee 37203, 255-0371, Cecil Scaife, *Account Executive.*

Services: Recording studios; music library; sound effects; and custom record pressing.

CUE RECORDINGS INC.

117 West 46th Street, New York, N.Y. 10036

Phone: (212) PL 7-3641

Date of Incorporation: 1953

Mel Kaiser, *President*

Bernard Rubenstein, *Secretary-Treasurer Sales Manager*

Fred Venitsky, *Chief Engineer*

Services: Complete sound services, ¼" Mag film cassette

Specialties: One stop service from field recording through final mix.

Physical Equipment: Remote gear, 16mm & 35mm Mag. dubbing and mixing, ¼" and cassette duplicating, music and sound effects, libraries and scoring, ¼" mixing, Moviola editing.

FILMSOUNDS, INC.

128 East 41st Street, New York, N.Y. 10017

Phone: (212) 867-0330

Date of Incorporation: 1956

Norman Kasow

Services: music, sound effects, sound editorial.

GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood, Ca'. 90038

Phone: HO 9-7221 AC: 213

Year of Organization: 1937

R. G. Goodwin, *President*

Joseph D. Kelly, *Vice President and Chief Engineer*

Tom T. Kobayashi, *Treasurer*

Jack Phillips, Jan Perikli, *Scheduling & Sales*

Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative; transfer, scoring, dubbing; final, 35 and 35/32 opt'cal negative record'ng.

before you buy any color processor, ask yourself these **5** questions:

How long does it take to warm up?

Normally it takes most processors 3 to 4 hours to get from ambient 70° to the required 100-110°. With a Treise Color Processor, warm-up takes only 20-45 minutes. (Think how much valuable time you save!)

Once on temperature, does it stay on temperature?

Treise Processors feature a unique "proportional control" system that maintains a close watch over the temperature and provides just the right amount of heat to maintain it at all times. There is no "stop 'n go," no wide fluctuations of temperature. Thus a Treise Processor is more economical to run than any other processor.

Does it provide consistent quality?

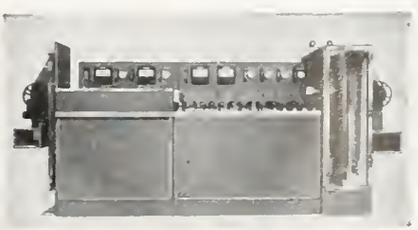
No other processor can assure you such unvaryingly consistent quality and performance — end to end, side to side, roll to roll, day to day! This is the kind of performance you should demand . . . and can take for granted when you buy from Treise.

Does it "cut corners" to feature a "cut-rate" price?

Treise Processors meet or exceed all film manufacturers' specifications. All chemical solutions are pump recirculated and filtered. All moving parts in the drive system run on ball bearings. All components are the finest that money can buy.

How easy is it to maintain?

When it comes to maintaining a Treise Processor, there's frankly very little of it. When necessary, however, you'll find that it has been designed with service in mind. For example, the film racks are removable without the use of tools and without disturbing thread-up. Moreover, all pumps, filters, etc., can be easily inspected and replaced in a few minutes, instead of the usual 2 to 3 hours delay!



Write for catalog on our complete line of Color and B&W Processors!

TREISE ENGINEERING, INC.

1941 First St. • San Fernando, Calif. 91340

Sound . . .

MAGNO SOUND INC.

723 7th Avenue, New York, N.Y.;
1540 Broadway, New York, N.Y.;
18 W. 45th St., New York, N.Y. 10019
Phone: (212) CI 7-2630
Date of Organization: 1950
Ralph Friedman

Services: All phases of motion picture sound recording.

MANHATTAN AUDIO COMPANY, INC.

460 West 54th Street, New York, New York 10019
Phone: PL 7-9800 AC: 212
Branch offices: 17 East 45th St., New York, N.Y. 10017
Phone: (212) PL 7-9800

Melvin L. Gold, *President*
John J. Gordon, *Vice Pres. & Studio Manager*
James A. Gleason, *Vice-Pres., in charge of Production*
David Bofill, *Studio Manager, M-45*

Services: motion picture and tv sound recording; transfer, including optical; dubbing; scoring; 35, 35 '32mm and 16mm optical negative recording. Magna-Tech Electronic Post-Sync

NATIONAL FILM CENTER

232 East 46th Street, New York, N.Y. 10017
Phone: (212) 757-6440

Branches: National Recording Studios 730 Fifth Ave., New York, N.Y. 10019

Date of Organization: 1959
Bill Flachly, *Manager*
Norman Jensen, *Sales*

Services: Film mixing, electronic looping (Dialogue dubbing), voice recording transfers.

Specialties: 4-channel stereophonic sound for features.

Physical Equipment: Three studios: 35 and 16mm projectors and dubbers, wide screen, multi-track 35mm dubbers, Magna Tech 4-track reversing pick-up recording system, Magna Tech 4-track electronic looping system, videotape.

NATIONAL RECORDING STUDIOS, INC.

730 Fifth Avenue, New York, N.Y. 10019
Phone: (212) PL 7-6440

Branch Office: Edison Hotel-Orchestra Studio, Film Center, 232 East 46th St., New York, New York

Date of Incorporation: April 1959
Harold W. Lustig, *President*
Irving Kauman, *Vice President*
Carl Lustig, *Vice President*

Serivces: recording studios for music and pictures, all audio recording including magnetic and optical.

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PICTOCRAFT, INC.

145 Library Lane, Mamaroneck, N.Y. 10543
Phone: (914) 698-3437

Year of Incorporation: 1957
Elwood Frye, *President*
Evelyn Frye, *Treasurer*
Charles Amy, *Vice President/Production*
Louis E. Dubie, Jr., *Vice President, Sales*

Services: Sound recording, master negative, release print and sound facilities. A complete one-stop service for 35mm and 16mm filmstrip and slide producers.

PICTOSONIC, INC.

145 Library Lane, Mamaroneck, N.Y. 10543
Phone: (914) 698-7496

Elwood Frye, *President*
Sonny Hayes, *Vice President*

Services: Complete sound service for producers of filmstrips, slide presentations and movies. Script preparation if required, narration personnel, full recording services, music, sound effects, editing and mastering. Complete duplicating services via reel to reel, cartridges, cassettes and discs.

RCA CUSTOM RECORD SALES

1133 Avenue of the Americas, New York, New York 10036
Phone: 586-3000 AC: 212

Contact: James L. Head

Branch Offices: 1 N. Wacker Dr., Chicago, Ill., 641-5880, William Reilly; 800 17th Ave. South, Nashville, Tenn., AL5-5781, Edward J. Hines; 6363 Sunset Boulevard, Hollywood, Calif., HO1-8171, G. B. Bennett;

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.

RECORDED PUBLICATIONS LABORATORIES

Div. of Recorded Publications Mfg. Co., Inc.
1504 Pierce Avenue, Camden, New Jersey 08105
Phone: (609) 963-3000, (215) 922-8558

Year of Organization: 1948
Edward J. Goodman, *President*
David H. Goodman, *Executive Vice President*
Ernest W. Merker, *Vice President, Engineering*
Pat Landon, *Sales Manager*

Services: sound recording services for motion picture, filmstrip, audio-visual applications. Vast sound effects and music scoring libraries, film sound editing, mixing, scoring, mono and stereo disc mastering, pressings, high speed tape duplication, all automatic film advance synchronizing systems on tape, disc or cartridge. Client may submit tapes or be present for production. 16mm and 35mm interlock sound recording and mixing—6 channel. Three recording studios, 3 banks of Ampex high speed tape duplicators, Neuman-Westrex stereo disc cutting facility, special tape cartridge and cassette duplication facilities.

Special Services: preparation of sound tracks for motion picture and filmstrip entailing the entire production from client's script, including providing talent, music, effects, insertion.

RECORDING STUDIOS, INC. (RSI)

212 West 48th Street, New York, New York 10036
Phone: PLaza 7-8855 AC: 212

Year of Incorporation: 1958
Edythe Rein Landau, *President*
Marvin Schlaffer, *Vice President, Client Relations & Operations*
Bob Coulson, *Chief Engineer*
Al Gramaglia, Gary Leibman, Bob Elder, Joe Dalisera, *Mixers*

Services: recording, mixing, post-synchronizing and transfer studios for motion picture sound tracks.

REEVES PRODUCTION SERVICES

A Division of Reeves Telecom Corp.
304 E. 44th St., New York, N.Y. 10017
Phone: OR 9-3550 AC: 212

John F. Vorisek, *President*
Richard J. Vorisek, *Executive Vice President*
Roy Passman, *Director of Sales*

Audio Services: Motion picture and television sound recording and mixing and allied services. Film processing laboratory.

Videotape Services: Videotape recording, editing and mixing in black and white or high band color. Video tape duplicates and transfer of quadruplex and helical scan tapes: film-to-tape transfers and piggybacks; rental of Mobile television production equipment, for studio and location video production. Slow, reverse, fast forward and freeze frame video tape recording. 24-frame video tape recording system for film makers, CDL computerized electronic editing.

Specialties: Sound mixing with forward-reverse-overdub system; post sync sound looping with instant playback; multi-studio electronic editing and mixing of high-band color tape; color and black and white Videofilm® tape-to-film transfers.

RKO SOUND STUDIOS

A Div. of RKO-General, Inc.
1440 Broadway, New York, N.Y. 10018
Phone: LO 4-8000 AC: 212

John B. Hayes, *President*

Services: recording of sound for motion pictures, slide films, television and radio commercials including transfer, scoring, mixing, editing, re-recording. Also screening theater, 16 and 35mm projection, closed circuit TV, sound effects and music libraries, talent services, pressings, high-speed tape duplication, all types tape cartridge and cassette mastering and duplication.

RYDER SOUND SERVICES, INC.

1161 No. Vine Street, Hollywood, Calif. 90038
Phone: (213) 469-3511

Loren L. Ryder, *President*
Leo Chalovkian, *Vice President/General Manager*
Leon D. Selznick, *General Sales Manager/Advertising Director*

Services: Rental sound equipment for motion pictures, transfers, music recording studios, re-recording stages.

Order additional copies of this special Buyer's Guide to Film Tape Production Services from **Business Screen,** 402 W. Liberty Dr., Wheaton, Ill. 60187. $.75 each.

SAUNDERS ASSOCIATES, INC.

297 Danbury Road, Wilton, Conn. 06897
Phone: (203) 762-8360

Date of Organization: 1965
Alan C. Saunders, *President*
James H. Jenkins, *Treasurer*
S. Daedalus, *Production Head*
Laurie Lyon, *Duplicating Services*
John Ridge, *Recording*

Services: Cassette and reel-to-reel tape duplication — 24 hour service. Cueing service for sound slides and slide films.

Specialties: Design and manufacture of special purpose sound and projection equipment.

SHELDON RECORDING STUDIOS, INC.

211 East Grand Ave., Chicago, Ill. 60611
Phone: 828-9262 AC: 312

Date of Organization: 1957
Jack S. Wiener, *President*

Services: Sound recording for television on two-inch videotape.

SONIC FILM RECORDING, INC.

1230 W. Washington Blvd., Chicago, Ill. 60607
Phone: (312) 243-2600

Date of Incorporation: 1946

Jack H. Lieb, *President*
Warren H. Lieb, *Vice President/Production*
Don Richter, *Chief Engineer*
Charles Kite, *Music Library/Editing*
Ernie Schubert, *Editing*

Services: Complete motion picture sound recording studios, mixing, 10 channels, music and narration recording studios, transfers including 50 cycle, dubbing, sound effects looping, optical tracks. Editing pictures, sound, music, effects, negative cutting and laboratory contact.

Specialties: Assisting educational and in-plant film producers with complete production services and technical back-up.

SOUND 80 INCORPORATED

4444 West 76th Street, Minneapolis, Minn. 55435
Phone: (612) 920-7781

Date of Incorporation: April 18, 1969
Herb Pichofer, *President*
Scott Berdas, *Vice President, Marketing & Operations*
Tom Jung, *Vice President*

Services: Music composition and arrangement, three sound studios, mixdown studio with both stereo and quadra-sonic capability, electronic music studio and tape duplicating facilities.

Specialties: Music composition and arrangement, sound system design and installation.

Physical Equipment: Piano, Moog synthesizer, tape equipment, electric piano, Celeste, professional organ, electric harpsichord.

SOUND STUDIOS, INC.

230 N. Michigan Ave., Chicago, Illinois 60126
Phone: 236-4814 AC: 312

Michael Eisenmenger, *President*
Gil Weinstein, *Operations Manager*

Services: recording of sound for slidefilms, motion pictures, TV, radio—including signals, scoring, mixing, magnetic tape editing and sound effects; record pressing plant.

Physical Equipment: 8 trk. - 4 trk. - recording, tape duplication, cassette duplication.

SYNCHRO-SOUND, INC.

18 W. 45th St., New York, N.Y. 10036
Phone: (212) OX 7 2985

Date of Organization: 1960
Win Sharples, Jr., *President*
Richard Tomkins

Services: Motion picture post-production

Specialties: Music and sound effects, pix editing.

Physical Equipment: Completely equipped film cutting rooms, music and effects library.

TELESOUND STUDIO

6296 Melrose, Hollywood, Calif. 90038
Phone: WE 1-8161 AC: 213

Clarence Thompson, *Owner*
Bertha Thompson, *Secretary-Treasurer*

Services: sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

TOWNSEND PRODUCTION SERVICE INC.

36 W. 62nd Street, New York, N.Y. 10023
Phone: (212) 246-3997

Date of Organization: 1962

James H. Townsend, Jr., *President*
James R. Lee, *Vice President*
Harrison G. Platt III
Jeffrey Pincus
William Gordy
David Cobb

Services: Mixing, dubbing, voice or music recording to projection, voice or music recording —wild, voice recording from narration booth, screening, interlock screening, (one track), interlock screening (two or more tracks). Complete transfer services. Rental of sound stage, editing rooms and insert studio. Picture editing, music and effects editing.

Physical Equipment: Music library of over 5,000 selections, extensive library of motion picture sound effects, rental of library of sound effects loop available for mixes, sync transfer of material recorded with various frequencies and various sync signals. Special looping system for mixing of television commercials.

UNITED RECORDING LABS INC.

681 Fifth Avenue, New York, N.Y. 10022
Phone: (212) 751-4663

Date of Incorporation: 1943

George Adams, *President*
Anita Adams, *Vice President*

Services: Complete sound recording facilities. Film mixing and editing for radio and TV commercials.

Physical Equipment: Six music & voice recording studios, audio & film editing rooms, magnetic film & multi channel pick-up recorders, multi channel auto sync tape recorders.

UNIVERSAL RECORDING CORPORATION

46 E. Walton Place, Chicago, Ill. 60611
Phone: MI 2-6465 AC: 312

A. B. Clapper, *President*
Mason Coppinger, *Vice President Treasurer*
John Brix, *Vice President, Production*

Services: Location lip sync recording, 35, 16mm or Nagra, re-recording 35mm or 16mm

as film gets small er we get bigger

We've added 8mm services to the 16mm and 35mm for which we're best known. Now we're ready for any little thing you come up with. Or down to.

super 8
standard
optical printing
magnetic printing
contact printing
reduction printing
color
b&w
titles
opticals
cartridge loading
shipping
storage
distribution

All of it. Right down the line. In one line. Under one roof. Call Bernie Barnett (212) 838-3900

VPI COLOR CENTER

410 East 62nd Street, New York, N.Y. 10021

Sound . . .

with backup. Interlock screening music scoring to picture or click track, magnetic & RCA optical recording 35 32 and 35mm.

Physical Equipment: Five studios, three mixing rooms, three transfer rooms — 16 and 35mm mag and optional.

ROBERT VAN DYKE INC.

56 West 45th Street, New York, N.Y. 10036
Phone: (212) 867-9510

Date of Incorporation: 1966

Robert Van Dyke, *President*

Services: Transfers, recording, Steenbeck & KEM editing table rental. Sound equipment rental.

Physical Equipment: Nagra & Ampex ¼" recording equipment, Magna-Tech 16 & 35mm recording equipment, Sennheiser microphones, Steenbeck & KEM editing tables.

VARIETY RECORDING STUDIO

130 West 42nd Street (Room 856), New York, N.Y. 10036
Phone: (212) 594-7536

Date of Incorporation: April 1961

Warren Allen Smith, *President*
Fred Vargas, *Vice President*

Services: Tape duplication, phonograph records, recording, auditioning. Steinway piano, Hammond organ, Ampex and Scully tape recorders.

VIRCO RECORDNG, INC.

437 S. Garfield Avenue, Monterey Park, Calif. 91754
Phone: (213) 283-1888

Date of Organization: Feb. 1961

Date of Incorporation: June, 1970

Doug Watts, *President*
Virginia Watts, *Secretary/Treasurer*

Services: All types pressing, mastering, processing, tape duplication, cassette duplicating, slide film cartridge winding, narration recording facilities and complete tape mixing.

Specialties: Audio portions of all types of slide films.

Physical Equipment: High speed ¼" tape duplicator, cassette duplicator, ¼" tape cartridge winding equipment, cassette winding equipment, narration booth, Ampex 440 tape machines, mixing console, complete disc cutting room with scully Lathe & Westrex head.

WARREN SOUND STUDIOS, INC.

35 N.E. 62 Street, Miami, Fla. 33138
Phone: (305) 754-9539

Date of Incorporation: 1959

Howard Warren, *President*
Frank Flynn, *Account Sales Exec.*
Rose Warren, *Secretary Treasurer*

Services: Complete production facilities

Specialities: Features, TV series, commercials

Physical Equipment: Re-recording stages, shooting stages, editing rooms, location trucks, complete production facilities for every phase of motion pictures.

✱ this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

SPECIAL FILM SERVICES

Editor's Note: Listings in this section include firms of highly specialized and unique production service activities and those providing a variety of unique service functions.

ALLIED AUDIO VISUAL SERVICES

3822 North Lincoln Avenue, Chicago, Illinois 60613
Phone: (312) 472-1995

Services: Rental of projection equipment — Rear projection and remote controls a specialty.

CASSETTE RECORDING CORP.

41-34 27th Street, L.I., N.Y. 11101
Phone: (212) 937-3344

Carl Lustig, *President*
Mathew Polakoff, *General Manager*

Services: Complete creative, production and duplication services for audio cassettes and cartridges, and A/V film strip cartridges.

Specialities: Scripts, casting and production of material for training, information, sales promotion, education, and point-of-purchase.

CINE-MIX CORPORATION

55 West 50th Street, New York, N.Y. 10020
Phone: (212) 765-1616

Date of Organization: April, 1965
Jack Mangan, *President*
Marth Rabiniwitz, *Business Manager*

Services: Film mixing

Physical Equipment: Complete film mixings and dubbing facilities.

CINESERVICE INC.

1459 Seward Street, Los Angeles, Calif. 90028
Phone: (213) 463-3178

Date of Organization: 1968
Adrian Mosser, *President*
Robert Zamparelli, *Secretary*

Special Services: 16mm to 35mm enlargement specialists.

✱

CONSOLIDATED FILM INDUSTRIES
Filmstrip Dept.

959 Seward St., Hollywood, California 90038
Phone: (213) 462-0881
Cable: CONSOFILM

Dale Tate, *Manager, Title & Optical Division*

Services: rephotographing of transparencies, flat art (reflection copy), overlaid material, small dimensional objects, to create filmstrip negative.

(see complete listing under Film Laboratories)

DIALOGUE TELEPROMPTING & TYPING SERVICE

353 West 57th Street, New York, N.Y. 10019
Phone: (212) 244-1940

M. Shaw, *President*
Alfred Lettieri, *Manager of Operations*
Margot Allison, *Manager of Secretarial Services*

Services: Teleprompting for films & TV. Speech Vues for industrial and conventions and business meetings.

Specialities: Typing and preparation of scripts.

THE DIRECTORS CENTER

78 E. 56th Street, New York, N.Y. 10022
Phone: (212) 593-3100
Branch Office: 1515 N. Western Avenue, Hollywood, Calif. 90027; Phone: (213) 466-8691

Date of Organization: (Formerly VPI Productions — new organization October, 1969

Sheldon Satin, *President*
John Corless, *Vice President Exec. Prod., N.Y.*
Dean O'Brien, *Vice President Director of Op. Calif.*
John Atkins, *Exec. Prod., N.Y.*
Jim Jacobs, *Exec. Prod., Calif.*

Services: Specializing in working with agency and independent directors.

FILM EXPEDITING CORP.

12 E. 46th St., New York, N.Y. 10017
Phone: (212) 697-1377

Frank B. Lieberman, *President*
Fred Olmstead, *Vice President*

Services: 35mm, 16mm and 8mm film expediting and editing.

FILM REPRODUCTIONS IN PRINT

331 Madison Avenue, New York, New York 10017
Phone: (212) TN 7-2450

Date of Organization: 1954—parent company, Custom Comics, Inc.

Film Reproductions in Print, 1969

Frederick H. Iger, *President*
Francis McD. Culver, *Vice President*

Services: Producers of take-home/promotion literature reproduced from 16mm movie frames.

Physical Equipment: Electronic color-separation scanners.

Film Reproductions in Print has the editorial know-how to select frames from 16mm or 35mm movies to best present the contents of the films in print. Captions are adapted from sound tracks. Our scanners enable us to enlarge and reproduce the individual frames in full color at extremely low cost. The end result is the nearest medium in print to the motion picture itself. F.R.I.P. also reproduces TV photoscripts.

FILM SALVAGE COMPANY

3602 S. Crenshaw Blvd., Los Angeles, Calif. 90016
Phone: 731-2349 AC: 213
Cable: FILMSCRAP

Subsidiaries: Film Processing Corporation, Magna-Stripe Inc.

Branches: 211 College Street, Mt. City, Tenn. 37683

Jan Friedman, *President*
Barry M. Stultz, *Exec. Vice President*
Lawrence M. Friedman, *Vice President*
Lonnie M. Allen, *Vice President*

Services: Purchase all types scrap film; sell reclaimed magnetic film and used reels and cases; certificate of destruction of film upon request. Manufacturers of new magnetic tape exclusively for Columbia Pictures, CBS, Todd AO, and many others.

MARILYN L. FRIEDEL

162 E. Superior St., Chicago, Illinois 60611
Phone: (312) 642-4436

Date of Organization: 1969

Services: Audiovisual Consultant. Production Direction. Radio/Television/Motion Picture Recording/Filmstrips/Slides.

Specialities: Creative/Technical/Editorial. Writing, designing and layouts. Marketing, sales promotion and training.

INDUSTRIAL AUDIO/FILM SERVICES, INC.

8333 Niles Center Road, Skokie, Illinois 60076

Phone: (312) 674-0150

Date of Organization: 1966

Bruce H. Gartzke, *President*
Jerome G. Green, *Secretary/Treasurer*
E. L. Burk, *Office Manager*

Services: A complete independent producers service including complete tape duplication. Tape editing; mixing; mastering Cassette duplication, etc. Cartridge pulsing & loading. Studio and on off location recording. Film cutting; winding & special mounting for all A-V projection equipment. Complete 35mm slide services, 16mm cutting; splicing & cartridging, etc. Drop shipments. Also Midwest stocking and distributing point for Poly-Cons.

LANCE STUDIOS

151 West 46th Street, New York, N.Y. 10036

Phone: (212) JU 6-4233

Date of Incorporation: February 1948

David Wasserman, *Producer*
Amador Chaidez, *Producer*
Doris Rontowsky, *Art Director*

Services: Production of sound filmstrips, slides and films. Slide-imation technique, three dimensional models and props for TV commercial, sales meeting, industrial shows. Art and Production studios.

MERLIN STUDIOS INC.

245 East 84th Street, New York, N.Y. 10028

Phone: (212) 988-3700

Date of Incorporation: February, 1968

James Miller, *President*
Michael F. Barrow, *Stage Manager*

Services: 60 x 60 x 15 soft cyc.

Specialties: Features, commercials—tape and film.

Physical Equipment: Fully equipped lighting and hardware.

METROPOLITAN EDGE NUMBERING INC.

254 W. 54th Street, New York, N.Y. 10019

Phone: (212) 757-8770

Mark Wortreich, *President*
Akiva Kohane, *Chief Engineer*

Services: Edge numbering every 16 frames for 35mm and 16mm film.

Physical Equipment: Nine (9) edge numbering machines.

NORTHWEST HELICOPTERS INC.

La Guardia Airport, Marine Air Terminal Building, Flushing, N.Y. 11371

Phone: (212) 757-6440

Branch Office: Caldwell-Wright Airport, 135 Passaic Avenue, Fairfield, N.J. 07006

Date of Incorporation: July 5, 1966

Michael S. Alpert, *Chairman of the Board*
Barry M. Puritz, *President*
Michael C. Smith, *Chief Pilot*

Services: Charter helicopter services.

Specialities: Aerial photography; airborne

LARRY LIPPMAN ● BOB DADDARIO ● JOE COMO ● AL SCHIRANO ● JOE GOLDMAN ● TONY VISSLAILLI ● JOE VITALE ● RAY LARUSSA ● STU BROWN

Design effects

Optical Effects/Precision Printing/16mm & 35mm
Pre-Optical Elements/Storyboards on Film/Film-strips/Aerial Image/Beam Splitter/Color & B&W/Titles & Artwork/Filmgraphs/Slides/Animation & Stop Motion/Liquid Gate

410 EAST 54th STREET, NEW YORK, N.Y. 10022 751-5912

TOWNSEND PRODUCTION SERVICE, INC.

The Complete Producers Service

36 WEST 62nd STREET at Broadway
NEW YORK, N. Y. 10023

ALL COMPLETION STEPS . . . music, sound effects, studio recording, FX dubbing, editing and mixing.

MUSIC & EFFECTS . . . Townsend Production Service, Inc. maintains a music library of over 5,000 selections, as well as an extensive library of motion picture sound effects.

OTHER SERVICES . . . rental of sound stage, editing rooms and insert studio. Picture editing. Music and effects editing.

SPECIAL SERVICES . . . Complete library of continuous sound effects loops available for mixes. Sync transfer of material recorded with 50 cycle power source.

(212) **CI 6-3997**

Special . . .

cinematography. (Tyler camera mounts available); Transportation of dailies to and from shooting locations; location spotting and surveliance.

Physical Equipment: Bell-Jet Ranger, Bell 47 J-2, Bell 47 G-2, Hughes 300.

OPTO/GRAPHICS, INC.

1520 Skokie Blvd., Northbrook, Ill. 60062
Phone: (312) 498-2920
Regional Offices: Central Regional Mktg. Ctr., 25 East Chestnut, Chicago, Ill. 60611, Ken Cecil; Eastern Regional Mktg Ctr., 280 Madison Avenue, N.Y., N.Y. 10017; Western Regional Mktg. Ctr., 6430 Sunset Blvd., Hollywood, Calif. 90028. Irwin LaMell; New England, 1 Kearsage St., Tewksbury, Mass.

Date of Organization: 1964
Meyer L. Sugarman, *Chairman of the Board*
David Marder, *President*
Werner Burger, *Vice President, Marketing*
Richard C. Fischer, *Director Finance and Administration*
Rex Rogers, *Director, Manufacturing*

Services: O C Chroma professional system — a rapid access, non-silver photoreproduction system, black and white, duotone and color prints directly from slides without internegatives. 810 color system, B&W, duotone and color prints from any time transparency. No water, temperature control, corrosive chemistry required up to 8 x 10.

Specialties: Non-silver Electrophotography.

Physical Equipment: O C Chroma Professional System, O C Chroma 810 color system.

PARACHUTING ASSOCIATES, INC.

5300 Santa Monica Blvd., Suite 207, Los Angeles, California 90029
Phone: (213) 464-7124

Date of Organization: 1958; Incorporated: 1963

Dave Burt, *President*
Bob Sinclair, *Chief, Parachuting Operations*

Specialities: 16/35mm free fall (sky driving) photography. Packaging of all related production services. Professional jumpers. Stock footage. Information file available.

PROGRAM SERVICES

(Division of Programming Technologies)
215 West Chicago Avenue, Chicago, Ill. 60610
Phone: (312) 337-3430

Date of Incorporation: July 17, 1969

Services: Audiovisual continuous cartridge duplication and loading 16 and 35mm (Audiscan, LaBelle, Salesmate, etc.), essette duplication, tape duplication, editing signal pulsing, animation to 16 and 35mm filmstrip from slide and original material, slide duplication, expedited service available.

Physical Equipment: Cassette/tape duplicators. Animation (for filmstrip) cameras 16 and 35mm. Editing facilities.

JULES RACINE & COMPANY, INC.

521 Fifth Avenue, New York, N.Y. 10017
Phone: (212) 687-3060

Date of Incorporation: 1947
Roger B. Smith, *Vice President*
Morgan F. Smith, *President*

Services: Film stop watches for 16 and 35mm.

CARL RAGSDALE ASSOCIATES, LTD.

321 East 45th Street, New York, N.Y. 10017
Phone: (212) 867-7651

Date of Organization: 1962
Carl V. Ragsdale, *President*

Services: Complete motion picture production, including scripts

Speciality: Underwater photography

Physical Equipment: Complete line of equipment for support of underwater operations.

RAMPART STUDIO

2625 Temple St., Los Angeles, Calif. 90026
Phone: 385-3911 AC: 213

Date of Organization: 1954
Larry Sullivan, *General Manager*
Iona Harrison, *Officer Manager*

Facilities: full Hollywood production services (synch stage sequences, etc.) on sub-contract to business-film producers. Studio rental and contract crews.

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607
Phone: (213) 985-1090

Date of Incorporation: 1924
Thomas H. Cole, *President*
Dixon Dern, *Treasurer*
Jay Price, *Sales Manager*

Services: All motion picture and slide film services, industrial public image, commercials. 16 & 35mm Arri, 16 Eclair, complete sound.

ROSS-GAFFNEY, INC.

21 W. 46th Street, New York, N.Y. 10036
Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955
Angelo Ross, *President*
James A. Gaffney, *Secretary-Treasurer*
Charles R. Barnett, *Vice President & General Mgr.*
John Lewis, *Chief Engineer*
Arlon Ober, *Manager, Music Editing*
Walter Nolan, *Manager, Sound Effects*

Services: Picture editing, music editing, sound effects editing, sound recording, sound mixing, screening 16mm & 35mm, music library, sound effects library, equipment rental (editing and production), editing room rental, transfers, editing supplies.

Specialities: All post-production services.

Physical Equipment: Screening room with 16 & 35mm projection; mixing equipment with capability of 10 track interlock and roll back; complete facility for all magnetic and optical transfers, 60 moviolas, 40 editing rooms.

DANNY ROUZER STUDIO

7022 Melrose Avenue, Hollywood, California 90038
Phone: (213) 936-2494

Danny Rouzer, *Owner*

Services: Complete 16mm production services for TV, kinescopes, pilot films, screen tests, industrial and educational film. Sound stage, lights, camera equipment, sound equipment, projection facilities. Complete editing facilities.

Mention BUSINESS SCREEN when contacting companies listed in this Buyer's Guide.

SAGE STUDIOS INC.

243 East 84th Street, New York, N.Y. 10028
Phone: (212) 988-0500

Date of Incorporation: May, 1970
James Miller, *President*
Michael F. Barrow, *Stage Manager*

Services: 85 x 60 x 35 70 ft. cyc x 25 ft. high

Specialities: Features, commercials — tape and film

Physical Equipment: Fully equipped lighting and hardware.

LOUIS SOMERSTEIN INC.

16 W. 46th Street, New York, N.Y. 10036
Phone: (212Q 582-9153

Louis Somerstein, *President*

Services: Negative Matching film; 16 and 35mm.

BILL STOKES ASSOCIATES

5527 Dyer St., Dallas, Texas 75206
Phone: (214) 363-0161

Bill Stokes, *President*
Phillip C. Scoggin, *Vice President*
Bill Zimmers, *Production Vice President*

Services: Equipment rentals, complete producers services, air conditioned sound stage, sound recording and filmstrip and slide production.

SUPERIOR BULK FILM COMPANY

442 N. Wells Street, Chicago, Ill. 60610
Phone: (312) 644-4448

Date of Organization: June, 1930
A. S. Flank, *Owner*
G. R. Burke, *Manager*
Paul Kaczar, *Laboratory Manager*

Services: 16mm, 8mm, Super 8 soundstriping; reversal processing B&W, duplicating B&W and color films.

Specialities: Cine processing equipment and chemicals. Striping equipment.

Physical Equipment: Soundstriping machine, Super 8, 16mm reversal processing, equipment, Super 8, 8mm and 16mm printers, reduction 16mm to 8mm, enlarging 8mm to 16mm.

TYLER CAMERA SYSTEMS

Hollywood Phone: (213) 466-1666
New York Phone: (212) 779-1550
Miami Phone: (305) 754-2611
Philadelphia Phone: (215) SA-4-2944
Detroit Phone: (313) 455-0550
Melbourne, Australia Phone: (90-2308)
Mexico City 514 5801
London: (Samuelson's) 01-452-8090
(B.E.A.S.) 01-223-2323

Services: Furnish 16, 35, and 70mm Tyler Helicopter Cameramounts; installation and rental of equipment; plus experienced aerial cameraman if required.

VPI SERVICES

410 E. 62nd St., New York, N.Y. 10021
Phone: (212) 838-3900
Branch Offices: 444 N. Wabash, Chicago, Ill. Phone: (312) 644-5300. 1515 Northwestern Avenue, Hollywood, California 90027, Phone: (213) HO 6-8691.

Special Services: Editors, opticals, color consultants, laboratory, print distribution, shipping/post haste.

STOCK SHOT LIBRARIES

JACK CHISHOLM FILM PRODUCTIONS LTD.

4 New Street, Toronto, Ontario, Canada
Phone: (416) 925-2281

Date of Organization: 1958

Jack Chisholm, *President*
Mary Ditursi, *Secretary, Treasurer*
John Davey, *Director*

Services: Motion pictures, film slides, color stock shot library.

Specialities: Engineering, construction and heavy industry films.

Physical Equipment: Cameras, sound, editing facilities.

NEWSFILM, USA

21 West 46th Street, New York, N.Y. 10036
Phone: (212) 757-4970

Date of Organization: 1958

Representatives: Chicago, Phone: (312) RA 6-8693
Washington, Phone: (202) 628-7668
Los Angeles, Phone: (203) 545-6337
Richard S. Millbauer, *Executive Producer*

Services: Informational sales and industrial film production. Also distribution to television.

PARACHUTING ASSOCIATES, INC.

5300 Santa Monica Blvd., Suite 207, Los Angeles, California 90029
Phone: (213) 464-7124

Services: 16/35mm stock footage-parachuting, sky diving, aircraft and other aerial footage including background plates. Shoot to order. Catalogue available. Also (see complete listing under Special Film Services).

STOCK SHOTS TO ORDER, INC.

663 Fifth Ave., New York, N.Y. 10022
Phone: CI 6126 AC: 212

Services: Produces special material on assignment basis.

UNITED AIR LINES FILM LIBRARY

626 Wilshire Blvd., Suite 804, Los Angeles, California 90017
Phones: 482-3620 AC: 213 (Los Angeles); 922-5225 (New York City); 726-5500 (Chicago); 737-6830 (Washington, D.C.)

Services: stock footage; jet, piston, historical, inflight, airport scenes; catalogs available.

TITLES FOR THE FILM

CE-EL MOTION PICTURE & TV TITLING SERVICE

160 West 46th Street, New York, N.Y. 10036
Phone: (212) Circle 6-6585

Date of Incorporation: October 1956

George Zamurut, *Owner/Art Director Reproduction Letterer*

Services: Motion Picture Trailers, TV commercials, hand drawn exploration titles for trailers and credit titles.

Specialities: Foreign trailers, hot press, tissue layouts, complete work — ready for camera, reproduction lettering.

Physical Equipment: All necessary equipment for above.

CINEMA RESEARCH CORP.

6860 Lexington Ave., Hollywood, Calif. 90038
Phone: (213) 461-3235

CONSOLIDATED FILM INDUSTRIES

959 Seward St., Hollywood, Calif. 90038
Phone: (213) 462-0881
Cable: CONSOLFILM

Date of Organization: 1920

Dale Tate, *Manager Title & Optical Dept.*

Services: titles, optical effects, animation photography, blow-ups from 16mm to 35mm by liquid gate method.

Physical Equipment: Art department, title cameras, animation stands, optical printers (including wet gate).

(See complete listings under Film Laboratories)

FILM EFFECTS OF HOLLYWOOD

1140 North Citrus, Hollywood, California 90038

(see complete listing under Effects/Opticals)

HOT PRESS COMPANY, INC.

2 West 46th Street, New York, N.Y. 10036
Phone: (212) CI 5-6350

Date of Incorporation: 1960

Bob Foster, *Production Manager*

Services: Titles: slides, filmstrip, motion picture, TV. Presentations: charts, graphics, flip cards, exhibits, displays, short run printing.

Specialities: Silk Screen Printing.

KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036
Phone: CO 5-2080 AC: 212

Year of Organization: 1938

Robert B. Knight, *Owner*
George A. Mayer, *President*
John O'Connor, *Vice President*

Services: Professional typographers and hot-press craftsmen for motion pictures, filmstrips, presentations, art overlays, comprehensives and production proofs. More than 1000 alphabets. C & P, Kensol, Kraus and Vandercook presses.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, California 90038
Phone: (213) 464-0121

Date of Organization: 1925

Gordon R. Hubbard, *President/General Manager*
Ben Krasnow, *Art Director*
Charles McKimson, *Animation Director*

Services: Titles, opticals, effects, inserts, animation, special effects in 16/35mm.

QQ MOTION PICTURE AND TELEVISION TITLES

247 W. 46th St., New York City, N.Y. 10036
Phone: CI 7-2126 AC: 212
Date of Organization: 1915
Irving Sheib, *President*
Clyde Strohsahl, *Art Director*
Julius Eisenberg, *Production Manager*

FILMSTRIP and SLIDE PRODUCERS
now make it
ONE STOP
PICTOCRAFT
ADDS SOUND FACILITIES
In addition to our specialized negative and print service we can now provide sound services, thereby supplying all producer requirements under one roof for closer time and cost control.

PICTOCRAFT
INCORPORATED
145 LIBRARY LANE (914) 698-3437
MAMARONECK, NEW YORK 10543

OPTICALS
VIDEART
INCORPORATED
62 W. 45TH ST.
MU 2-2363
ANIMATION

Titles . . .

Marc B. Sheib, *Vice President*
Services: All types of Visuals for films, especially main and credit titles, printed or hand lettered and photographed, artwork, for animation, television, slides, supers, flips. Filmstrips —complete or any part thereof. Hot press equipment with 3000 fonts of type on premises for printing in white or color on clear cells, cards or coloraid. Rapid delivery of titles on cards or film and also slides for industrial or TV use including all artwork and lettering.

TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640
Phone: RA 8-4821 AC: 312

Adele Soice, *Owner*
Services: titles for 8mm-16mm film and 2x2 slides. Also Super-8mm.

✳

TITLE HOUSE, INC.

723 Seward Street, Hollywood, Calif. 90038
Phone: (213) 469-1663

Date of Incorporation: November, 1968
Keith D. Allan, *President*
Melba W. Allan, *Secretary*
Robert E. Keeler, Jr., *Vice President*
Services: Title design, color correction, background art, retouching, slides for TV, illustration, hand lettering, photo lettering, hot press titles, silk screen.

TALENT AGENCIES

NATIONAL RECORDING TALENT, INC.

730 Fifth Avenue, New York, N.Y. 10019
Phone: (212) 757-6440

Harold W. Lustig, *President*
Leonard Lawson, *Casting & Production*
Charles Barclay, *Casting & Production*
Services: Creative and performing talent — from script conception to finished production.
Specialities: Industrial communications. Writers, actors and producers experienced in the sound and sight of business productions.

FIFI OSCARD AGENCY LTD.

19 West 44th Street, New York, New York 10036
Phone: (212) YU 6-8470

Date of Organization: April, 1969
Fifi Oscard, *President*
Martin Gage, *Managing Director*
Sybil Trent, Estelle Tepper, *Associates*
Robert Hannan, *Business Manager*
Services: Casting consultants and artists and authors' representative for stage, films and television — representing performers, announcers, narrators, directors, choreographers, writers and designers.

✳ this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

TRANSLATION

✳

FOREIGN LANGUAGE SERVICE COMPANY

7046 Hollywood Blvd., Los Angeles, Cal. 90028
Phone: HO 7-5128/9 AC: 213

Albert J. Amateau, *President, Managing Director*
Alex B. Taranto, *Vice President*
Bekita Amateau, *Secretary/Treasurer*
Services: Translations and/or adaptations in any language or scripts or stories for motion pictures, slide films or commercials, edited to fit narration or lip synchronization. Re-writing of existing English scripts or stories to fit particular foreign markets. Recording, editing, mixing and dubbing. Narrators, voices, directors and editors for any language. Negative and print of titles and sub-titles in foreign languages and in English. Commercial translation service for any technical manuals, parts, catalogues, brochures, advertising material, legal documents and contracts. Proofreading and correction of galleys. Foreign market consultation service, language films and distribution of industrial, documentary, public relations or business films.

VIDEOTAPES & TRANSFER

EASTERN VIDEO PRODUCTION SERVICES, INC.

(A Subsidiary of Transcommunications Corp.)
210 East 49th St., New York, N.Y. 10017
Phone: (212) 688-8166
Regional Sales Office: Studio — 423 E. 90th St., N.Y., N.Y. 10028

Date of Organization: October, 1969
Philip McEneny, *President*
John O'Leary, *acct. Exec.*
Jack Fleischmann, *Acct. Exec.*
Allan Yonetti, *Chief Engineer*
Services: Leasing total facilities and equipment for color broadcasting and videotape recording.
Specialties: Videotape mixing, dubbing, editing, finishing and duplication.
Physical Equipment: Complete studio with permanent control room and lighting grid, and PC-70 Norelco cameras and Ampex AVR-1s.
Post Production Center: Screen-room facilities, complete facilities for videotape editing, mixing, finishing services, and basic film editing capabilities for 35mm and 16mm film, and audio mix facilities.
Mobile Van: 6-camera capability, 3 Ampex tape recorders, "Slo-Mo" disc, and complete editing and audio facilities.

JEFFERSON PRODUCTIONS

1 Julian Price Place, Charlotte, N.C. 28208
Phone: (704) 333-8832
Eastern Regional Office: The Penthouse, 501 Fifth Ave., New York, N.Y. 10022
Bert Sapenstein, *Exec. Rep.*

Date of Organization: July 1, 1962
James G. Babb, Jr., *Vice President*
J. Reginald Dunlap, *Sales Manager*
Ken Furr, *Account Executive*
Durwood Early, *Account Executive*
Services: Commercial production: video tape, film and rental of remote equipment
Specialities: Commercial production
Physical Equipment: Complete video tape and film equipment.

LEWRON TELEVISION, INC.

441 West 53rd St., New York, N.Y. 10019
Phone: (212) 765-1500

Date of Incorporation: 1965
Ronald L. Spangler, *President*
Stanley J. Cole, *Exec. Vice President*
H. Rodomista, *General Manager*
Stephen W. Walsh, *Chief Engineer*
Anthony Masucci, *Director of Operations*
Donald Buck, *Sales Executive*
Services: Videotape programming, commercials, studio facilities and remote facilities.

LOGOS TELEPRODUCTION CENTER

3620 South 27th Street, Arlington, Va. 22206
Phone: (703) 671-1300

Date of Organization: 1961
Harry Letaw, Jr., *President*
James A. Kauflin, *Secretary/Controller*
Kenneth Lawrence, *Vice President, Educational Div.*
E. Paul Abert, *Operations Mgr.*
Kay Lou Brown, *Director of Program Development*
Services: Kinescoping, program distribution, complete remote facilities for rental.
Specialties: Rental of studio and remote facilities for client production requirements.
Physical Equipment: Norelco color cameras, Ampex 2000 tape recorders, three remote Vans, 50′ x 120′ studio fully equipped 16mm color Kinescoping units.

LYNCH TRANSCRIPTION SERVICE

86 Terry Road, Smithtown, L.I., N.Y. 11787
Phone: (516) 265-0404
Branch Office: St. Louis, Philadelphia, Cleveland

Date of Organization: 1958
Robert A. Damers, *President*
Henry Runko, *Production*
Carolyn Koehler, *Sales*
Services: Kinescope recording on 16mm B&W sound film from TV programs or personal appearances.
Specialities: Competitive monitoring broadcast.
Physical Equipment: Kinescope machines, 16mm editing equipment, etc.

NORTHWEST TELEPRODUCTIONS

4455 W. 77th Street, Minneapolis, Minn. 55435
Phone: (612) 927-4084

Date of Organization: Dec., 1969
Robert Mitchell, *General Manager*
Jim Heuton, Sr. *Producer/Director*
Lou Balig, *Sales Manager*
Services: An EMI COMI Communications group Company specializing in video tape production from sophisticated commercial production to highly technical computer industry training tapes.

REEVES/ACTRON

565 Fifth Avenue, New York, N.Y. 10017
Phone: (212) 687-6586

Date of Incorporation: 1967

Grey Hodges, Sr., *Vice President*
Robert Sava, *Mgr., Video Operations*
Robert Weisgerber, *Mgr., Kine Operations*
Joe Chiappalone, *Chief Engineer*
Brad Stewart, Sr., *Communication Analyst*

Services: All non-broadcast vidotape services; 11 helical-scan VTR's and 5 cameras. 2 shooting studios; location and studio production; tape-to-tape transfers (interformat); off-the-air recording; duplication and distribution; (kinescopes); 8mm cartridges; electronic editing in several formats; quadraplex, 35 mm, 16mm and 8mm film-to-tape transfers, interlock or composite.

ROMBEX PRODUCTIONS CORP.
A Subsidiary of DuArt Film Labs

245 West 55th Street, New York, New York 10019
Phone: (212) 757-3681

Richard S. Marcus, *President*
John Anthony, *Vice President*
Philip J. Mancino, *Chief Engineer Post Production Services*

Services: Complete industrial and educational television production facilities, 4 Norelco black & white Plumbicon cameras with zoom lenses, 16mm Telecine, broadcast vertical interval switcher, complete video and audio engineering monitoring facilities, completely mobile. Equipment operates on domestic current, uses 15 amps. Can be set up inside office or industrial location. Videotape to film transfers, single and double system, for all commonly-used formats of videotape. Electronic editing and all interformat duplication of all commonly-used helical scan recorders. Consultant services of users and potential users of television for industrial and educational production. Auditorium high-quality 2000 watt stereo playback facility.

TAPE HOUSE 47

1020 Broad Street, Newark, New Jersey 07102
Phone: (201) 643-9100
Branch Office: 295 Madison Avenue, New York, N.Y. 10017

Date of Incorporation: May 1965

William Schnaudt, *President*
Herbert T. Green, Vice *President-General Manager*
Everett T. Felder, *TH 47 Manager*

Services: Total facilities for B&W & color videotape production. Ultra modern 10,000 Sq. Ft. studio. "Telespana" for custom Spanish Commercials. Twenty minutes from New York City.

TECHNICOLOR VIDTRONICS

855 North Cahuenga Blvd., Hollywood, Calif. 90038
Phone: (213) 466-9741
Cable: Telex 674764
Branch Office: 342 Madison Avenue, New York, N.Y.

Date of Organization: April 1966

Joseph E. Bluth, *Vice President & General Manager*
Richard Blanco, *Vice President-Sales*

Services: All videotape technical services, color tape-to-film transfers. 12 videotape machines, 7 color cameras, electronic computerized editing, color film playback facilities, tape-to-film transfer systems, control rooms and sound recording equipment.
Studio facilities, hand held cameras with 3000 VTR. Pan and Scan film facilities.

TELE-COLOR PRODUCTIONS

708 N. West Street, Alexandria, Va. 22314
Phone: (703) 683-3203
Regional Office: 241 West "G" Street, San Diego, Calif. (714) 233-6513

Date of Organization: 1968
Charles F. Riley, *President*
Harold L. Smullian, *Vice President*
William E. Davis, *Market Manager*

Services: Color videotape production services, commercials and programs

Specialities: Color mobile units, color tape to film transfers — 16mm and Super 8; 1" and 2" dubbing.

Physical Equipment: three color studios.

TELETRONICS, INTERNATIONAL

220 E. 51st St., New York, N.Y. 10022
Phone: (212) PL 8-1750

Alfred Merkim, *VP, Sales*
George K. Gould, *President*

Services: Advanced color videotape and electronic photography facilities and personnel for producers of T.V. programs and commercials, industrial and educational programs. Miniaturizing, Highly portable equipment. Complete Computerized electronic editing, film-to-tape transfering, duplicating services.

WGN CONTINENTAL PRODUCTIONS CO.

2501 West Bradley Place, Chicago, Illinois 60618
Phone: (312) 528-2311

Date of Organization: 1961

Bradley R. Eidmann, *Executive Vice President & General Manager*
Harry B. Miller, *Vice President Asst. to General Manager*
Dale Juhlin, *Executive Producer Director*
Dick Neville, *Film Director, Producer*
James Becker, *Director*
Doyle Kaniff, *Acct. Exec.*

Services: Closed circuit, sales presentations, training programs, videotape commercials. Completely equipped color television studios, high-band videotape recorders. Mobile units and plumbicon cameras, complete 16mm-35mm film production, editing, film library services.

WXYZ TV INC.

20777 West Ten Mile Road, Southfield Michigan 48075
Phone: (313) 444-1111

Date of Incorporation: November 1960

Ralph Dawson, *Manager*

Services: TV commercials, closed circuit TV Sales management productions, [illegible] acres, 3 studios (40x60), 120' [illegible] 16mm film chains, 6 color and 1 black & white cameras. 8 VTR machines complete with full editing facilities, chromakey.

TITLE HOUSE

TITLE DESIGN
COLOR CORRECTION
BACKGROUND ART
RETOUCHING
SLIDES FOR TV

ILLUSTRATION
HAND LETTERING
PHOTO LETTERING
HOT PRESS TITLES
SILK SCREEN

723 SEWARD ST. 469-1663
HOLLYWOOD, CALIFORNIA 90038

CAMERA STOCKS

16mm EKTA Color 7242, 7241, 7255 ..... .0525
16mm B & W 7220, 7222, 7231 ..... .025
16mm Color Negative 7254 ..... .06
35mm Color Negative 5251 ..... .10
35mm B & W 5220, 5222, 5231 ..... .035

LABORATORY STOCKS

7387, 7253, 7385, 7234, etc.

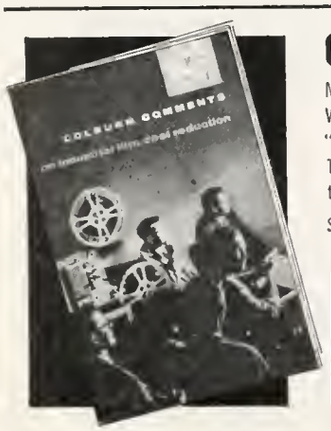
MAGNETIC SOUND STOCK

35 and 16mm New and Reclaimed

FILM & EDITORIAL LEADER

Black Opaque 35mm 18.50
Black Opaque 16mm 16.50
Clear Leader 16mm 4.50
Also: Painted, Personalized
Printed & Lightstruck.

studio film exchange
11555 VENTURA BLVD.
STUDIO CITY, CALIF. 91604
(213) 985-3303



Cost Cutting Comments

Many producers have asked us how they can cut costs. We have put all our suggestions into one helpful booklet, "Colburn Comments On Industrial Film Cost Reduction." This useful information will help you anticipate and avoid the many mistakes that lead to costly problems.

Send for your free copy now.

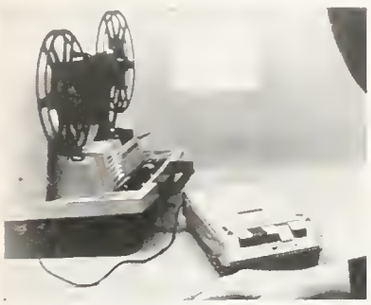
GEO. W. COLBURN LABORATORY, INC.
164 N. Wacker Drive • Chicago, Ill. 60606
Telephone (area code 312) 332-6286

new products review

Tape Recorder, Projector Self-Paced Learning Tool

The Coxco Series X, a programming cassette recorder, adds synchronized sound to the Kodak Super 8 stop motion projector. Film advance, whether frame-by-frame or continuous motion, is controlled by means of inaudible pulse cues.

When used with a multiple choice Responder, questions may be answered in two modes.



Taped information can describe viewed material in as much detail as desired.

When in the teaching mode, the tape will not advance until the proper answer is punched. When in the testing mode, the tape will advance when any answer is provided. Further information can be obtained from *Howe Folding Furniture, Dept. BSC,* 360 *Lexington Ave., New York, New York* 10017.

Industry Education Courses Available on Videotape

A library of career development courses, created especially for industry, is available on videotape. The eighteen courses were sponsored and produced by an association of 20 of the nation's leading industrial firms as a means of increasing the scope of their continuing education programs. Each course consists of 24 one-hour sessions taught by a specialist in the particular field.

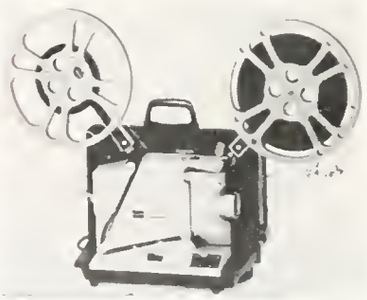
New courses will be added to the library each academic quarter. Depending on the needs of industry, some of the courses will be related to specialized disciplines such as laser technology while others will be advanced level courses for the broader range of industrial management and engineering programs currently available. For more information and course catalog, write *International Video Institute, Dept. BSC,* 675 *Almanor Ave., Sunnyvale, Calif.* 94086.

Insta-Load 16 Features Five Second Film Loading

The Graflex Insta-Load 16 features five second film loading without danger of film damage. Threading is accomplished by attaching the reels, pulling the film through the loading slot, and raising the control lever. In one simple procedure, the film gate has been closed, the film has been threaded on the sound head and the synchronization and other loops are set.

The projector also features in-path rewinding. With a flip of two levers Insta-Load will rewind in-path up to 2,000 feet of film in less than three minutes. Reverse operation control also is incorporated as is a reel-to-reel rewind capability.

Other features are a threaded lens barrel for focusing, a rotat-

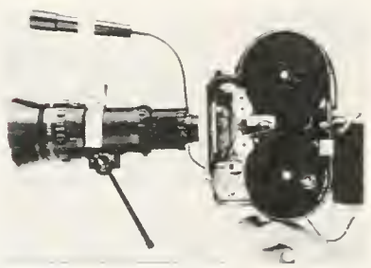


Insta-Load is sleek and compact, measuring 17¾ inches long, 11⅝ inches wide and 14 inches high.

ing, self-locking knob for elevation control, an f/1.4 lens and larger sprockets for better film handling and easy lamp replacement. For complete information write *Graflex Division, Singer, Dept. BSC,* 3750 *Monroe Avenue, Rochester, New York* 14603.

Miniature Sound System for Bolex, Bach Auricon

A miniaturized magnetic single system conversion unit makes the Paillard Bolex H16 or Bach Auricon cameras compact, lightweight and versatile sound film cameras. The sound module records, plays back and erases



A Bolex camera with sound module attached to the back.

sound on magnetic striped film in the camera. A film guidance system provides for clean signal from the first to the last foot of film.

Sound is 28 frames advanced from picture gate to magn. head,

The sound unit is only slightly larger than a pack of cigarettes.

insuring lip-sync play-back on standard magnetic film projectors. Module operates with all camera drives. For further information write *Vanderleelie Film Systems, Dept. BSC, P. O. Box* 8092, *Universal City, California* 91604.

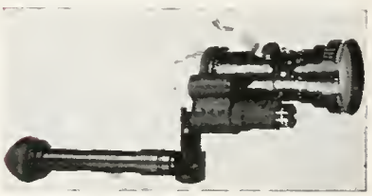
Agfa-Gevaert Announces Gevacolor Print Film

Gevacolor print film, type 9.85, is designed for making color release prints from color negatives, with or without a mask, or from color intermediates, color internegatives, or color duplicate negatives. It can be processed in the same machines and chemistry in use today.

Both additive and subtractive printing methods may be used. Resolving power for a test object contrast of 1000:1 is 270 lines/mm when processed as recommended. For more information write *Agfa-Gevaert, Inc., Dept. BSC,* 275 *North Street, Teterboro, N.J.* 07608.

Automatic Iris for Non-Reflex Cameras

The Angenieux 10x12 AVB DA gives users of Auricon, Bell & Howell, Bolex, and other non-reflex cameras the capability of



The automatic iris zoom lens, 12-120mm, f 2.2 with 7½" viewfinder is available for non-reflex cameras.

a 3 mode automatic iris zoom. Measuring the light that actually passes through the entire lens, the completely self-contained system is capable of accommodating all film emulsions within a range of ASA 10 through 400. Exposure focus system is employed for critical focusing.

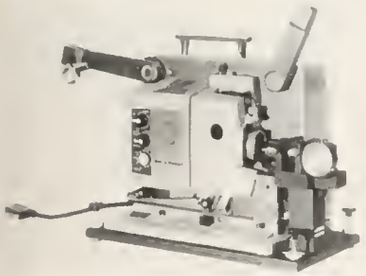
For further information write *Angenieux Corporation of America, Dept. BSC,* 440 *Merrick Road, Oceanside, New York* 11572.

Buhl Offers Revision of Rear Projection System

Buhl Optical has introduced a revised version of its Extreme Close Up-Rear projection system. The basic ECU-Rp system is used in conjunction with the prime lens on a 16mm projector —usually with a 2" focal length, and reduces this to the equivalent of ½"—for extreme wide

angle projection. It contains a small sealed internal mirror which reverses the image.

The revised system features a base mounting method by which



The ECU-Rp gives an image width of ¾ of the projection distance.

the ECU-Rp and projector are mounted onto a common base assuring easy alignment. More information is available from *Buhl Optical Company, Dept. BSC* 1009 *Beech Ave., Pittsburgh, Pa.* 15233.

Two Safety Features For Elmo Overhead Projector

The Honeywell Elmo HP-250, a 10x10 direct-illumination overhead projector is equipped with a 650 watt halogen lamp. It has a built-in thermostat that keeps the cooling fan working for five minutes after power is turned off.

Projection angle adjusts up to 15 degrees with reflecting mirror and 5 degrees more with an elevation leg.

The electric circuit is automatically cut by a safety switch when the stage is removed to change a lamp.

A color tone regulator reduces reddish and bluish tints and images are magnified from 3.5 to 10 times. For further information contact *Honeywell Photographic Products, Dept. BSC, Box* 1010, *Littleton, Colorado* 80120.

Audiovisuals Play Role in Industrial Education

A multi-media approach to industrial education on a one-to-one basis, the Total Training Concept combines programmed instruction, audio-visual aids, application practice, progress review, personal instruction/monitoring and permanent reference. Each unit is designed to accomodate up to 5 students simultaneously.

Courses are available in Methods Engineering, Methods Improvement for Foremen, Basic Foremanship, Time-Study, Methods-Time Measurement, and Master Standard Data. For additional information, write *Serge A. Birn Company, Inc., Dept., BSC*, 1656 *SE* 10*th Terrace, Fort Lauderdale, Florida* 33316.

Audiovisual aids play an important part in the Total Training Concept.

Blimp for Bolex Rex-5 Provides Sound Damping

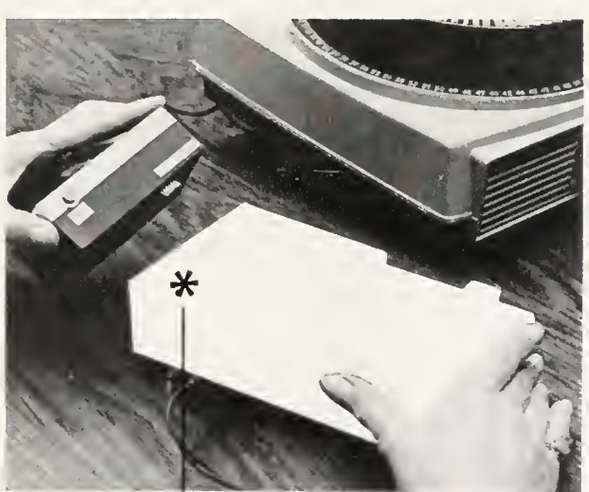
The Century Sound Blimp for Bolex Rex-5 Cameras makes it possible to make perfect lip-sync sound flims even when working at relatively close distances to a microphone. The blimp is lightweight, sturdy and easy to [illegible] and sound damping is equal to that of 16mm self-blimped cameras.

The blimp is also useful for non-sound work where a silent camera is essential and is an excellent environmental housing for extreme atmospheric conditions. Further information is available from *Century Precision Optics, Dept. BSC*, 10659 *Burbank Blvd., North Hollywood, California* 91601.

The Century Sound Blimp is available in five basic models for zoom and non-zoom.

please send me details on the ONLY synchronizers which permit me to use my recorder, ANY RECORDER*

Priced from $70 to $90



regardless of type, speed or country of origin.

SAUNDERS ASSOCIATES

297 DANBURY ROAD, WILTON, CONNECTICUT 06897

Name

Address

City State Zip

Synchronized Film Editor Available From Calvin

The CID synchronized film editor attaches directly to the base plate of a Moviscop viewer. It provides sync alignment of magnetic sound and picture rolls. Stair-step stanchions permit easy access to both magnetic sound tracks. It accepts one or two standard magnetic heads.

Uncluttered compactness affords ready access to all materials.

Complete editing machine capabilities can be achieved by adding a mixer, motorized synchronizer, amplifier-speaker and rewinds. For further information, write *Calvin Cinequip, Inc., Dept. BSC*, 1909 *Buttonwood St., Philadelphia, Pa.* 19130.

new products . . .
continued

Attache Case Carries Location Lighting Kits

Hervi-Quartz location lighting kits are compact and lightweight. Kit #6 weighs 21 pounds when fully equipped with three JR 650 fixtures and Kit #7 weighs 16 pounds when equipped with two JR 650 fixtures. The unit has integral four-way barndoors and 12′ cable with in-line on-off switch.

Accessories are available and can be placed in the foam-lined case.

The JR 650 produces 100 foot candles at 10′ distance using the 650-watt FAD quartz lamp. Information is available from *Cinema Beaulieu, Division of Hervic Corporation,* 14225 *Ventura Blvd., Sherman Oaks, California* 91403.

Honeywell Elmo Introduces Self-Threading Projector

The Elmo 16-SS is a self-threading projector with still and reverse capabilities. A single button sets self-threading mechanism and turns on the motor to carry film to takeup. An oil circulation system (see level indicator right of name plate) pumps oil continuously to intermittent mechanism. Major working elements are built-in separate serviceable modules.

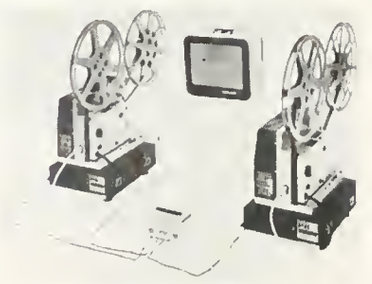
Transistorized 15 watt amplifier drives built-in 5-inch speaker. Dichroic mirror passes heat rays but reflects light rays of low-voltage halogen lamp through standard 50mm wide-aperture f/1.3 lens. For more information write *Honeywell Photographic Products, Dept. BSC, Box* 1010, *Littleton, Colorado* 80120.

The Honeywell Elmo-16SS weighs only 31 pounds.

Two Accessories Added to Bauer P6 Projector

Two accessories for the Bauer P6 automatic 16mm sound projector afford greater quality in film showing. A push-button change-over device provides for uninterrupted programs with two projectors.

A rear projection device extends the P6's utility to auditoriums where space is limited, or where rear-screen projection is dictated by high ambient light levels. For additional information, contact *Allied Impex Corp., Dept. BSC,* 168 *Glen Cove Road, Carle Place, Long Island, New York* 11514.



The change-over unit extends the uninterrupted running time of the P6 indefinitely.

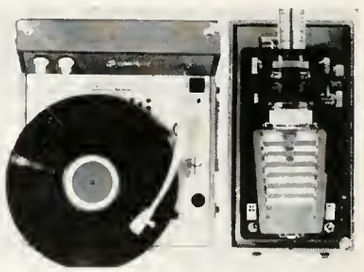
Recycling, Remote Control For Videotape Recorders

The IVC-4008 recycler for IVC-800 series helical-scan videotape recorders enables unattended replaying of recorded videotapes. A tape that has been programmed with a tone on the second audio track will recycle and play back repeatedly. By flicking a switch, the recycler permits one playback only then rewinds, stops and awaits a command to restart the tape.

Remote control of playback, record, stop, rewind and fast forward functions is possible with the IVC-4009 remote control unit. For complete information write *International Video Corporation, Dept. BSC,* 675 *Almanor Ave., Sunnyvale, California* 94086.

Sound/Filmstrip Slide System From Standard

A sound filmstrip-slide system, especially suited for auditoriums and large and hard to darken rooms, consists of a 4-speed solid-state record player and fully automatic 750 watt filmstrip/slide projector. It can be operated manually, electrically, by remote control, or fully automatically with 30 50 cycle film advance mechanism.



This sound/filmstrip-slide system comes in a bi-level carrying case.

Sound is adjustable from individual listing to auditorium level. More information is available from *Standard Projector & Equipment Co., Dept. BSC,* 1911 *Pickwick Drive, Glenview, Illinois* 60025.

In-door Theaters Offered Projection Light System

The X-25, intermediate Xenon bulb type 35mm and 70mm motion picture projection lamp system is designed for in-door theater screens in the intermediate range. The bulb is horizontally mounted for maximum light intensity, which permits a simplified system and requires no auxiliary or critical split reflector.

Operating with a 100 ampere Xenon bulb, the X-25 will deliver light on the screen equivalent to an 11mm carbon source

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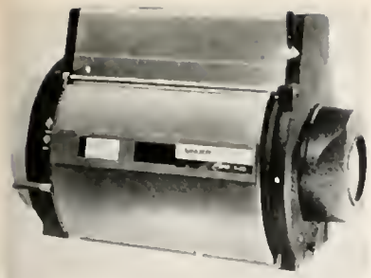


The X-25 permits focusing, defocusing or varying light intensities.

operating up to 110 amperes. For more information, contact *Strong Electric Corporation, Dept. BSC, P.O. Box* 1003, *Toledo, Ohio* 43601.

Video Monitor Stand Holds Helical Recorders

The Model AV-2000 holds standard helical video recorders and monitors on heavy gauge, welded steel shelves mounted on chrome plated, square-tube steel

This video monitor stand can hand'e loads of 350 pounds.

frame. Full swivel, 4" industrial casters allow maneuverability and the top shelf is adjustable from horizontal to 5 degree tilt.

For more information write The Winsted Corporation, Dept. BSC, 422 S. Seventh Street, Minneapolis, Minn. 55415.

Projector Kit For Xerox Copier Users

The Zelite XL-100 overhead projector kit consists of a Zelite XL-100 overhead projector, a 100 sheet box of film and a starter kit containing the 4 Zelar color films, solid hi-impact plastic Z-mounts, 4 color A-V markers and acetate overlay sheets. The kit provides everything required for a complete visual presentation department when used with a Xerox copier.

The projector delivers a wall-size image and is designed to yield 100% of the fine detail found in Zelar transparencies made on Xerox copiers. For additional information, write

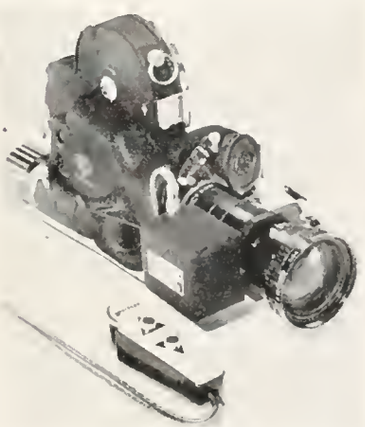
The Zelite projector carries a three-year guarantee.

Gladwin Enterprises, Dept. BSC, 1940 *Ross Court, Atlanta, Georgia* 30341.

Motorized Zoom Drive for Angenieux 12-120 Lens

A fully-transistorized, quiet Zoom Drive for the Angenieux 12-120 lens utilizes a specially designed and custom-wound motor for smooth operation in every speed range.

The hand control contains all electronics on a printed circuit



The Arriflex motorized zoom drive features a mounting clamp which allows quick installation.

board. As an example, an Arriflex 8 volt power pack will provide zoom speeds of 6 sec. to 50 sec. for the entire focal length change of 12-120mm. For further information, write *Arriflex Corporation of America, Dept. BSC, Woodside, N.Y.* 11377.

Editors Available From Hervic Corporation

The Minette 16mm and Super 8 Viewer/Editors are precision built, with all metal construction. The Super 8 model is supplied with built-in rewinds which can handle up to 400 ft. reels. The 16mm model is available with or without rewinds.

Both models feature bright and sharp image reproduction which is smooth and virtually flicker free. Viewing screen size for the Super 8 Viewer/Editor is 3.8" [illegible]

Minette 16mm Viewer/Editor with rewind set attached.

Continued on next page

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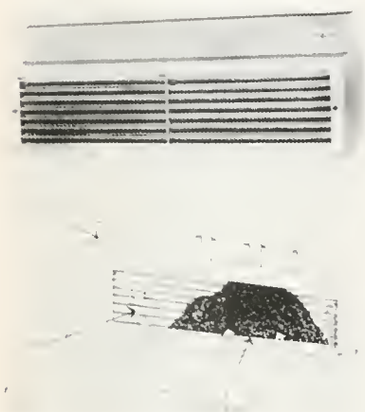
2.8″ and for the 16mm, 3.2″ x 4.2″. Further information may be obtained from *Hervic Corporation,* 14225 *Ventura Blvd., Sherman Oaks, Calif.* 91403.

Air Door Barrier to Dust, Insects, Fumes

Mars HEPA Air Doors prevent the possibility of contamination passing through doorway openings into restricted clean room areas such as high-resolution film labs. The Air Curtain is installed inside and above the door opening and disperses a vertical laminair flow curtain of dust free sterile air 18 inches in depth all the way to the floor.



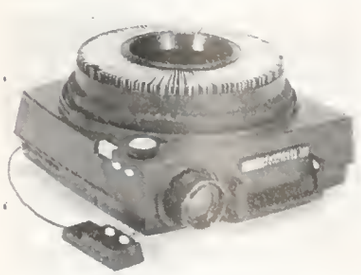
Air Doors prevent contamination passing through doorways.

For more information, write *Mars Sales, Dept. BSC,* 114 *Sheldon Street, El Segundo, Calif.* 90245.

Carousel Has Auto-Focus, High-Capacity Slide Tray

The Kodak Carousel 760 is a low-priced auto-focus slide projector which comes equipped with a 140 slide tray. Other features are remote control, simple operation, single slide screen previewing, gravity feed, random access, and a wide selection of projection lenses.

After focusing the first slide the auto-focus takes over and each slide, if in identical mounts, will be in focus. For more information write, *Eastman Kodak Company, Dept. BSC, Corporation Information,* 343 *State Street, Rochester, New York* 14650.



The Kodak Carousel 140 slide tray provides 75 percent more slide showing and storage capacity.

Tape Recorder Features Hidden Microphone

The model 110 Cassette-Corder has a built-in hidden electret condenser microphone no larger than a quarter but with high quality sound pick-up. It features the Sonymatic Recording Control which adjusts varying sound levels to a constant volume when recording, and an auxiliary high level input for recording from radio, television, telephone pick-up or other high level sources.

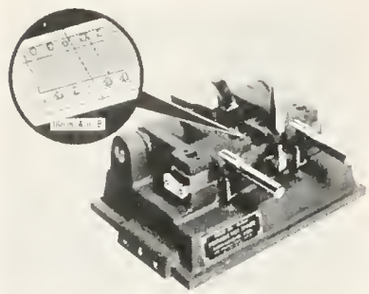
In addition, an end-of-tape-alarm gives a warning when the end of the cassette has been reached. For more information write *Sony Superscope, Dept. BSC,* 8150 *Vineland Avenue, Sun Valley, California* 91352.

The Model 110 is light weight, compact and easy to operate.

Maier-Hancock Introduces Portable Hot Splicer

The Model 816-SE professional portable hot splicer is designed for handling two full frame short ends of all 16mm A or B wind film and regular 8mm. The heavy-duty unit features eight register pins, and a built-in lifetime carbide scraper blade that springs back out of the way when scraping operation is complete.

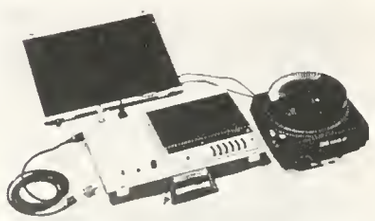
The splicer has hardened chrome steel cutter blades and narrow, low visibility weld at frame line. Further information is available from *Maier-Hancock Sales, Inc., Dept. BSC, P. O. Box* 5135, *Sherman Oaks, California* 91413.



Splicer handles 2 full frame short ends.

Electronics System Advances Slides

The Essco model SC-1, an automatic slide advance system, consists of a solid state 110VAC cassette type recorder, a coded electronic system to perform the slide advance and an optional slide projector. With proper cabling the model can be connected with any remote slide projector.



The Essco slide advance system was designed for educational and training purposes.

Coding is accomplished by simply depressing a button. For further information, write *Essco Communications, Inc., Dept. BSC,* 2402 *Federal St., Camden, New Jersey* 08105.

Arriflex, Eclair Powered by Cine 60 Power Belt Packs

Alan Gordon Enterprises has available two Cine 60 power belt packs designed to power the Arriflex BL and the Eclair NPR. Each has a capacity of 6000 feet per charge and comes with a built-in charger.

Further information may be obtained from *Alan Gordon Enterprises, Dept. BSC,* 1430 *N. Cahuenga Blvd., Hollywood, California* 90028.

Low Cost Zoom Lens Serves Closed Circuit Use

A motorized zoom lens, featuring high quality and low price, is designed for use on C mount closed circuit television cameras. It is six inches in length and has a 2¼ inch diameter, a maximum aperature of f/2.5 and a five to one zoom ratio with a 20 to 100 mm focal length. Its zoom control is motorized by a 2-volt, 3-amp miniature motor with control box.

Major applications for the lens are in security and surveillance.

This closed circuit zoom lens is especially useful in security and surveillance work.

For further information contact *Solomatics Division of Spectran, Inc., Dept. BSC,* 941 *N. Highland Ave., Hollywood, Calif.* 90038.

Tripods Telescope For Flexibility in Lighting

Portable Lighting Tripods offer ease of transportability and mobility in providing temporary light, plus the flexibility of lighting from any fixture height from six to 12 feet.

Six standard models are available, ranging from a single 400-watt mercury vapor fixture and lamp to dual 1500-watt quartz-

Lighting tripods are lightweight durable and flexible.

iodine fixtures and lamps. Electrical outlets on the tripod stands provide for operation of power tools in conjunction with the lights. For more information, write *Rig-A-Lite Co., Inc., Dept. BSC, P.O. Box* 9464, *Houston, Texas* 77011.

Rear Projection Theater Offers Random Access

Model 137 rear projection theater features the Kodak random access Carousel RA-960. It automatically selects and projects anyone of 80 slides within

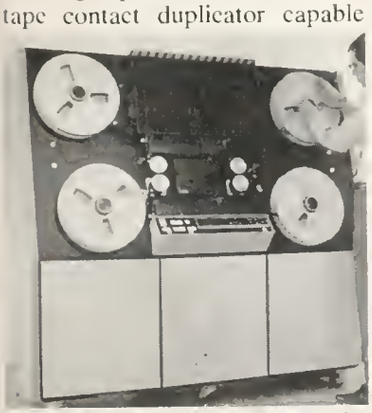
This lightweight theater can be mounted in displays or on a mushroom pedestal base.

3.5 seconds. Its 18″ x 18″ Polacoat screen allows wide-angle viewing in normal room light.

A simplified control panel offers remote operation, focus, and instant slide selection. Write for literature to *Mast Development Company, Dept. BSC,* 2212 *East* 12 *Street, Davenport, Iowa* 52803.

Broadcast Videotape High-Speed Duplication of

The Ampex Model ADR-150 is a high-speed broadcast videotape contact duplicator capable of making from one to five copies of a high-band television program in one-tenth the time required to make a single copy by present one-to-one methods. The duplicating process occurs in a magnetic transfer chamber located at the center of the transport.



The Model ADR-150 duplicates color and monochrome broadcast videotape recordings.

The master tape is handled by the supply and take-up reels on top of the transport. The slave system reels are positioned below. For full information write *Ampex Corporation, Dept. BSC,* 401 *Broadway, Redwood City, California* 94063.

Birns & Sawyer Offers Heavy-Duty Tripod

An improved version of the Mitchell-type heavy-duty tripod is made of straight-grained woods, stained and oil-treated, with thicker, wider ferrules of stainless steel. The VGH300 is designed to accept all heavy-duty friction, fluid and geared heads. It comes in three models.

For complete information write *Birns & Sawyer, Dept. BSC,* 1026 *North Highland Ave., Los Angeles, California* 90038.

Lens Announced for Bolex 16mm Cameras

The latest in a long line of high-quality zoom lenses designed especially for Bolex 16mm cameras is the fast f 1.9 Vario Switar POE lens.

For further information write *Paillard Incorporated, Dept. BSC,* 1900 *Lower Road, Linden, N.J.* 07036.

Metal Roller System for Projection Screens

The Camlok roller system for slide and movie projection screens features a method of gripping the screen fabric which maintains complete flatness and even tensioning along the full width of the roller and positive fabric attachment.

The metal roller system features a grooved roller which is slightly eccentric. One side of the fabric groove is "stepped" by the thickness of a layer of fabric. A cam action presses the fabric between the strip and the wall of the groove. More information is available from *Da-Lite Screen Co., Warsaw, Indiana* 46580.

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CINE Officers Aim at First Rate U.S. Entries

Dr. William G. Carr, newly elected president of the Council on International Nontheatrical Events (CINE), has promised continued emphasis on first-class representation of the United States in overseas film festivals.

Dr. Carr is the seventh president since the council was established in 1957. A long time member of its advisory council, Dr. Carr is secretary-general of the World Confederation of the Organizations of the Teaching Profession, and has been executive secretary of the National Education Association for 16 years.

CINE is a voluntary non-profit organization which coordinates the selection of United States non-theatrical short subjects and TV documentary motion pictures for screening in overseas festivals. This year CINE has already entered films in 48 such festivals.

Dr. Carr estimated that the Council will participate in about 100 foreign festivals before the year is out. He emphasizes that the primary goal of CINE has been first-class representation of the United States in festivals overseas. It is difficult, he said to overestimate the importance of proper U.S. participation which reaches many hundreds of thousands of the general public as well as specialized groups in all parts of the world.

The Council is interested, said Dr. Carr, in securing recognition for the United States films as a means of presenting accurately significant aspects of American life to interested audiences overseas.

Reid H. Ray, a distinguished film producer and now professor of Cinema at Rochester Institute of Technology, the retiring CINE president, has agreed to serve as chairman of the annual Awards Program.

Other officers elected at the annual meeting of the board of directors were: Thomas W. Hope (Hope Reports — Rochester, N.Y.) first vice president; James G. Damon (IBM, New York City) financial vice president; Miss Emily Jones (film consultant, New York City) vice president for information; Charles A. Bemant (EPI International, film producer, New York City) vice president for film selections; Rev. David O. Poindexter (National Council of Churches, New York City) secretary.

Re-elected were Dr. Anna L. Hyer (National Education Association, Washington, D.C.) vice president for festival coordination, and Alfred E. Bruch (Capital Film Laboratories, Washington, D.C.) as treasurer.

Five new members were elected to the board of directors: Robert F. Unrath, promotion manager for The Port of New York Authority, New York City; Mrs. C. D. Bennett, Farm Film Foundation president, Washington, D.C.; William G. Carr, Washington, D.C.; Louis J. Hazam, award-winning television documentary film producer, Silver Spring, Maryland; and Richard N. Jamieson, executive vice president, Empire Photosound, Inc. Minneapolis, Minnesota.

Jay Carmody, Washington film critic, was re-elected to CINE's Advisory Council. Newly elected to that group was Peter Cott, now manager of the artist group in New York City, Westbeth. Cott, who had been CINE's first vice president, resigned from the board when he left the National Television Academy of Arts and Sciences as executive director. A third person chosen as an Advisory Council members is BUSINESS SCREEN founder, O. H. Coelln of Koshkonong, Mo.

Seven board members were re-elected for three-year terms: J. Carter Brown of the National Gallery of Art, Ralph Creer of the American Medical Association, James G. Damon, O. S. Knudsen of Iowa State University, the Rev. David O. Poindexter, Reid H. Ray, and Don G. Williams, retired university film professor.

Musifex Plans Series of Monday Night Receptions

A June 22 open house at the Musifex and Edward at the Moog studios in New York City proved so stimulating and popular that the firm plans to continue the receptions on a regular basis.

According to the hosts, the "stimulating exchange of views and ideas" among the near 50 guests at the first open house convinced them of the need for an informal after business hours get together on a regular basis for advertising, film and music people.

So, the Musifex studios will be open each Monday from 5 p.m. to 9 p.m. on the sixth floor at 45 W. 45th St. for future gatherings.

CPB Grants Offered Thru New Hampshire Network

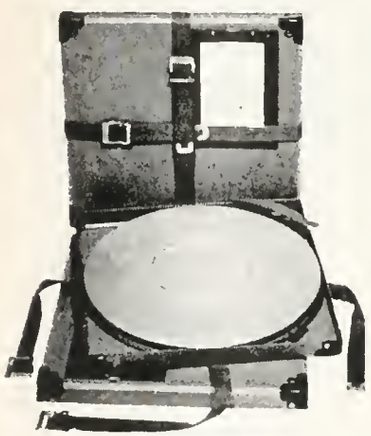
The New Hampshire Network has been designated by the Corporation for Public Broadcasting (CPB) as the Eastern Center for Creative Cinematography, it was announced this week by NHN General Manager Keith J. Nighbert.

The Center, the second in the nation to be funded by a CPB grant, has been created to attract, assist and encourage both new and professional filmmakers who possess genuine talent but lack the funds, equipment or expertise to develop their skills.

$47,000 in grants ranging from $100 to $3,000 will be awarded by the Center, offering undeveloped filmmakers a chance to prove their worth.

Louis J. Presti, senior producer-director of the New Hampshire Network, has been named Director of the Center for Creative Cinematography, which will serve the New England states, New York, Pennsylvania, New Jersey, Maryland, Delaware, and Washington, D.C. Projects to be funded will be selected by a panel of judges including Arthur Gaskill, former director of cinematography, NBC; A. James Bravar, executive director, Manchester Institute of the Arts and Sciences; David Brooke, director, Currier Gallery of Art; Keith J. Nighbert, NHN general manager, and Presti.

Film projects may take either



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the documentary or theatrical approach, but the emphasis will be placed on innovative, highly imaginative and experimental film forms. Produced in black and white or color on 16mm film, the projects may vary in length from 1-30 minutes.

Beyond providing financial support, the Center will offer advice, assistance, and cooperation to independent filmmakers and film societies.

Detailed information may be obtained by writing Mr. L. J. Presti, Director of the Center for Creative Cinematography, New Hampshire Network, Box Z, Durham, N.H. 03824. Applications will be processed within 30 days of receipt through February 1971.

Graphics-West Offers Film, Advertising Services

A quartet of veterans in film and advertising work have pooled their talents to provide these and related business communications services to advertisers through Graphics-West. The new firm is based at 1660 Willamette St., Eugene, Ore. 97401.

Participants are Dan Pelletier, group coordinator, whose background includes successful film production, printing production, advertising art and public relations; Jim Hosmer, well-known commercial photographer and photo-journalist; C. Michael Jones, cinematographer, film technician and still-photographer who has had independent productions screened at film festivals throughout the nation and has had several one-man shows of sculpture, design and painting; and Edwin Shorey, specialist in advertising graphics with experience in sales, sales promotion and marketing, calligraphy and theatrical set design.

Nashville's Woodland Adds New Sound Capability

Woodland Sound Studios in Nashville has become the first studio in that city equipped to record motion picture, animation and television commercial soundtracks with the recent installation of a digital metronome and sync-generator system.

The newly installed equipment is the latest innovation in synchronizing sound with the action on a film. Rather than a conductor viewing a film and playing to what he sees, each musician and the conductor keep track of the action aurally by a number of beats created by the equipment. The studio engineer in turn uses the sync-generator to put a 14 khz. tone on the recording tape which enables the film engineers to synchronize the sound perfectly with the film.

Glenn Snoddy, studio president, stated, "This system . . . enables a soundtrack to be recorded in less time, thus reducing production expenses. It also eliminates the need for costly 35mm projection equipment at the studio. The digital metronome, or click method, enables an experienced composer to complete a soundtrack three times faster than the old method still used in many Hollywood studios."

Special Exhibits at New Kodak Marketing Center

Several special exhibits have been prepared for visitors to Eastman Kodak Company's new Washington Marketing Center which was opened recently at 500 12th Street, S.W.

Products and services of each of the marketing operations consolidated in the new quarters on the top floor of a new building within the L'Enfant Plaza Complex are featured in the exhibits.

A public affairs exhibit highlights Kodak's urban involvement and affirmative action programs.

Some 3,500 square feet of the new facility is permanently reserved for exhibits. "Opening week" visitors saw Kodak products displayed in 30-inch-square showcases, on equipment stands, and on special background panels designed for the Center.

Checking part of the exhibit are (l. to r.): Gerald B. Zornow, executive vice president; Wylie S. Robson, marketing vice president; and Joseph Jiloty, Eastern region marketing director.

Microfilmers and microfilm readers are part of the exhibit featuring products marketed by the business systems markets division.

Color transparencies and radiographs showing marine life, flowers, and other subjects are featured in the radiography markets division portion of the exhibit. Processing equipment, a graphic arts display, aerial mapping photos and various products are included in the section for the professional, commercial and industrial markets division. Projectors and other products of the motion picture and education markets division are also displayed.

A continuous slide show in the public affairs exhibit highlights methods in which Kodak is involved in meeting urban crises. Such programs as Teens On Patrol, which offers youths an opportunity to work as civilian employees of the Rochester, N.Y., Police Department, and a company-formulated plan for developing self-sufficient inner-city businesses, are featured in the exhibit.

Kodak's Affirmative Action program is also highlighted. The company, in this program, has iniatiated efforts to upgrade workers for meaningful employment within communities where plants and facilities are located. Since the early 1960's, Kodak has carried on special training programs within the company to teach skills and work attitudes to disadvantaged employees.

Valley Productions Opens in Grand Rapids, Mich.

Howard J. Silbar and Ernie Czetli have combined their talent and resources to open Valley

Continued on next page

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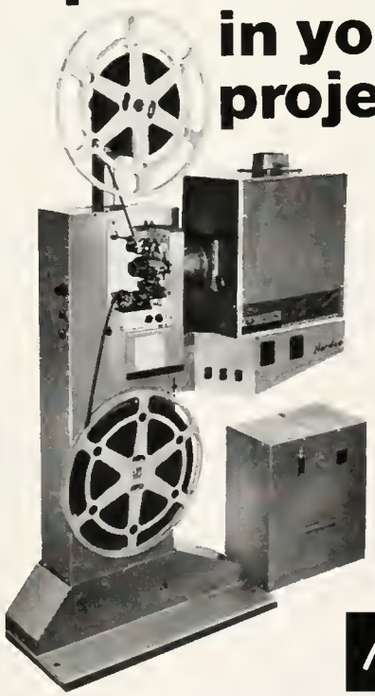

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

industry news . . .

continued

Productions at 551 Pine, NW in Grand Rapids, Michigan to serve nearby Michigan business and industry users.

Silbar, formerly with Time-Life Broadcast, and Czetli, a west Michigan commercial photographer will offer an all inclusive service in the audiovisual market including motion picture production of all types, still photo services and audio recording.

Happenings

Post Production, Inc., has been opened at 2 W. 45th St., in New York by Arnold Larschan, formerly with Preferred Film Service.

The new firm offers complete post production services for theatrical, industrial, documentary sales and TV commercials. Larschan says the company is dedicated to "make creative, faster and more economical productions available."

Jayark Corporation has appointed General Learning Corporation as a distributor of the Jayark Super 8 sound projectors and learning programs to schools throughout the U.S., Canada and Puerto Rico. •

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Guide to Effective Slide Programs

A businessman or teacher who has never prepared a slide presentation or who wants to sharpen his presentation skills can begin to tackle such projects with the help of a booklet from Eastman Kodak. "Slides with a Purpose" provides a step-by-step guide to more effective slide presentations. Pointers are given about how to plan, make and present slides that help communicate more effectively.

Single copies of "Slides With A Purpose" are available through *Dept. 640, Eastman Kodak Company, BSC, 343 State Street, Rochester, New York* 14650

Rear-Screen Sound Projector

A brochure introducing the Camescope 66, a rear-screen sound projector which shows up to eleven minutes of Super 8 film is available. The brochure provides full technical specifications, plus a detailed list of applications, an explanation of the engineering concept and some of the features.

The Camescope 66 is designed and engineered for point-of-sale displays, training, educational and recreational applications. Copies of the brochure may be obtained by writing to *Cameca, Dept. BSC, 60 William St., Wellesley Hills, Mass.* 02181.

Underwater Lighting System

A versatile, high intensity underwater lighting system for diving and underwater photography is described in a data sheet which includes details on the corrosion-proof construction of the Luminaut underwater lamp and lists the 49 different bulbs which can be used.

For a copy of the Luminaut Underwater Lighting System bulletin, write *Technical Information Section, Oceanic Equipment Activity, Beckman Instruments, Inc., Dept. BSC, 2500 Harbor Blvd., Fullerton, Ca.* 92634.

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This persuasive color filmstrip will cause your salesmen to serve your customers' best interests.
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the last word

By LON B. GREGORY

Making them Better

For years, greater film effectiveness has been the goal of many leading film sponsors and producers. Clever technique and cinematography can do only so much, but the audience must be served — and hopefully moved.

As Capt. Jay Sedlick points out on page 25 of this issue, the most certain way of assuring a film doing its job is to pretest the audience for which it is intended. By checking various key needs, knowledge and presentation methods, it can be fairly well determined in advance just how well a film will be received and how effective it will be.

With most films becoming better all the time, we're happy to be seeing more attention given the audience recently. Of special significance is the fact that one of two new AT&T films being released this month was made after the audience was pretested to determine if the planned film and its format would do the job intended. Insiders at AT&T report that they expect great things from the film as a result of this careful planning and foresight.

We hope to see more of such undertakings in the future. As Capt. Sedlick describes in the article, pretesting need not necessarily be expensive nor greatly time consuming. Even the most modest of pretest audience studies can do a great deal toward turning what might be just another boring film into a real valuable tool.

For years, we have urged that the intended audiences be very carefully considered *before* a film was made. Today, with so much other competition for an audience's time and attention, it is more critical than ever that films be planned and made to do the job without driving the audience away.

Video for Technicolor

One of the most interesting items to come out of the July Technicolor Corp. directors meeting was the company's announced intent to "move aggressively into the home entertainment video cassette and the educational and industrial markets."

The official statement on the subject following the meeting which proposed acquisition of all of Patrick Frawley's stock, said "Considering the enormous opportunity afforded the company in the video cassette industry and the possibility for software and hardware and filmed and taped processing in the educational and industrial markets, the board voted unanimously to omit the regular quarterly dividend in order to concentrate the company's resources in these new growth areas which promise an exceptional return on investment to Technicolor."

1st Film and Industrial

Film projection is celebrating its 75th anniversary this year, and a special anniversary display is being planned for Photokina in Cologne this fall.

Of unique interest is the fact that the first film ever projected was an industrial by today's standards. On March 22, 1895 Louis Lumiere, after lecturing on the then new photographic industry, showed the first film, *Workers Leaving the Lumiers Factory*.

The real birth of cinema came in December the same year when Lumiere arranged the first public film projection in Paris for which admission was charged.

The Brighter Side

On the brighter and lighter side of happenings in the audiovisual industry this past month is the news that Eastman Kodak and several laboratories reported higher first half earnings than last year despite lower first quarter reports.

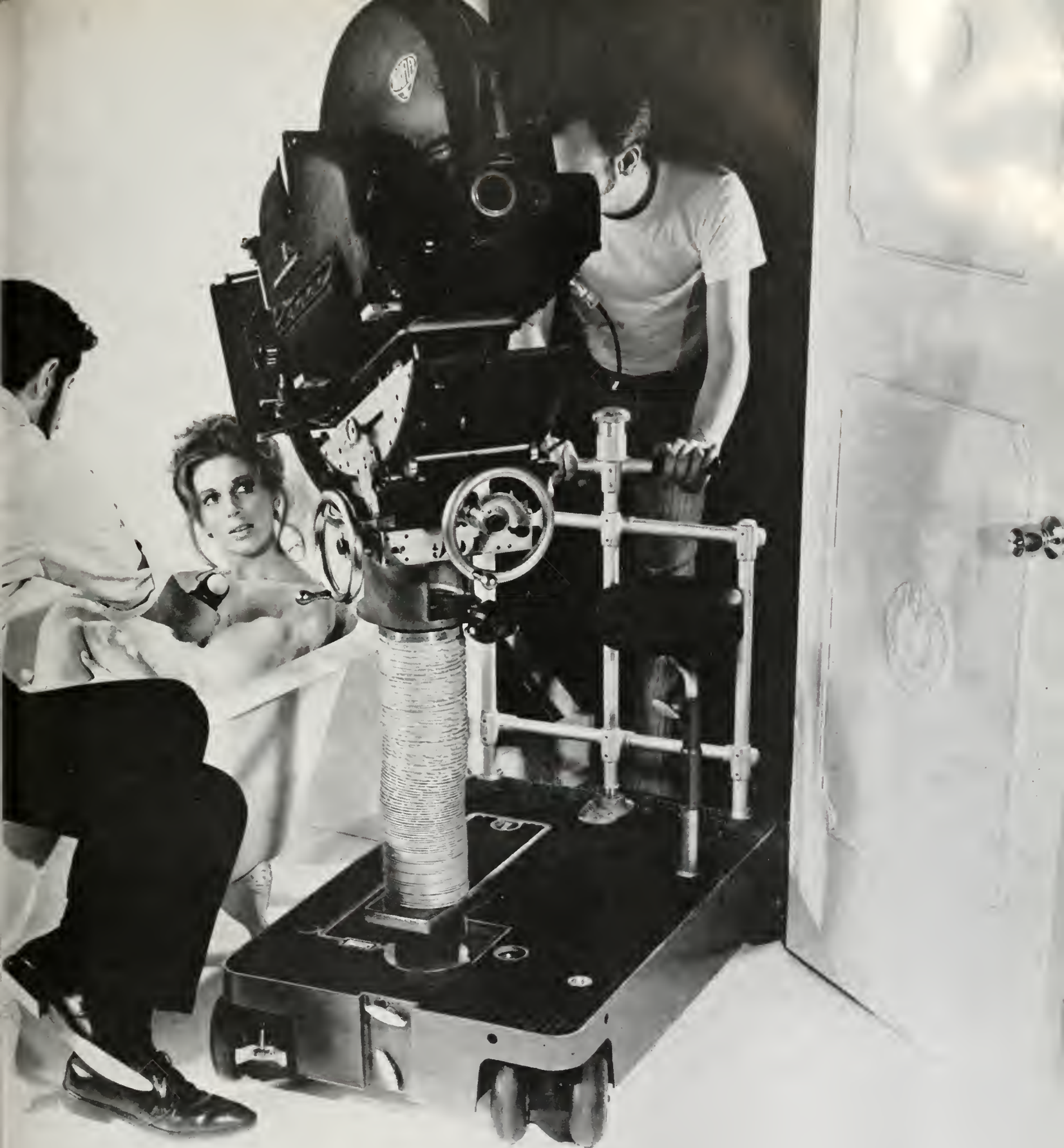
As William Hedden mentions on page 23 of this issue, there is great cause for optimism by laboratories and if the recent shift toward a sounder economy holds up, many of the promising situations ahead will be even more so.

More indication of the demise of the "old" Hollywood came this month when it was reported that Howard A. Anderson Co. had acquired the Twentieth Century-Fox photographic special effects and optical department. The acquisition will double the present capacity of the Anderson company, already the world's largest special effects and optical firm.

Newly opened at 25 E. Chestnut in Chicago is a GTA, Inc., production office. The Chicago subsidiary of the Detroit company will be headed by Ron Ascher, executive producer, and Cary Brown, producer-director.

Also in Chicago this month was a party at Fred Niles' studio honoring Anne Rupert, head of the negative conforming department, for 50 years of service. Congratulations.

point & period



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BUSINESS SCREEN

TECHNIQUES AND IDEAS FOR AUDIOVISUAL COMMUNICATION

A HARCOURT BRACE JOVANOVICH PUBLICATION

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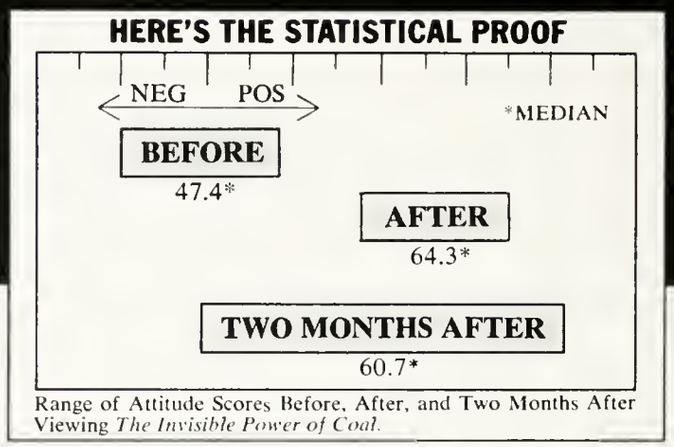
BUSINESS INFORMATION DIVISION
SEP 25 1970

New Techniques and the Now Audience

page 25

Yes, movies do move people.



Range of Attitude Scores Before, After, and Two Months After Viewing *The Invisible Power of Coal.*

This convincing proof comes from the coal industry, which has long pioneered programs to improve its public image. Recently, it produced a sound motion picture, *The Invisible Power of Coal,* to inform the public about mining techniques and the importance of coal as a power source.

Was the film effective? Did the audience get the message? And did the film *really* improve the image of the industry?

Modern decided to find out. We retained two Ph.D.'s to create a simple, valid testing program to evaluate the effectiveness of the coal film, and to serve as a model for testing additional films in the future.

Here are the results of the pilot study:

Every group tested showed a strongly favorable change in attitude after viewing the coal film. It was a change both statistically significant—and substantially large.

Even more important, this favorable change in attitude persisted. In every group re-tested after two months, the impact of the film was still evident.

If you have a film, or plan to produce one, it's important to know that it will deliver your message with impact.

Want proof? Just ask and we'll send you a copy of this important research study absolutely free. It will show you that, as the Eastman Kodak Company says, "Movies Move People."

MODERN TALKING PICTURE SERVICE, INC.
1212 Avenue of the Americas, New York, N.Y. 10036

Yes, I'd like proof. Please send me a free copy of your study on *The Invisible Power of Coal.*

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Title_____

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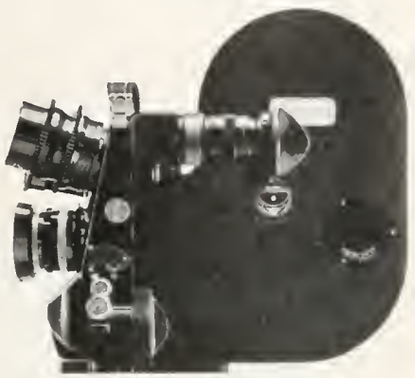
Modern is the world's largest distributor of sponsored films to Community Groups, Schools, Television, and Theaters, serving sponsors through U.S. and Canadian film libraries.

EUROPEAN CURRENCY REVALUATIONS HAVE CHANGED SOME CAMERA PRICES

So which is the least expensive, totally professional camera: the Arriflex 16S/B? No. The Eclair CM3.



What's more, the CM3 lets you change magazines in five seconds, plus...shoot 16 and 35mm with the same camera!

The Franc has been devalued; the Deutsche Mark has gone up. As a result, most French products, including Eclair cameras, have become less expensive on the U.S. market, while most German products have gone up in price.

With two 400 foot magazines, three lenses and constant-speed motor with sync-pulse generator, the CM3 now costs about $200.00 less than the Arri S/B GS similarly equipped. Not much less, certainly. But with all its features, you would expect the CM3 to cost a lot *more*. The Arri S, of course, is the least expensive Arriflex. It's the one with a body designed for 100 foot loads, to which you can attach a 400 foot magazine.

The CM3 is the Eclair camera that won an Academy Award for its design. In addition to its five-second clip-on magazine change and its unique capacity for shooting both 16mm and 35mm with the same camera body, same motor and same lenses, (different magazines), the CM3 gives you extremely bright and accurate reflex viewing, (simpler optics, groundglass at the film aperture), a viewfinder and eyepiece that each rotate through 360°, (any angle, either eye), three heavy duty bayonet lens mounts, (for critical seating of wide-angle and zoom lenses), plus a variable shutter, matte box and sound blimp.

You can also adapt the CM3 to shoot 35mm Techniscope in seconds, at no cost; and the CM3 accepts Panavision lenses. Most features are being shot wide screen, most commercials in standard 35mm, most industrials and documentaries in 16mm. The CM3 is the only camera that will shoot all three formats. What's *your* next job going to be? And the one after that?

For a CM3 brochure, write to Eclair Corp. at 7262 Melrose Ave., Los Angeles, 90046; or at 73 S. Central Ave., Valley Stream, New York, zip 11580.

eclair

BUSINESS SCREEN

SEPTEMBER, 1970 • VOLUME 31 • NUMBER 9

The Magazine of Audio and Visual Tools and Techniques of Communication

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On Our Cover

Our cover photo was made during the early production stages of "1+1+1" (see page 19) as storyboard is reviewed at Henry Strauss Associates. Discussion involves Harlan L. P. Wendell, assistant PR director at DuPont (foreground); Walter Rothschild (left, rear) Strauss' production manager; and Wyatte De Loache of DuPont's PR staff.

ABP BPA

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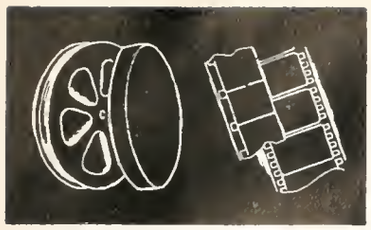


right off the newsreel

Audience Planners Newest Name in Distribution

Public Service Audience Planners, Inc., has been formed to distribute 16mm sponsored films to groups, TV stations and theatres. The company opened offices last month in Los Angeles and Chicago and will open a New York office in September.

Co-founded by Ralph Rafik and Gordon Hemple, both with long experience in distribution and former vice presidents of Sterling Movies prior to the Association-Sterling merger, Audience Planners reported intentions to "provide custom servicing for sponsors interested in attentive, personalized distribution."

Rafik, the company's president says, "We have a unique sales story to tell and it is being enthusiastically received." Rafik is directing operations from the company's Los Angeles headquarters at 6290 Sunset Blvd., Hollywood 90028. Hemple, executive vice president, directs midwestern operations from the company's Chicago office at 208 S. LaSalle, Chicago, Ill., 60604.

The manager and location of the New York office will be announced later this month.

"Media Explo 70's" at 17th "Days of Visuals"

The expanding horizons of communications will be explored and charted during the 17th Annual Days of Visuals to be held November 9th and 10th at Automation House, 49 East 68th Street, New York.

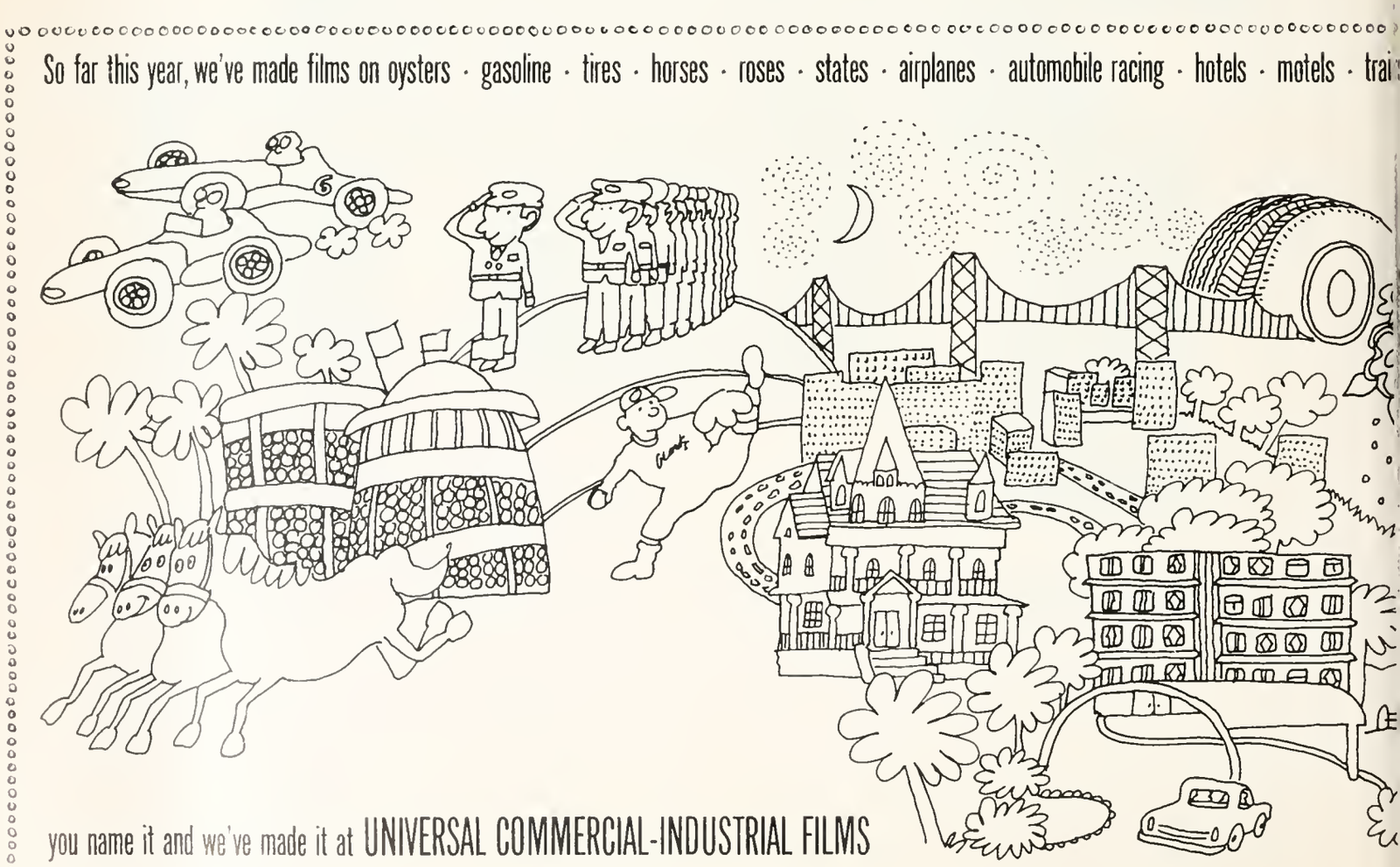
The central theme will be the rapid expansion of visual communications through the use of mixed media including video tapes and cassettes, motion pictures, film strips and slides.

The two-day program will include both formal and informal presentations covering such subjects as the production and use of video tapes, preparation of mixed media presentations and the development of slide films.

Automation House, site of the 17th Annual Days of Visuals, is one of the most advanced communications laboratories today. Housed within an old New York mansion which has been declared a landmark, is a complete visual and electronics communications facility, with closed circuit television, radio and television broadcasting, and all types of still and motion picture equipment. For further information and registration blank contact National Visual Communications Association, 420 Lexington Avenue, New York, New York 10017.

Calvin's 25th Workshop Slated Feb. 1-3, 1971

Calvin Communications, Inc., will host its 25th annual motion picture workshop February 1, 2 and 3, 1971. The Workshop will be held on the Calvin sound



stages and throughout the company's facilities at 1105 Truman Road, Kansas City, Missouri.

The Workshop program will review basic procedures in all phases of motion picture production and examine many of the newer aspects and developments occurring within the industry including electronic video recording, (EVR).

Staff and guest speakers, special presentations related to film making, film examples, group discussions and audio-visual equipment displays will comprise the 1971 Workshop.

Cost for the three day event will be $20.00 per person advance registration fee. Reservation confirmation cards will be sent in advance by Calvin after registration begins, October 15. The card must be presented at the Workshop registration desk for admittance.

Attendance will be limited to 600 on a first-come-first-served basis. Because of space limitations, the Workshop Committee requests attendance of no more than four persons from any one organization, school or company.

For additional information, contact Ron Miller, Workshop Chairman, Calvin Communications, Inc., 215 West Pershing Road, Kansas City, Missouri 64108.

Birns & Sawyer Opens in Miami Thru Ivan Tors

Birns and Sawyer, Inc., a major supplier of equipment to motion picture studios, television studios and independents, has started to outfit a new Miami-based operation.

The firm will operate under an arrangement with Ivan Tors Studios. Tors executives expect the new operation to be "a great advantage to film-makers who use our studios or come within range of these facilities."

William Grefe, head of production for Ivan Tors and currently managing consolidation of all the Tors companies into the Miami studios, expects the arrangement with Birns and Sawyer to "help bring Miami of age as a motion picture production center."

TV Seminars to Highlight Fall SMPTE Convention

High speed videotape duplication; videotape cartridge systems; Super 8mm film systems; home/industrial/educational video playback systems and cable television are among the many exciting, dramatic, and often controversial innovations presently confronting the television industry.

Competitive systems and system hardware have caused much confusion among broadcasters and engineers. What are the merits of each system? . . . and which system will make it big in the seventies?

The Society of Motion Picture and Television Engineers' 103th Technical Conference and Equipment Exhibit to be held at the New York Hilton Hotel, October 4th through the 9th, offers the opportunity to get first hand information on many of these new developments.

Over a hundred technical papers and panel discussions will be presented on these subjects and on subjects dealing with computer and laser applications, high speed photography, laboratory practices and production systems.

Equipment manufacturers will be present to display their latest equipment and answer questions.

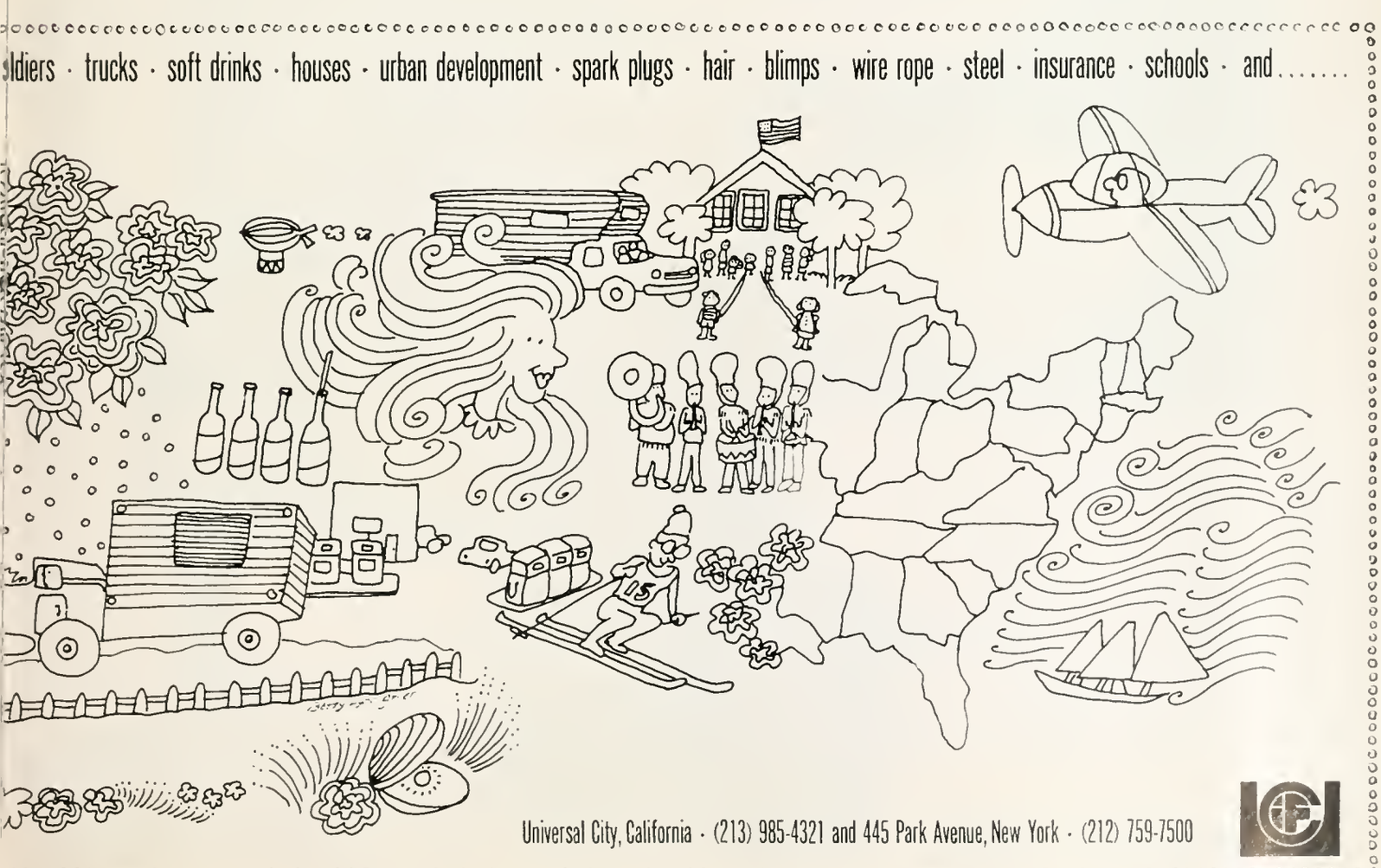
The conference will also feature a two day symposium on cable television with G. Norman Penwell, Director of Engineering, National Cable TV Association, as chairman.

Anyone wishing to register for the conference or requiring additional information should contact: Ed Schuller, Registration Committee, SMPTE Headquarters, 9 East 41st St. New York, NY 10017.

PRSA Plans Second Annual Film Competition

The second annual Public Relations Film Festival, sponsored by the Public Relations Society of America (PRSA), will be held in Atlanta, Ga., November 15-18, in conjunction with the society's 23rd National Conference.

The decision to hold the festival was motivated by the success



newsreel . . .

continued

of the first such event, held last year in Los Angeles.

Its purpose is to honor and provide a showcase for the most effective public relations films produced by or for members of PRSA. Winners will be selected by a panel chosen to maintain a judging balance between cinematic values and the achievement of public relations objectives.

George E. Goodwin, executive vice president, Bell and Stanton, Inc., is the film festival committee chairman and J. W. Anderson, director of marketing services, Keebler Co., and for the last four years chairman of the U.S. Industrial Film Festival, is chairman of the judging panel.

Films will be classified in four categories, based on total production cost: under $25,000, $25-50,000, $50-100,000 and over $100,000. In addition, a fifth film will be selected as the grand prize winner.

Entries are limited to 16mm sound motion pictures, in color or black and white, of no more than 30 minutes in length, released between September 1, 1969 and September 15, 1970.

Presentation ceremonies and continuous showings of the winning films will take place at the Regency Hyatt House as a part of the PRSA National Conference program.

The deadline for entries is September 15. Entry forms and complete instructions are available from: PRSA, 845 Third Avenue, New York, New York 10022, Attention: Film Festival.

Video Tran Offers EBR Transfer in Midwest

Video Tran Inc., has opened at 3200 W. Westlake Rd., Glenview, Ill. to provide videotape conversion to 16mm film via a new 3M electron beam recorder installed there.

Jack Cook, president and chief executive officer of the new company said Video Tran will also provide videotape duplication and film-to-tape transfer.

Video Tran represents the first midwestern installation of the EBR equipment. Cook said the firm plans to provide constant fast, quality service so that midwestern users will no longer have to send their tape-to-film transfer work to the East or West Coast.

Pace College Again Offering CCTV Course

New York's Pace College is again offering its "Closed Circuit Television for Business and Industry" course during the Fall semester.

Designed to meet the professional needs of industrial users, the curriculum includes planning and production of CCTV programs and videotapes, maintenance, and a review of new equipment.

The Fall 1970 semester course will be a 3-hour, once-a-week, 14-week course, or a total of 42 hours. Each session will include one hour of lecture, a dinner break, and two workshop hours. The course is open to all interested persons without regard to academic credits. The cost of the course is $250 per student. The first session will be held on Tuesday, September 22, 1970.

For further information, interested organizations can write or call Pace College, Pace College Plaza, New York, New York 10038.

Rapid Film Offers New Film Storage Service

Rapid Film Technique, Inc., film rejuvenators for theatrical and TV clients, laboratories, schools and associations for over 30 years, is expanding its services to include the storage and distribution of theatrical and TV films.

The company, a subsidiary of Esquire, Inc., has taken possession of 15,000 square feet of space in a fireproof building in Long Island City near their rejuvenation laboratories. The installation includes temperature and humidity controls necessary to maintain storage conditions.

With their entry into the storage business, Rapid is also adding to its facilities for the pickup and delivery of film.

Continued on page 8

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newsreel . . .

continued

Studio One Chicago's Newest Sound Facility

Chicago's newest sound facility is Studio One, Inc., opened recently at 25 E. Chestnut, Chicago 60611, by Kirk Johnson, a ten-year veteran on the Chicago recording and production scene.

Boasting and offering of "high quality, production oriented sound recording," the new studio provides complete audio recording facilities, including duplication and other services for agencies, syndicators, packagers and producers of commercials and industrial shows.

Academy-McLarty Expands Operations in Buffalo

Increased production and potential for future business at Academy-McLarty Productions have required a revamping of the company's corporate structure and expansion of the staff, according to Academy-McLarty President Franz E. Hartmann.

The changes, Mr. Hartmann said, stemmed from Academy-McLarty's purchase March 27, 1970, of Mars (Holland-Wegman) Productions, from Niagara Frontier Services.

Academy-McLarty's headquarters have been moved to the former Mars (Holland-Wegman) facility at 207 Delaware Avenue, Buffalo, N.Y. Academy-McLarty's original location at 20 Mesmer Street, has been retained, and the company now has two major bases of operation with a total of 30,000 square feet of office and studio space.

Organizational changes spurred by the expansion include the promotions of: John Gates to executive vice president; William T. Clifford to vice president in charge of production; and Paul G. Ent to vice president in charge of creative services.

In addition to Holland-Wegman, Audio-Visual Leasing Co. will also operate as a separate subsidiary at the Delaware Ave. address. This firm provides sales, leasing and service on a wide variety of projection equipment.

TeleMation Slates Oct. TV Production Seminars

Four basic television production seminars for educational and instructional users of closed circuit television have been scheduled during October by Richard L. Williams, TeleMation, Inc., training director. Three of the seminars are being cosponsored by TeleMation's franchised distributors and conducted in their offices to save transportation time and expense for users in the area.

Participants will receive two days of intensive study and hands-on experience in the essentials of producing an instructional television program, including camera operation, switching, directing, lighting, staging, special effects, audio requirements preparation and use of visual materials, scripts and scenery. The $50 registration fee also includes a production textbook by Herbert Zettl and luncheons both days.

The seminars will be held October 6-7 in Portland, Ore.; Oct. 12-13 in Cleveland, Ohio; Oct. 14-15 in Buffalo, N.Y.; and Oct. 26-27 in Salt Lake City, Utah.

Additional information may be obtained by writing TeleMation, Inc., 2275 S. W. Temple, Salt Lake City, Uath 84115.

Now It's NBA Films for Pro Basketball Films

The National Basketball Association and GRS Films International Incorporated have formed NBA Films under an exclusive three-year agreement expressly to create, film and market weekly television series and specials devoted to action in the NBA for local and regional scheduling and first-run syndication.

Announcement of the formation of the official NBA film arm was made by Walter Kennedy, commissioner of the NBA.

GRS Films specializes in producing sports programs. Principals of GRS are Emmy Award-winning, Producer-Director, Herb Golden; public relations-television production executive, Jerry Ross; and long time, prominent advertising agency-marketing-broadcast sales authority, Jack K. Samuels.

"Our decision to establish our own NBA film subsidiary with GRS Films," emphasized Commissioner Kennedy, "was motivated by our desire to capitalize on the mushrooming interest that has catapulted our sport into one of TV's 'hottest' properties.

Headquarters for *NBA Films* will be Two Pennsylvania Plaza New York, New York 10001. Production headquarters will be located at 3215 Cahuenga Boulevard West, Los Angeles 90028.

Correction: Northwest Should be Northeast

Northeast Helicopters Inc. of Flushing, New York was incorrectly listed in last month's Buyer's Guide to Production Services.

Northeast Helicopters Inc. is located at the Marine Air Terminal Bldg. of La Guardia Airport, Flushing, N.Y. 11371. (Phone: (212) 779-1550) Michael Alpert heads the company, which specializes in aerial photography, airborne cinematography transportation of dailies to and from shooting locations.

Survey Shows Theatres Want More Free Shorts

Free sponsored short subjects are shown in almost nine out of ten motion picture theaters, according to an industry-wide survey of theater circuits and booking services conducted by Association-Sterling Films. Of these, 88 percent indicated that they would show more of them if they were available.

The results show conclusively that short subjects of all types, rental and free, continue to be popular "added attractions." Ninety-three percent of the circuits book short subjects in their theaters, 46.2 percent of them with *every* program change.

Confirming an opinion widely held in the industry, the one-reel short, up to 10 minutes running time, is definitely favored by bookers. Almost 74 percent indicated a preference for the shorter short, although 44.6 percent said they play two-reelers, 11 to 20 minutes long. Featurettes (21 to 40 minutes) are preferred by 13.8 percent.

Whether a short is booked or not depends upon the running time of the feature, according to 86.1 percent of the circuits and booking services. Twenty percent said that awards such as an Oscar for "Best Short" and rental cost were also considerations. Major distributors are still the primary source for rental shorts, according to 92.3 percent of the respondents.

As for subject matter, bookers of free shorts indicated a preference for travelogs (86.7 percent), sports reels (84.9 percent) and science shorts (45.2 percent). Shorts are shown at every performance, according to 89 percent of the circuits. Eighty-one percent reported that shorts are also booked for children's matinees.

Of rental shorts, cartoons — a tradition almost since the inception of the movies — are favored by 84.6 percent of the bookers. (One circuit booker commented that cartoons are still first choice with audiences in spite of the fact that many of the same ones are seen on television.) As with free shorts, preferred subjects include sports, travel, science and promotional featurettes on upcoming features.

Most circuits — 87.6 percent — book a single short with each feature program; 40 percent book two shorts and 16.9 percent three. (Many circuits gave multiple answers, indicating booking policies vary, presumably according to the features running.)

The Association-Sterling survey was sent to more than 250 theater chains and booking services, representing more than 2,000 individual theaters throughout the country. According to Robert Finehout, vice-president of marketing, circuits reflect the short subject booking habits of the great majority of theaters, especially in major suburban and urban areas.

Copies of the survey may be obtained by writing AS-35, Division of Association Films, Inc., 600 Madison Avenue, New York 10022.

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THE A-V CALENDAR

SEPTEMBER

Motion Picture Workshop, September 8-20, Camp Loma Mar, California. Contact James Flocker, 721 N. LaBrea, Los Angeles, Calif. 90038.

15th Annual Technical Symposium, Sept. 14-17, of Photo-Optical Instrumentation Engineers, Anaheim, California.

Professional Photographers of Canada, Convention '70, September 22-24, Niagara Falls, Ont.

OCTOBER

Photokina—World Fair of Photography, October 3-11. Sponsored by Cologne Fair Authorities and the Association for the German Photographic Industry, Cologne, Germany.

108th Technical Conference & Equipment Exhibition, Society of Motion Picture & Television Engineers, October 4-9, New York Hilton, New York.

Industrial Audio-Visual Association Fall Conference, October 6-9, Amricana Hotel, New York City.

13th International Film & TV Festival of New York & Film & TV Expo, October 27-30, Americana Hotel, New York City.

NOVEMBER

11th Annual Information Film Producers of America (IFPA) Conference, November 4-7, Newporter Inn, Newport Beach, California.

7th Audio-Visual Institute for Effective Communications, November 8-12, Indiana University, Bloomington, Ind. Sponsored by National Audio-Visual Association and Indiana University.

17th Annual "Days of Visuals", November 9-10, sponsored by National Visual Communications Association, Automation House, New York

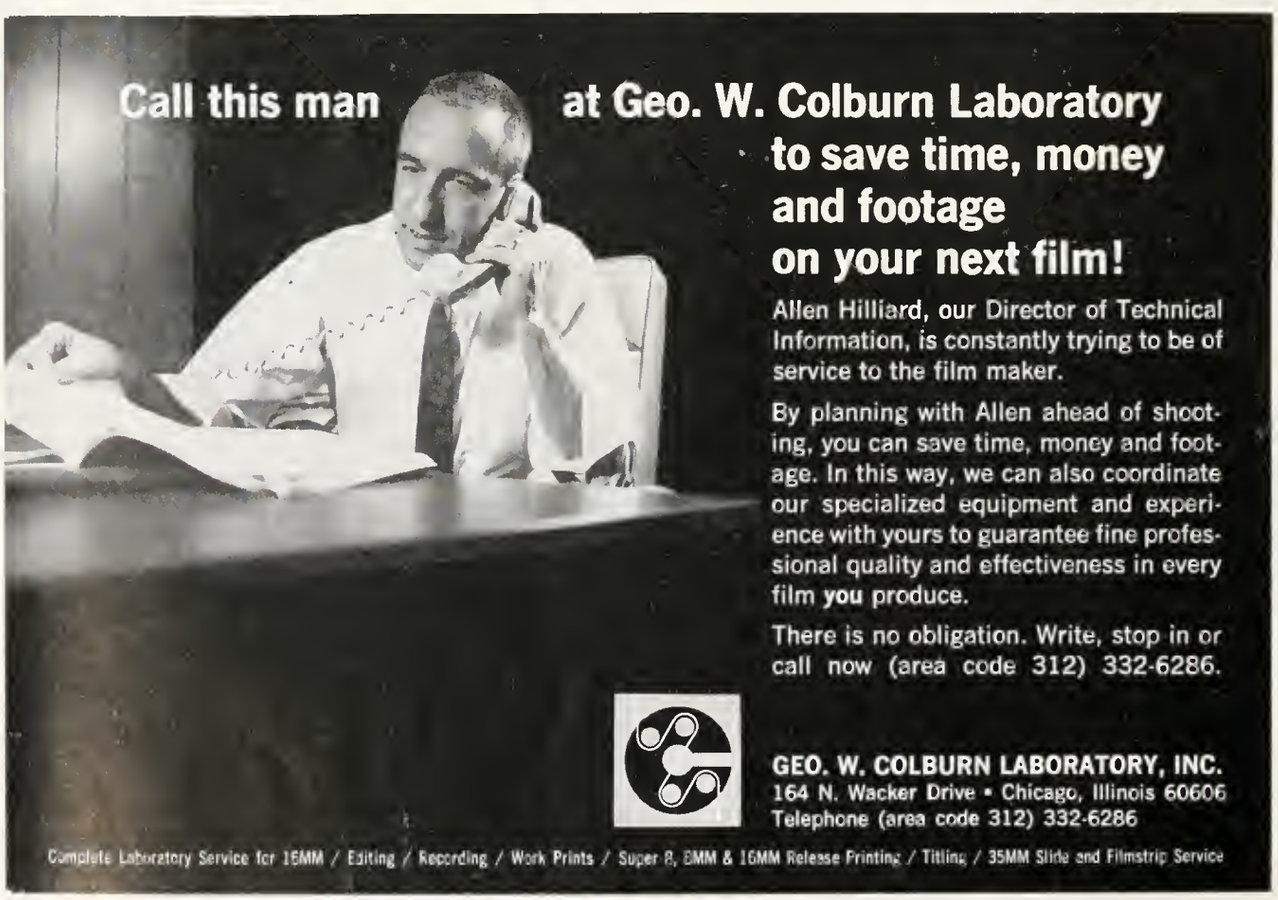
National Industrial Television Association conference, November 10-11, Washington Hilton, Washington, D.C. Sponsored by NITA, P.O. Box 228, East Orange, N.J. 07019.

1970 CINE Awards Ceremony and Exhibition of Films of Merit, November 12-13, Washington, D.C. Presented by the Council on International Nontheatrical Events.

Public Relations Film Festival, sponsored by Public Relations Society of America, November 15-18, Regency Hyatt House, Atlanta, Ga.

FEBRUARY

25th Annual Calvin Workshop, February 1-3, Calvin Communications, Kansas City.



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Bohn Benton Institor

the screen executive

Hedden & Phillips Head New Calvin Divisions

William D. Hedden has been appointed to head the new laboratories division and Donald S. Phillips the production division of Calvin Communications.

The two new operating divisions were recently created in a company reorganization resulting in part, from the purchase by Calvin of the Pershing Building. Renamed Calvin Communications Center, it is now the corporate headquarters of Calvin Communications, the parent company.

HEDDEN

PHILLIPS

Rinker Vice President of DeLuxe General, Chicago

Edward W. Rinker has been appointed vice president of DeLuxe General of Illinois, Inc., a subsidiary of DeLuxe General, Inc., national motion picture laboratory with plants in Hollywood and New York.

Rinker will be in charge of DeLuxe General's print stockpiling and distribution center, and will direct the company's midwest sales activity.

RINKER

MILLER

Miller Joins Calvin As Marketing & PR Director

Ronald K. Miller, former account executive at Valentine-Radford Advertising, has been named director of marketing and public relations at Calvin Communications, Kansas City, Mo.

Miller will be responsible for the advertising, marketing and public relations programs for the 40-year-old firm.

Callan Is VP at Chicago's Sarra, Astro and VPI

Joe Callan, midwest sales manager of the VPI division of Electrographic Corporation in Chicago, has been appointed a vice president.

Callan's responsibilities include consolidation of all sales and services efforts for Sarra, Inc., Electrographic's production facility in Chicago; Astro Labs and VPI Services.

Management Alignment Announced for Sandler

A new management alignment has been announced for Sandler Institutional Films.

Bill Loudon and Dick Ridgeway will head up the institutional division which produces educational and public relations films.

Rohama Lee Honored by NAVA for "Film News"

Rohama Lee, editor and publisher of "Film News," which recently celebrated its 30th anniversary, was honored by the National Audio-Visual Association at its 31st Annual Convention in Washington, D.C.

The Association passed a resolution paying tribute to Miss Lee on reaching "this milestone in a distinguished career" and for her efforts to "further the use of audiovisuals in education and communication."

Reela Film Labs Names Rojas Business Manager

F. Xavier Rojas has been named business manager of Reela Film Laboratories, Inc., a division of Wometco Enterprises, Inc.

Rojas is a member of the Administrative Management Society. Prior to joining Reela, he was controller at Alves Photo Service, Inc., Braintree, Mass.

Professional Photographers Elect Guttosch 1971 Pres.

Rudolph J. Guttosch has been elected the 1971 president of the Professional Photographers of America, Inc. He will take office January 1.

Other officers elected for 1971 are Charles H. Haynes, first vice president; Jerry A. Smolka, vice president/treasurer, and Floyd M. Roberts, chairman of the board. Roberts is the PP of A's 1970 president and Haynes is serving as vice president treasurer. Smolka has been a member of the PP of A board of directors since 1964 and has served as chairman of the commercial division.

The 1971 officers of the Professional Photographers of America, Inc. are (front row) Rudolph J. Guttosch and Floyd M. Roberts and (second row) Charles H. Haynes and Jerry A. Smolka.

3M Company Promotes Two Key Executives

Raymond H. Herzog has been named president of 3M Company, succeeding Harry Heltzer who was elected chairman of the board and chief executive officer.

The changes become effective October 31 when Bert S. Cross retires as board chairman. Cross will continue as a member of the board of directors, become chairman of the finance committee and remain a member of the executive and management committees.

Tomes to Head B&H's International Group

James S. Tomes has been appointed president of the newly formed International Group of Bell & Howell Company.

The International Group of Bell & Howel is responsible for conducting the business of Bell & Howell Co. outside of the U.S.

Howard to President at Manchester Color Labs

William P. Howard, former vice president in charge of sales at Manchester Color Labs, has been named president of that company. MCL is a subsidiary of Transcommunications Corp.

MCL expanded its facilities in New York City with the addition of 5,000 square feet of space for finishing and office facilities.

3M Magnetic Products Div. Names Denham Gen. Mgr.

Daniel E. Denham, former marketing director of 3M Company's magnetic products division, is now general manager of that division.

Denham succeeds Melvin C. Hegdal as general manager. Hegdal, one of a team of 3M researchers, will continue as division vice president.

Concord Promotes Two In Consumer Products Div.

Lee Siamon has been named national sales manager and Don Gervin has been appointed key accounts manager for the Consumer Products Division of Concord Electronics Corporation.

Siamon has had 25 years of experience in the audio and home entertainment field as manufac-

turer's representative, direct factory rep., district and regional manager.

Gervin has held the positions of sales co-ordinator and field manager with Concord.

Canyon Films Appoints McClure Exec Director

Kenneth N. McClure, assistant to the president of Elba Systems Corp., has been named executive director of Canyon Films, a wholly-owned subsidiary of Elba Systems Corporation.

McClure has also been named to the Board of Directors of Canyon, and is presently chairman of the executive committee.

New York Film Producer H. E. Wondsel Succumbs

Harold E. Wondsel, former president of Sound Masters, Inc., and of WCD, Inc., New York film production firms, died suddenly on August 2.

Wondsel, a former newsreel cameraman, was a major producer of training films for the Armed Forces during World War II and continued to specialize in government film production work throughout his life. He was most recently employed at Audio Cinema in New York.

DuKane A/V Division Realigns Exec Staff

In a move designed to accommodate anticipated growth, DuKane Corp. of St. Charles, Ill. has reassigned four staff executives.

Stewart de Lacy has been named field sales manager; Chet Popp becomes sales administrator; John Stewart has been appointed products/markets manager with new responsibilities including market development and planning; Don Shriver becomes manager of the audiovisual service department.

Kaufman to President at Du Art Film Laboratories

Du Art Film Labs, Inc. has elected Paul A. Kaufman, former executive vice president, president of the company.

He is a veteran of the film laboratory business, having started with Dut Art in 1938.

Around the Industry

Eastman Kodak Company has appointed seven sales and engineering representatives for its motion picture and education markets division; *Jeffrey L. Burrows*, Southwestern region; *Jerry R. Knaus*, Midwestern region; *Jerome T. McGarry*, Pacific Southern region, *Elmo Clark*, Midwestern region; *L. John Spring, Jr.*, New York City region; *Addison T. Steven*, Southwestern region and *Francis X. Millor*, Pacific Northern region . . . *Peter Fallon* has joined Modern Talking Picture Service as account executive at its New York City headquarters . . . Hollywood Film Company has appointed *Ralph D. (Harry) Whitmore, Jr.* technical director . . . Sony Corp. of America has named *W. D. Harlow* district manager for video products in Louisiana and Southern Texas . . . *James L. Wassell* has been named Midwestern Sales manager for Metro/Kalvar's newly opened office in Skokie, Ill. . . . Gotham Recording Company has appointed *William R. Firestone* vice president in charge of operations . . . *Paul R. Ballantine* has joined TeleMation Productions, Inc. as manager of market development . . . *Bill Dwinnell* has been named director of sales for Logos/Teleproductions of Washington, D.C. . . . *Nan Whirl* has joined VPI Services in Chicago as traffic coordinator . . . Eastman Kodak vice president *Walter A. Fallon* has been elected a member of the Board of Trustees at Rochester Institute of Technology . . . 3M Company has promoted *Daniel E. Denham* to general manager of the company's magnetic products division . . . *R. Bruce Hill* and *John B. Olsson* have been appointed to the sales and marketing staff of Producers Service Corp. . . . *Donald L. Powell* has been appointed director, new market development at Society for Visual Education, Inc. (SVE) . . . F & B/Ceco Industries, Inc. has appointed *Philip Graff* controller-treasurer and division promotions at that company include: *Leonard Hollander* to executive vice president and *Robert Kaplan* to vice president of sales . . . *Peggy Wysong* has been named public relations director of Canyon Films . . . and *Rodney L. Dockery* has joined the sales staff of Visual Presentations of Dallas.

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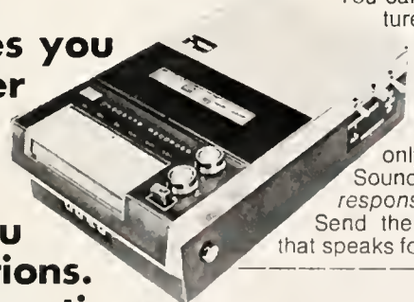

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the camera eye

By O. H. Coeln

Youth Audiences Must Be Served by Truthful, Well-Made Films

YOUTH IS IN THE MAJORITY as 1970 census figures will soon verify and the future of these United States belongs to the under-25's. Young people in our high schools and colleges have long accounted for major segments of the sponsored film audience; classrooms and meeting halls are probably the best-equipped audiovisual outlets, especially in terms of 16mm sound projection.

As newsman Art Gilliam points out, "students today portend the direction of changes which will occur in American society. The basic matter to be decided is whether liberal or conservative attitudes will prevail . . . and the actual course of American society will undoubtedly fall between the extremes of liberalism and conservatism. But the real question is whether the greater import will be given liberal or conservative ideas as the nation moves forward on a course either slightly to the left or slightly to the right of center. The small variation in degree can have a tremendous impact on life in America."

Certainly, for American business this is a critical era in communication. And no time for either the faint-hearted, the foolish or the false. These young people may not seem overly wise when they follow campus agitators but we agree with President Nixon's recent and eloquent remarks to the Jaycees. Touching on youth and its alienation from society, the President said it would not be enough to tell young persons that the nation would win the peace, clean up the environment, reduce poverty and provide opportunities for good jobs and advancement.

"They want that," he said, *"but they think in spiritual and idealistic terms and will want something more. For youth, the driving dream and idealism is what is important. We must love America, not because she is rich and strong, but because America is a good country."*

For corporate leadership, who will agree that truth alone can both make and keep us free, the opportunity of full sight-and-sound communication, "large and lighted" on the screens of our classrooms is a challenge to be met without delay!

A word of caution: the inherent powers of the film medium must not be slighted by amateurish efforts, by ignoring the importance of *believable* concepts or by anything less than utmost professional quality. Raised in the past two decades as "television babies" today's youth audience won't accept pap, couldn't care less about the history of widgets or the physiogomy of a company president. What they want to know about is your active role in their future, what is true about productivity, where they fit in tomorrow's economic scheme of things. Beyond all that, a myriad of subjects open up in positive approaches to research, employee relations, product development, safety, health, home building and planning, preservation of the ecology. . .

When the creative writer, attuned to today's audience, has put it all down and experienced production has turned out a creditable sponsored film, the potential is boundless. Such films are welcome as public service fare by both commercial and non-commercial tv stations, acceptable (in 35mm format) for theatrical showing (the youth audience today accounts for the largest share of cinema boxoffice receipts) or, as we've said, hundreds of prints can move out along well-established nationwide (and international) film distribution channels to schools, colleges and community meeting halls.

Ask Association Sterling Films, Modern, or United World for the figures on today's audience potential. And remember what it's worth *to tell the complete story for* 20 *to* 30 *minutes of viewing time,* with young eyes and ears wide open, as compared to the fleeting seconds of print media observation!

Candidate for Missouri's Senate Rings Bell on Vocational Study Need

On a recent visit to Memphis where we enjoyed a brief chat with dynamic, creative Eugart Yerian, who directs the thousandfold monthly a-v programs serving Holiday Inns from coast-to-coast and abroad, we ran into another viewpoint well worth mentioning.

"Instead of trying to prepare every high school student for college, says attorney Paul L. Bradshaw, candidate for Missouri's state senate, "we should explore the possibility of including more vocational and technical training in the elective curriculum."

Right! And we agree with candidate

Bradshaw, "that we have become obsessed with the idea that everyone should attend college. The fact is that a college education simply is not necessary for many useful and very profitable occupations."

Now if only parents and educators would get off the backs of youngsters who want to build futures in these useful occupations and *increase* (instead of talking down) vocational class opportunities, today's critical shortages of mechanics, technicians, repairmen and a multitude of other unfilled jobs could be met and many lives made happier in the process.

Industry can help its own cause by providing career guidance films, adding to the stockpile of technical/training media.

Foreign Versions of Training Films Can Expedite U.S. Projects Abroad

Mindful of Holiday Inns' expanding construction in the Caribbean, other Latin-American lands and in Europe and preparations now being made for translated versions of their in-house training film programs, we note that U.S. industrial know-how is finding a ready market in Eastern European countries seeking to modernize production. Among the concerns active in such lands as Rumania, Hungary and East Germany are Corning Glass Works, Clark Equipment Company (long a familiar user of audiovisuals) and Kellogg International Corporation, subsidiary of Pullman, Inc.

Another audiovisual opportunity, for foreign versions of relevant training and service educational films!

Divert More Industry Scholarship Aid to Encourage Audiovisual Study

Corporate contributions for scholarships in higher education have always been generous. But when they're relevant to the film medium we're directly concerned. Regretfully, the 1970 National Film Scholarship Competition of the University Film Association does not seem to get support from audiovisual equipment makers, processors or producers.

Eight recipients of $500 to $1,000 scholarship prizes will benefit this year from the UFA program. The winners were chosen from the largest group of competitors in the contest's history, with entrants representing virtually every major film program in the United States.

The winners' schools include San Francisco State College, The University of Iowa, Harvard, Temple, and UCLA.

Encouragement to these talented film makers, "the hope of the future" is to be applauded and aided. Why doesn't American business divert some of the millions now going to its scholarship contributions to aid and enlarge the opportunity thus afforded to advance young people toward careers in corporate audiovisual production? —OHC

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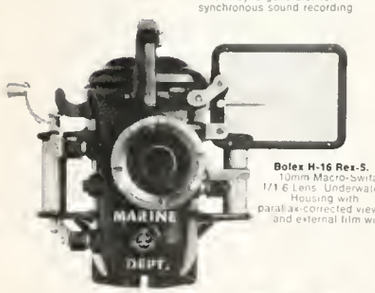
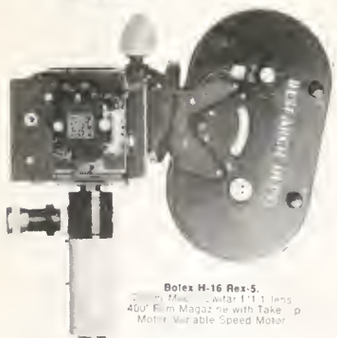
Bolex H-16 Rex-5 Camera. Vario-Switar Zoom Lens with fully automatic through-the-lens exposure control 400' Film Magazine with Take Up Motor. MST Constant Speed Motor with sync generator for synchronous sound recording.



Bolex H-16 Rex-5. 10mm Macro-Switar f/1.6 Lens. Underwater Housing with parallax-corrected viewfinder and external film wind.



Bolex H-16 Rex-5. [illegible] Switar 1:1.1 lens. 400' Film Magazine with Take [illegible] Motor. Variable Speed Motor.

Today's the day you wanted to use the Bolex.

"Sorry. The Bolex is being used to make a time lapse study and is going to be tied up for awhile."

You'll have to hold off on that public relations film. And that microscope sequence for the research film will have to wait. And all those other film projects will have to be re-scheduled.

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comment

our readers write

Editor's Note: While we do not make it a practice to publish unsigned letters from readers, we make an exception in the following case because it deals with an all too prevalent problem in attitudes and feelings between sponsors and producers. The letter came to us in response to our profile of Mel London, Vision Associates, in last month's issue. Although it was presumably written by a producer of less talent and character than Mel London, it does point up one of the most common problems between sponsors and producers. We showed the letter to Mel London, who insisted on answering it . . . in terms kinder and perhaps more tolerant than we or others might have used . . . again reflecting the dedication and character that we tried to convey in our article last month. P.S. to the writer: will we get another letter this month about our profile of William Greaves (page 22)?

Gentlemen:

Your recent fluff on Mel London is what eats the hide off most working producers who read your magazine.

Apparently, it was written by either someone who has never been with film "clients" or has been away for some time.

Unfortunately, I've been at it for half the time Mel has — one short decade in Detroit where I wrote garbage formula for a motor account under strict orders not to do anything more.

Since then, it has been with two corporations, and two agencies — still writing the same old boilerplates the "clients" request. In spite of this, I've managed to win my share of competitive awards and in spite of the cliche-ridden garbage I've been forced to produce by visually illiterate "sponsors."

Again, Mr. London has apparently hit the vein along with the likes of Saul Bass and a few others, who for some reason (most producers do not know) manage to get big budgets.

My point is why all the bullshit? This is one of the toughest businesses I've ever known — I've made enough films about others to know. The average producer IS creative, gets his work emasculated by his clients who want Super 8 budget films.

I'd like to see you do more stories that indicate how important films really are — GOD — sell the medium to the clods out there, and help some of us overcome every moron who thinks he's a film producer because he's watched TV for a few years.

Unsigned

Dear Lon:

The unsigned letter brings up a lot of good points — and perhaps a dialogue like this is necessary in an industry that still makes so many of its films as if we were back in the 40's. I can understand, however, why he (or she) does not sign the letter — with an attitude toward clients like that, they'd be gone from his shop as soon as they could reach the telephone dial.

Clients are really not our enemies. It is not a matter of "we know film and you know how to make aluminum bolts, so shut up and leave us alone." No one knows his communications problem better than the client — but it is up to *us* to develop a relationship that is built on mutual trust. We can't win every argument, but we can be damned persuasive when it comes to technique and continuity. We have several clients who have objected to particular film approaches, but they have also been convinced that it was best for their audiences and that they would communicate the message most effectively.

This even goes for the automobile accounts. While the complainer was doing "garbage" for one motor account, I was with Wilding and some of our most innovative films were done for Ford — not without struggle, certainly, and always with a great deal of encouragement from the client.

Let me touch on another point that is really quite naive. Dollars do not equal quality. It is not necessary that the higher our budget, the better the film. We have five Academy Award nominations in our company — my own nomination for "To Live Again" was received in 1963 for a film that was in black and white and cost under $25,000. The others are all low to medium budget films.

We also consider ourselves "working producers" and we like the field. Where else could we find so many people willing to give us the money to invent, discover, create, innovate. We haven't turned out a "boilerplate" in ten years and we don't have a single client who is illiterate, a clod, or a moron. In fact, we get along rather well with the people who come to us for their films.

Finally, I suppose I should comment on who wrote the article — it obviously was my mother.

Best regards,
Mel London
Vision Associates

American Cancer Society Number One Sponsor?

The emphasis continues to be quality not quantity in the preparation of American Cancer Society audiovisuals, despite the fact that the institution may well be the nation's largest sponsor of films and related A-V materials.

IT IS PROBABLE that no industrial company or public service organization will produce a larger volume of films and other audio-visual materials in 1970 than the American Cancer Society. Look at the record for 1969: some 20 sixty-second TV spots; 30 shorter TV spots; a half-dozen 14 to 30 minute educational films for the general public; 8 professional motion pictures for the medical profession; and one annual drive spectacular film produced with top stars of the entertainment world. It all adds up to eight and one-half million feet of color film for 1969. And the program is still growing in 1970. Any challengers?

In addition to topping all comers for quantity in recent years, ACS has also achieved an enviable reputation for quality. Don Hillman, National Director for TV-Films-Radio, protests that the amount of production attributed to his division is unimportant in itself, but he does stand by the ACS quality reputation.

"Because the American Cancer Society is outstanding in the field of voluntary health agencies," he says, "we feel a deep responsibility to the public who supports us to see that every piece of audio-visual material that goes out of here will reflect that public trust.

ACS maintains its quality characteristics by first-class direction and supervision from the top, and by dedication away and above the call of duty on the part of almost everyone who has anything to do with its highly diversified film program. Performers, for instance, certainly don't get rich working for ACS, and are generally paid only scale rates, but a job on an ACS production has proven to be, at the same time, a prize assignment, and the general reaction of almost everyone in the entertainment or film industries is, "What can we do to help?" rather than "What's in it for me?"

ACS, thus, is able to use a wide variety of celebrities in its films designed for public use. And it is glad to get them, for all TV time used by the Society is donated free as a public service by the broadcasters. TV stations want good attractive people to fill this time to meet competition of other stations on the air at the same hours. So, ACS provides top people, yet people who are effective, people with something to say beyond well-intentioned platitudes. This policy has resulted in ACS films finding prime time in almost every market rather than being shunted to the late-late movies as some public service spots so often are.

Don Hillman, who joined ACS two years ago, has been a prime factor in the rapid growth of film use, which has tripled in volume in the years from 1968 through 1970. To turn out the amount of films, radio and TV materials that ACS requires, Hillman heads a tight and efficient staff of production and technical people. Almost all actual production work is contracted out to producers chosen on the basis of a particular talent needed for a particular job, al-

Continued on next page

Peering through viewfinder is Don Hillman, ACS national director for TV-Films-Radio. **Below:** Scenes from the American Cancer Society's 1970 half-hour TV special "We're Beginning to Win" featuring Petula Clark (left) and Fess Parker, chatting with Howard Henkin of Trio Productions as sound man readies a take.

cancer society . . .

continued

though occasionally some production is done in-house.

The purpose of the film division's activities are to provide information about cancer, its causes and prevention, to general and professional audiences, and to aid in soliciting funds for research, prevention and treatment activities which the Society supports.

In implementing this purpose, the Society this year has sponsored such outstanding films as *We're Beginning to Win*, a half-hour entertainment special designed to be shown during Cancer Control Month, and shot in Las Vegas with Petula Clark and other night-club stars; and *Journey Into Darkness*, an educational drama on cancer quackery featuring Robert Ryan and an outstanding cast. The most used spots have featured TV star William Talman, who described his impending death from lung cancer, and urged audiences to give up smoking. Tony Curtis has also done an outstanding job in the anti-smoking crusade, notwithstanding his recent pot problems with British customs officers.

All ACS films produced for general public viewing are photographed in 35mm, professional films usually in 16mm. Prints are provided to local and regional ACS Divisions in 35mm, 16mm, 8mm or the rapidly growing Super 8 format according to need.

The current ACS film catalog lists as available for public use:

49-16mm motion pictures
16-35mm motion pictures
58-TV spots
23-8mm motion pictures
24-Super 8 motion pictures
25-slide and filmstrip programs

For professional audiences, the following are available:

26-16mm motion pictures
1-16mm kinescope
15-8mm motion pictures
14-Super 8 motion pictures
1-filmstrip

Don Hillman has had a long and extremely well-rounded experience in the visual arts. His career began with NBC in 1948 where he rose to producer-director in the network's early TV operations.

In 1954, he joined the Ford Foundation's TV-radio workshop to work on the outstanding programs *Omnibus* and *Excursion*. This highly creative experience was followed by a stint in the heart of commercial-land as creative supervisor and producer at N.W. Ayer, working on the Philip Morris and Plymouth and A.T.&T. accounts.

Going back to public service, which has always been a major interest in his life, Hillman became National Education Television's first Executive Producer, and program associate for public affairs, with credit for many of N.E.T.'s outstanding programs.

Then, feeling that he had covered almost all aspects of film making but post-production operations, Hillman joined Coastal Film Industries, a leading optical-animation and laboratory service in New York, as vice president and director of special projects, until he was appointed to his present position at ACS in 1967.

Although the American Cancer Society has never entered a film festival, nor sought an award in any form, the Society does permit its suppliers to date, indicative of the value critical audiences have placed on ACS films.

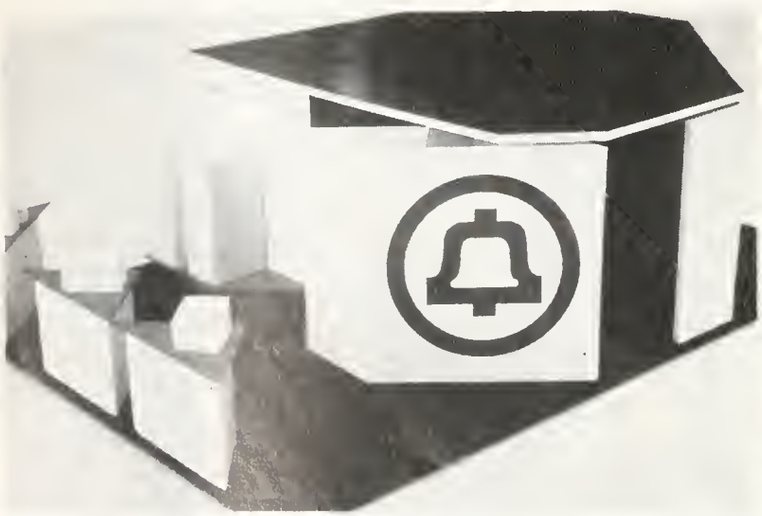
In May of this year Hillman was honored at the Tenth International Cancer Congress, meeting in Houston, with the first Annual International Award given by Houston's world renowned M.D. Anderson Hospital for the best anti-smoking TV message. In this case, the citation was for Hillman's personal direction of the now historic William Talman spot. •

Mini-Theatre Features Distortion Screens

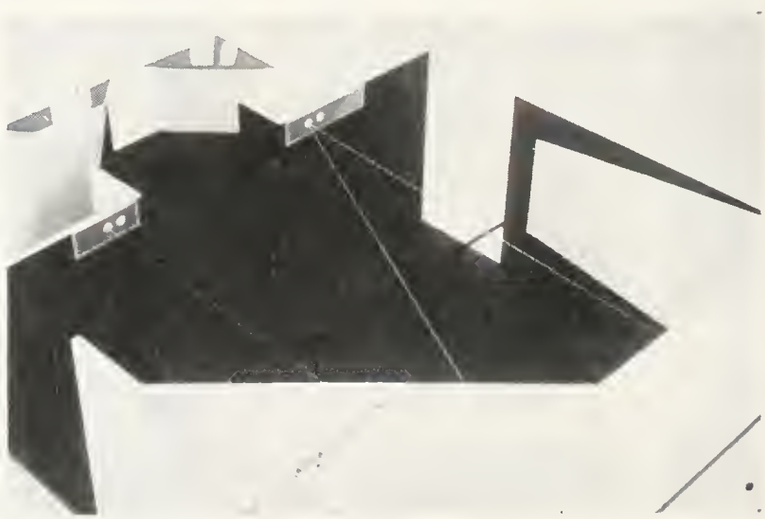
Premiered at the American Newspaper Publishers Association/Research Institute's 42nd Annual Conference in New Orleans, June 7th through 11th, a novel AT&T exhibit combines an audiovisual program with an equipment display.

Inside the mini-theater, Ken Saco Associates, New York audiovisual producers, have designed angled screens which create distorted screen images—offering unusual "solarized" effects aimed at attracting audience attention. Although professional projectionists traditionally work to avoid this distortion or "keystoning" effect, this program relies on its uniqueness for a surprise impression.

Content of the presentation covers Bell System's involvement in data communications technology as it relates to the newspaper industry.



Model of AT&T exhibit, showing mini-theater combined with equipment display at the ANPA/RI 42nd Annual Conference, New Orleans. Mini-theater audiovisual presentation features triple screen program using angled screens for distortion effects.



Model of AT&T exhibit, with top removed to show projectors, in pairs, throwing images on angled screens for distortion effect. Theater has three entrances and exits, open at all times, offering maximum audience traffic flow. Show runs for 5-minutes continuously, automatically programmed.

The Audience Is the Message

People remain the key to the ultimate success of any business endeavor. In "1+1+1", by Henry Strauss Associates for Du Pont, the audience is both the message and the leading character, showing that they are people achieving uncommon things in a united effort while maintaining their individuality in a patterned world.

THERE IS A NEW FILM "in the can" that has had the impertinence to finally ignore one of the main shibboleths of the man named McLuhan, and in doing so, it has found its own shape, form, power and effectiveness. The underlying strength of the film called 1+1+1 is that it simply assumes "the AUDIENCE is the message!"

The film was produced by Henry Strauss Associates for E. I. du Pont de Nemours & Company, and written by Jerome Alden.

The Du Pont corporate public relations department, after a careful and detailed study, had come to the hard-to-admit conclusion that there were people both inside and outside their company who looked on it as a conservative, even an old-fashioned collection of past triumphs and present securities. But the public relations people felt they had a completely different image: "We're not buried in the past . . . we're a big, diversified, swinging collection of individuals . . . and we want this put on film — like it is!"

> "Du Pont is a dynamic, science-oriented company; an innovator; a maker of quality products. Proud of its history, but forward-looking, optimistic, and confident of the future . . . a company that recognizes its responsibilities to employees, to the communities in which it operates, and to the country and world as a whole . . . it is a company that is warm and human . . . a serious but not a solemn aggregation of people."

This was the philosophical format handed Strauss. He and screenwriter Alden talked with hundreds of Du Pont people all over the world, and the film reflects the fact that much like the company itself, the people who surround Du Pont — its employees, customers, and community neighbors — are varied, diverse, and complex. And they live in a changing world, competitively and physically. They have been part of the jet age, the electronic age, the television age, the space age . . . they are besieged for attention: bombarded with new signals and new images, and have developed new emotional keys.

It is that unique kind of film from which each level of audience can pull what it needs in terms of reassurance, information, involvement, rewards, excitement — all to produce an understanding of breadth, accomplishment, tradition, and vitality as seen in the company's research, manufacturing and marketing competence. Du Pont is just "there" — a natural part of the atmosphere.

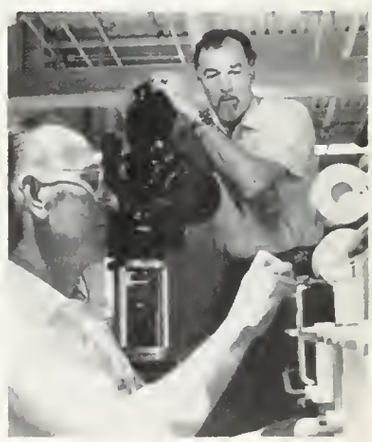
The "plot" is a series of segments that have a roundness to themselves: some dramatic . . . some funny . . . some abstract . . . symbolic . . . some with words . . . a lot with just scattered impressions from the people themselves . . . a kind of juxtaposing of the visual harshness of technology with the warm intimate expressions of people. So the film becomes a "tapestry of needs": "the need to search . . . the need for recognition . . . the need to compete . . . the need to be yourself on the job — or *off* . . ."

And the audience *is* both the message and the *leading character* — voices and accents and the languages of four continents tumble over each other, so sometimes thoughts that begin in one language are formed in another — and come to a conclusion in still a third language.

1+1+1 is a combination of techniques (graphics, still photos, live action, three-dimensional abstractions) set down with a rhythm and mounting intensity that is young and modern and slightly controversial — a film mixture that tells a broad, sweeping, many-leveled story in which a lot of separate and seemingly abstract, unrelated parts add up to a vital human conclusion: that Du Pont is a group of individuals who are not alienated from their families or their societies or their company — 120 thousand people around the world who *are* "able to keep their uniqueness in a patterned world".

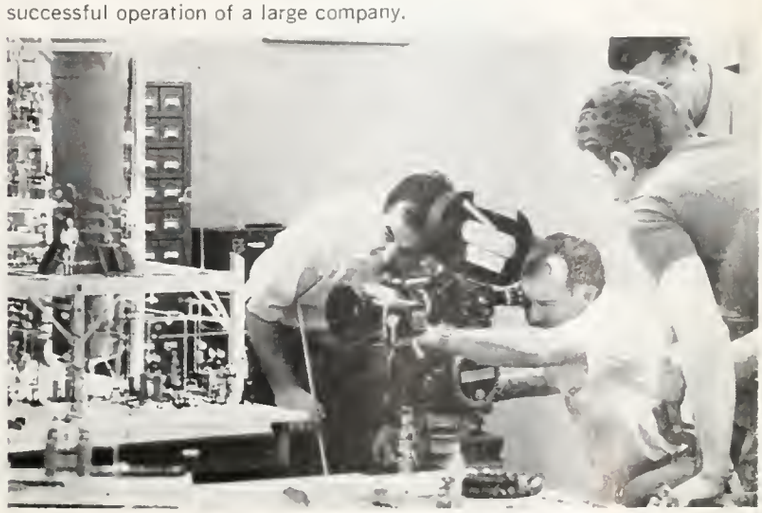
The film leaves its audience convinced that Du Pont is a place in which scientists and engineers, salesmen, operators, technicians, office workers, mechanics, and management are able to combine to do such uncommon things as "change the air we breathe, or the water we drink . . . let us build without lumber, make clothes without weaving, produce shoes without leather . . . let us grow more food without more space . . . to live longer and better and more colorfully than ever before. Du Pont *is* where the action is!"

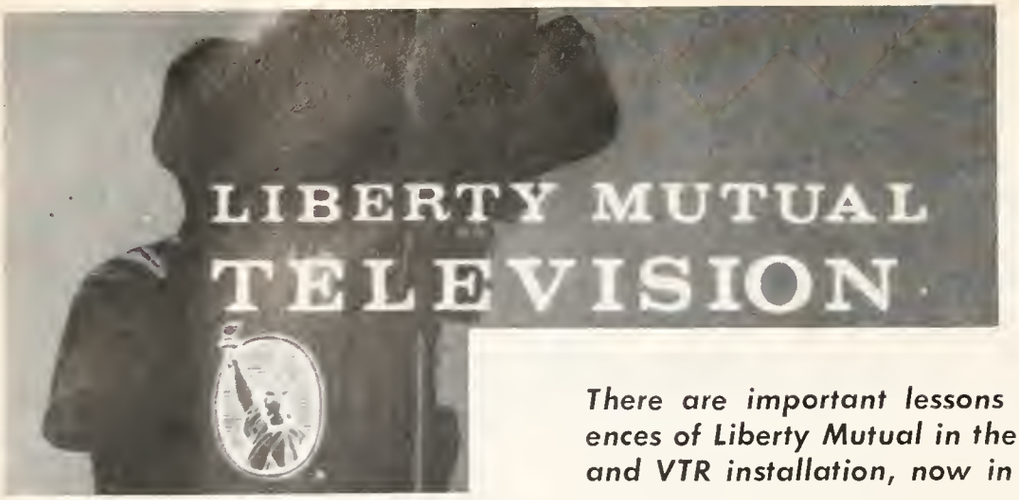
1+1+1 is no philosophic lecture; it's a bright, "uncommonly" vibrant story about 120,000 individuals in 29 states and 15 countries . . . "people, who, one plus one plus one, have come together to do many uncommon things!"



The importance of people is the essence of the film. Here, a Dupont employee is filmed at work as one of the "1+1+1" who have come together "to do uncommon things."

Film crew of Henry Strauss Associates' prepares to shoot sequence from the DuPont film "1+1+1", which centers around the human element in the successful operation of a large company.





By HAROLD N. READ

Audiovisual Director
Liberty Mutual Insurance Co.

There are important lessons to be learned from the experiences of Liberty Mutual in the planning of their complex CCTV and VTR installation, now in its third year of operation.

LIBERTY MUTUAL INSURANCE Company, now 58 years old, is an organization of 15,000 people in some 190 offices in nine geographical divisions. Our most rapid growth has been during the past ten years, making us today the largest mutual casualty company in the world. Our assets are in excess of one billion, 475 million dollars.

Each of our five major operating departments (claims, loss prevention, underwriting, sales and data processing) are practically autonomous, each being headed by a vice president with supervisory staff, training people, communications people and a range of technicians.

Supporting the operating departments is an administrative department, supplying the other departments with the places to work, the tools to work with and the clerical staffs. It also provides the audiovisual department, organized officially in its present form just over three years ago.

The audiovisual department's work covers a range of products and services. For example, in 1969, we produced:

750 pieces of art
800 B&W negatives
5400 35mm slides
7500 overhead transparencies
77 audio tapes
49 Filmstrips, sound slide presentations and motion pictures
41 videotapes

Videotape, then, is only a part of our total audiovisual communications effort. But, an ever growing and increasingly important part of the total program.

In our TV studios at the home office in Boston, we have a two monochrome camera capability with recording and playback facilities set to broadcast standards. The system is designed to accept a third video input: either a third studio camera or, more likely, a film chain. This without alterations and only a minor mechanical change to add the third video input to the present console.

Liberty adopted the Sony ½-inch system (the 2000 series) in 1967, because of its ease of operation, picture quality, dependability and price. This same equipment is still in constant use throughout the company. In 1967, then, we began producing videotapes from our studio on the ninth floor of the home office building.

It was a horrendous affair! With a Sony CV 2000 video recorder as the heart of the system and a single camera capability to start, we continually tried to improve on our product by adding the gadgets. First, a second camera with switcher, line monitors, special effect generators, etc. . . . until our control room took on the appearance of a Thomas Edison laboratory.

We soon realized that the ½-inch system had one major drawback . . . editing. Additionally, it was essentially crude and the tapes we produced did not meet the standards we desired. In the fall of 1968, we decided a more sophisticated system should be developed.

Planning the new system took about a year and included the following criteria:

1. Simplicity of operation
2. Dependability and compatibility with the existing system.
3. Minimum maintenance
4. Reliable repair service.
5. Future expansion potential.
6. Simple conversion to color.

With this guide in hand, we began to look in earnest. The plethora of visits, calls, demonstrations and comparisons was a bewildering experience. We did learn that everybody and his brother makes a television system. But even with dealers literally camped on our doorstep, we could not seem to find the system that completely filled our requirements.

Finally, we designed a system which we could have custom made to our specifications. It was something like this:

1. 2 monochrome cameras with remote control.
2. A console with three camera capability, mixing devices, special effects generator, wave form generator, preview monitors, line monitors and camera monitors.
3. A sound system which we would use to do our films as well as videotape.
4. A video recorder with sophisticated electronic editing. A must!

We took this guide and specifications to several dealers. Most could do the job, and we finally selected the one that best fitted our needs.

The problem of the video remained (the system we designed could operate any one of several recorders, American or Japanese). Sony solved the problem for us with the introduction of its 320 one-inch video recorder. We thus became the first company in New England to use the 320. It has proven to be just as reliable and trouble free as our ½-inch system.

A second Sony video recorder (310) was added as a slave unit for editing. The total package installed and operating included:

2-Shibaden FP108 Vidicon cameras

Equipped with both ½- and one-inch videotaping equipment, Liberty can produce programs and material in both formats, or reduce from one-inch to ½-inch for distribution to regional divisions.

with 5 inch viewers, companion camera control units, remote controls, intercom and f18 20-100mm rear controlled zoom lens.

2-Emcor low silouette consoles with two 9-inch Ball Brothers monitors and three 5-inch Shibaden monitors.

Mark 21 Ball Brothers wave form monitor.

A Telemated sync generator.

A Mark IX Ball Brothers video distribution and sync amplifiers.

Telemated broadcast switches.

Shintron special effects generator (the first of its kind made by Shintron Labs of Cambridge, Mass. Installed and serviced by Shintron on a performance evaluation for future design and manufacture).

The camera has internal and remote sync plus electronic camera control. This means we can control it from the camera itself or the control room. The consoles are designed for one man operation and can be expanded as needed. All of the components are solid state except the cathode ray tubes in the monitors.

During the construction of the studio, two-inch electrical conduits were installed from the studio to the building service shaft which permits us to remote our cameras or place TV monitors anywhere in the building at any time. A patch system installed at the same time for both video and audio insures maximum ease of operation.

We also purchased a Telepro teleprompter this year after many futile attempts to rig our own.

Software

Our prime interest in the Liberty audiovisual department is the education and training of employees. We are additionally responsible for communication inter-company, with policyholders and the public in general.

There is a training center in eight of our divisions and each is equipped with CCTV and VTR using the ½-inch Sony system. Our video production facilities at the home office are the hub of our communications wheel. For use in the division training centers, our one-inch tapes are reduced to the ½-inch size and sent out.

A broad range of subjects are covered by the tapes we produce. We produce instructional tapes on management, sales techniques, claims control, noise control and other subjects. In addition, we produce tapes for orientation on management meettings and insurance trends and personalized presentations by executive personnel for potential policyholders.

At the division training centers, the video recorders are also used for local programs and role-playing.

We have had no problem with compatibility and our maintenance is unbelievably low — less than $100 all of last year. We've never replaced a vidicon tube and only one video head in three years, and it was damaged by a Liberty employee.

We are presently experimenting with two portable video recorders, but still have not developed a real use for them. A series of seminars in various parts of the country have been employed to teach training personnel use of the equipment and the tapes sent to them from the home office.

To date, we have not installed CCTV or VTR in our branch offices. We are watching new innovations like EVR and the video cassette before taking action. In the meantime we are bringing our branch office people to the training centers or using other available audiovisual means for these programs.

Both the Audio Visual Department and top management at Liberty have been pleased with the operation and effectiveness of our videotape equipment and service. Many of our policyholders are already heavily involved in videotape. As more and more of our policyholders join the ranks of videotape users, we will come to depend more and more on this vehicle to communicate within the Liberty family. It is apparent to us at Liberty that videotape looms large as the communication tool of the future. It could conceivably give back seat to other medias we now hold fixed. Only time will tell, but we think we will be prepared if this should come about.

Production console in the control room is designed for one man operation and can be expanded as necessary for future needs.

For maximum efficiency, a patch system is used for both video and audio.

HAROLD N. READ

Read Comments on Videotape

Harold N. Read, director of audiovisuals for Liberty Mutual, currently directs a staff of eight fulltime audiovisual employees at Liberty. The department includes art services a photo lab and TV studio which also doubles as a sound stage.

Commenting on videotape, Read says, "Video really hasn't changed our ways that much. While the instant playback has it all over rushes, the time we spend editing tape is about equal to film editing. Of course, there are some limitations to VTR.

"Don't look for motion picture quality. Editing is possible, but timely. It is not easy to edit out the bloops. Every error in production adds important minutes to the editing task.

"Too many amateurs have now entered the field as professionals and I've seen some awful products done under the banner of these so-called professionals. I sometimes cringe to think that some of these things are bound to be charged against my profession.

"But we can't stop progress and that is what videotape is — progress. We're moving very fast through the electronic era and there is no doubt that some form of electronic transmission of audiovisual material is the future thing.

"It behooves all of us to keep abreast of every development in communications so that we will be ready and using the ultimate when it is finally at our disposal."

A Concerned Filmmaker

THE SINGLE WORD "CONCERN" best describes William Greaves, who has established an enviable record of filmmaking accomplishment within the past two years. In the past year alone, he has received 10 major awards for various films and TV productions . . . all dealing with the Negro, his problems, ambitions and future.

His film for Newsweek magazine, *In the Company of Men*, has won six major film awards. He has also won three awards (including an Emmy) as producer of National Educational Television's Black Journal. And, *Still A Brother: Inside the Negro Middle Class* garnered a Blue Ribbon at the American Film Festival. Concern remains his watchword, and it is reflected in all of his work . . . to date, mostly fast-paced, hard-hitting documentaries.

"I am furious Black," said Greaves recently, expressing his *concern* in a New York Times article. As might be expected, he is concerned about more than just Blacks.

Commenting on the multi-faceted problems facing society today, Greaves said, "America is obviously sliding into an abyss of tragedy at an accelerating speed. The supreme tragedy is that she may not go into the abyss alone, but will probably take half if not the whole, world with her."

Perhaps William Greaves came by his concern naturally, but more likely it is the culmination of half a lifetime of varied creative experiences, periodically marked by impressive achievement. After growing up in Harlem, Greaves began a modestly successful career as an actor in the theater as well as motion pictures. Feeling a need to express his diverse interests, he wanted to get into film production.

Unable to crack the discriminatory policies of the American film and TV industries in the early 50's, he went to the National Film Board of Canada. There he worked as writer, chief editor, assistant director and director for more than 10 years. He credits NFB's Tom Daley with much of his development and achievement there, where among other things he pioneered the use of cinema verite on this continent. Returning to the U.S. eight years ago, he was a producer for United Nations television before starting his own company with the production of three films for the United States Information Agency.

Today, William Greaves Productions, Inc., consists of a regular staff of eight other people. Up until this year, the firm leased the services of William Greaves to NET, where he was executive director of *Black Journal*. Now he actively seeks other contracts to produce films independently. First on the agenda is a film in production for the Equal Employment Opportunity Commission dealing with the Commission's role in combatting job discrimination against Spanish surnamed Americans.

BUSINESS SCREEN asked Greaves to comment on various facets of his life and thoughts and ambitions about filmmaking. Excerpts from his comments follow:

Q. What are your personal approach, philosophy, and feelings about filmmaking? Will you stick to making films about Blacks?

A. "My approach is to try to state as honestly as possible what in fact is really happening in any given cinematic situation.

"My philosophy is to expand the consciousness of audiences and myself through agencies of insight and delight. We try to invest our films with large quantities of these latter qualities.

"As for whether I intend to continue making films about black people: Only if Otto Preminger continues to make films about white people."

Q. After a successful career at the National Film Board, what caused you to return to this country?

A. "I don't know what the major reason was. Maybe I was bored with Canada. Perhaps I felt that I had reached the limits of what Canada had to offer a creative artist. Maybe it was a decision to contribute to the redesign of the American psyche through the social engineering agency of film and television. Maybe it was Martin Luther King and the march on Washington and the hope that it held for America. I could see that the 1963 America was noticeably different from that of 1952. Maybe it was the fact that two former acting competitors, Poitier and Belafonte, were making it like crazy and I found this inspiring and challenging. Maybe I was just plain homesick."

Q. What spurred you to open your own film production company?

A. The culmination of a long held dream which I had when I first went into film production because I wanted to short circuit the negative imagery that was being generated by many white producers in regard to black people. So, starting this production house, which began in 1963, was the beginning of this new phase. Also, there were the usual reasons which have to do

Unable to crack discriminatory policies in the U.S. film and TV industries in the early 1950's, William Greaves fled to the National Film Board of Canada, where he worked on nearly 80 films in a variety of technical and creative capacities. Since his return to the U.S. and the establishment of his own company, he has gained even greater recognition as a talented filmmaker and concerned man.

with self sufficiency, independence, the fact that a producer should have a strong economic base under him if he can so that he can more easily compete for various films which come up. I visualize a house in it's completeness where filmmaking is concerned."

Q. What styles, patterns or concepts do you follow in making a film?

A. "We aren't tied to one particular style although it is true that here of late, there has been an increased demand for cinema verite, judging from the public response, which we seem to have done fairly well.

"We use the Eclair and the Arriflex B.L. cameras as our main equipment, as well as the Nagra sound recorder and the Sennheiser mike for pick-up. We sometimes use wireless mikes if necessary. We try to use available light only, but aren't always successful.

"The editing equipment consists of two Kem machines, one eight plate and one six plate. To our minds they are to the Moviola what Ferrari is to the Model T Ford."

Q. How have you been received in filmmaking circles in the late 60's and presently compared to the early 50's?

A. "Well, obviously my acceptance in filmmaking circles is much greater since the late 60's and now than earlier in the fifties when it was a closed shop. It was a completely racist game that was run down as far as black people were concerned and it was just impossible to penetrate the wall. Now there are little cracks in the wall and some people get through, like myself. But it's still not too happy a situation as far as the large mass of aspiring black people who want to get into the industry are concerned."

Q. What are your personal observations and feelings about opportunity today for Blacks in the film industry?

A. "I think that black people will perform the same cultural creative contribution to the film and television industry that they have performed in the fields of music and sports. Once they get the opportunity, black people are a people who are heavily endowed with talent, and I think America and the world can expect to get from them the same level of contribution which they've made in those fields open to them. If one knows our history, which goes back beyond the United States, one comes to learn that we were part of very great civilizations and there's no reason why we can't be part of another great civilization; the one which should be the American civilization, if America can rid itself of its racial hangups.

Q. What are your future plans, sticking primarily to sponsored films and documentaries, or more TV work?

A. "I visualize a situation in which I am doing both sponsored films and documentaries as well as features. I don't see them as mutually exclusive. There are certain kinds of content which move best in the feature film form, others in the documentary, public affairs form. My concern is with informing, whether through the agency of the feature film or the documentary. My company will be a company which is concerned with both. It will resemble, in a way, what Louis De Rochemonte had in years gone by."

William Greaves remains a concerned filmmaker and will probably continue to reflect that concern in his future work. He holds the solid conviction films and TV programming should be built around "priorities that foster civilization rather than the fast buck; that foster life rather than death." •

A busy schedule incorporating a diversity of interests and activities keeps Greaves constantly on the go.

In the editing room, Greaves and associates review a segment of NET's "Black Journal", for which he was executive producer.

On location, Greaves has mostly used a documentary cinema verite style, shooting with available light whenever possible.

PR NEWSFILM DO IT RIGHT OR DON'T!

Corporate film for TV news release can and should be a vital part of a public relations program. It is an effective tool . . . but it must be done right . . . and quickly.

By HOWARD BACK*

FACT: The average American family watches television 42½ hours a week . . . more than six hours every day.

FACT: Roper surveys show that 59% of those interviewed say television is their major source of news.

FACT: Roper reports that people believe what they see on television; 44% of those questioned said that television was the most believable source of information, while just 21% said that newspapers were the most believable source of information.

FACT: In most markets, the top-rated locally produced television programs are news and sports shows. In many markets the local news programs have larger audiences than the network news programs.

And *FILM* is still the basic ingredient of television news programs.

So, if you are involved in film making, for business or industry, be sure to consider locally produced television news programs as an outlet for your film stories. Because if you can get your material on a news show you are apt to have a much larger audience and far more impact than with any other kind of distribution.

What kind of film material will local television stations use? They'll use legitimate news or news-feature material. They *won't* use thinly disguised commercials, obvious product plugs, nuts and bolts industrial photography, or poorly planned and filmed material. They *will* use legitimate news or news-feature material.

Everything on a television newscast is similar to the front page of a newspaper. For the time being there just isn't a business page on television; or a science page; or pages and pages of feature material. A story has to be of broad general interest, and have legitimate news or news-feature value, if it's going to be used. The same applies to sports material, directed to television sports directors.

In general, local stations prefer to shoot their own film. But if a story occurs at an unusual hour, or on a holiday, or is a feature that covers a span of time, or if the story occurs at a remote location . . . then it may be that the time, distance and dollars involved make it impractical for a station to cover. That's when you should consider having your own footage shot for station distribution.

Newsfilm syndication

The business of supplying public relations newsfilm to individual stations has changed a lot in the past few years. Ten years ago, most local stations would take almost any kind of reasonably exposed film from a public relations source and put it on a newscast. But television news is much more sophisticated now. Station news departments have big budgets and big staffs, and shoot huge volumes of their own film every day. This means that film from a public relations source has got to have a legitimate news-feature hook . . . or it won't be used.

If you have a story of national interest, you should consider the mass distribution of newsfilm materials to television stations all around the country. A few large corporations do this job themselves; most however turn to public relations newsfilm specialists, when they think they may have a story that can be widely told via syndicated newsfilm distribution.

Here are some subjects that have been released as television newsfilm stories recently:

► Hometown interviews with contestants in a national contest. Sent to 83 television station news contacts, 25 reported used. Estimated audience: 3,000,000.

► Research on new life-saving drugs. Sent to 500 news contacts. 158 reported use. Estimated audience: 9,000,000.

► Use of a new computer system at sporting events. Sent to 195 sports editors. 89 reported use. Estimated audience: 6,000,000.

► Improved smog controls. Sent to 300 news contacts. 108 reported use. Estimated audience: 7,000,000.

► Participation in Expo '70. Sent to 200 U.S. news contacts. 100 reported use. Estimated audience: 7,000,000. Plus 100 prints sent to overseas television stations.

► A new engine for auto racing. Sent to 500 sports editors. 244 reported use. Estimated audience: 15,000,000.

► A new automobile. Sent to 500 news contacts. 188 reported use. Estimated audience: 12,000,000.

How to do it

1. Be sure that your newsfilm material is of good technical quality, that it's planned, filmed and edited in news style, similar to what the news people at a television station would do themselves, if they had access to the same inputs you are working with.

2. Be sure the material is sent to the right people at the right places. With some 800 television stations on the air, you can throw away a lot of money unless your film is directed to the right people at stations that are receptive to such materials.

3. Be sure that an expert is doing the job. It's a specialty. If you don't have the television news background yourself, don't waste your company's time and dollars. Retain one to do the job for you.

There's a big price variation depending on the subject matter, location of the story, the lead time involved and other factors. But a story filmed and distributed to 300 stations, for instance, could cost $4,500-$5,500. That may sound expensive, but if the story is planned right, filmed, edited and scripted right, and distributed to the right people at the right stations, it may be seen by 5,000,000 or more viewers. And if you want to translate that into a cost per thousand . . . you come up with the amazingly low range of 50 to 75 cents per thousand viewers.

A newsfilm release is *not* the cure-all for every public relations or publicity problem. But it is a tool that should be considered constantly. When it is "right", the exposure is vast; the impact is meaningful; the cost is reasonable; and it all happens very quickly indeed! •

Shooting a sequence at Lederle Laboratories are Jim O'Donnell and Ben Moon of NTN Quality Films. Research sequence was for TV newsfilm release.

**Howard Back is president of NTN Quality Films, with offices in Los Angeles and Detroit. The company produces a variety of industrial, educational and information films. Back is a former newspaper and television reporter, television newsreel editor, and Manager of Motion Pictures and Television for Chrysler Corporation.*

New Techniques and the Now Audience

Today's new, now audiences will not tolerate the dated, dull or deceptive, but are more appreciative and responsive to a creative effort. Here's why . . . and some thoughts on how to reach and motivate the now audience.

By **DALE BRUBAKER**
Walter Landor Associates
San Francisco, California

THE VERY WORD — communication —has become a sacred one in our society. Just communicate clearly and all problems will be solved — over the breakfast table or at the conference table.

One sometimes wonders, though. Greece and Turkey have been communicating for centuries — and it would take a meticulous historian to total up the wars and bloodshed between the two. Meanwhile, Greece and Brazil have had no communication — and not a single war.

But communication is a must in a corporation. Even at the risk of bloodshed, you *have* to communicate with your customers, your employees, all of your various publics. The problem, then, is how to cut through the communications brawl.

Signs, print, direct mail, and all the rest have their places. But put a person in a darkened room, flip on a projector — and you have a captive audience. He sees, hears, and feels your message in a sequence determined by you. He has his level of distraction cut nearly to zero.

And he usually stays until the end — unable to turn the page, change channels, or to toss the message unread into the wastebasket.

Well then, it might seem that with such a powerful and specific tool, any old audiovisual presentation will do — so just forget the creativity.

Not so. Because the very fact that customer or employee or whoever has allowed himself to become a brief captive means that he expects a valuable use of his time. If he is disappointed in your presentation, then his resentment is going to be much greater than if he could have turned the page, changed the channel, or sent your message to the round file. Far better not to use audiovisual media if they are not used well.

There are many people who look for the answers in new audiovisual equipment that is on the market or over the horizon. These developments are exciting, and some of them seem to offer great promise.

By now, most businessmen have heard of Super-8 equipment in its varying forms — the briefcase-sized "theaters" with which you can make a presentation to one man in his well-lit office or 50 in a darkened room.

We have a new generation of methods to present the Single Concept. Now on the market is a small, hand-held, battery-powered device. Plug it into your ear and put it to your eyes — like an old-fashioned stereopticon. Then push in a tiny cartridge and watch a five-minute film. It costs about $75, and can be programmed to stop the film at intervals — allowing the point to sink in — then start it again at the push of a button.

Another revolutionary development is Electronic Video Recording — or EVR. This is the new CBS system for converting a standard TV set into a "phonograph for the eyes."

But even EVR is not the most remarkable development on the horizon. At our offices in San Francisco, we have recently

Continued on next page

techniques & audiences....

continued

seen two concepts that are absolutely mind-boggling. To try to explain how they work would take more space and technical expertise than I have — so I will just try to tell you what they do.

The first of these could be applied even to a polyethylene coffee-can lid, for example. It is possible to injection-mold a very large number of pictures, each coupled with its own injection-molded fresnel lens, as the lid itself is molded. The pictures and the lenses would be almost invisible on the lid.

Then, with a special playback device that has no shutter action and almost no moving parts (and costs about the same as a TV set,) the lid can be used to play *an hour's black and white television show!* Cost per lid-show: about 14 cents.

Using a similar method, it is possible to put a one-minute movie on a can lid or whatever and show it by rotating it in front of a lamp bulb. The cost is about one-tenth of a cent more than the price of an ordinary lid.

And, the movie can have a *sound track* which requires a playback device costing not more than two to three dollars!

Pursuing the sound track idea further, a one to two minute sound track could be put on a seamless can or a bottle (*of any shape*) at *no extra cost.* This is accomplished by spacing out ink-free pinholes when the can or bottle is printed. When the can is placed in the inexpensive playback device, you can hear a song or commercial or don't-litter message or what-have-you.

For example, it would be possible to put an audio recipe on a can, which would play back as the housewife used the contents.

The possibilities for both the visual and audio devices together in point-of-purchase or convention exhibit usages are enormous. You could have a sound motion picture running in a flashlight-battery-powered box no bigger than a cereal box, and tucked in among the other cereal boxes on a shelf.

These patented developments are beyond the feasibility study stage and have been made into roughly working prototypes.

All of these technical developments are fascinating. But basically they simply represent new ways of showing a motion picture or a filmstrip. *What* is shown is still more important than how.

I could give you a list of adjectives: be sure it's *good,* and that it's *creative,* that it's *clear,* that it has a high interest ratio — et cetera, et cetera. All that means very little. No one ever set out to make a dull, confusing motion picture. Then why do so many audiovisual presentations turn out so poorly?

I think it's because those who have put together the presentations have not taken into account the most important new development of all — and that is the *new audience.*

Man has changed

Man himself has changed and will change even more. Let me illustrate with a simple example. Back more than a half-century ago when Mr. Edison's phonograph was new to the world, a concert was held wherein a symphony orchestra was on stage along with a phonograph. From time to time, the orchestra would stop making music and pretend to play — while the music itself continued to come from the phonograph.

Believe it or not, members of the audience said that they could *not* tell the difference!

Now, you have probably heard one of those old Edison cylinders, and it is difficult for you to conceive of anyone taking that fuzzy output for live music. But that is exactly how people in those days actually *heard.*

What has happened since is that the ear *itself* has changed. It has become educated, so to speak. Maybe it would help to prove my point if you, who are accustomed to stereo, might remember back to how remarkably clear the sounds of your first hi-fi monaural set were. Just try listening to that today, and you will recognize the education that your ears have been subjected to.

What is true of the ears is also true of the eyes. The new audience is more sophisticated than they really know about that which they see.

One reason for this is physiological. The eye demands *dynamism,* or it cannot see. If you hold your hand still in front of you, your eyes can see the hand only because the eyes themselves are undergoing tiny movements from side to side across the hand. The nerve impulses to the brain record only the *differences* observed because of these movements.

If your hand moved exactly with the eyes, the hand would disappear.

An example of this is the fact that when you first awaken in the morning — and if you look upward toward a blank ceiling — you can actually see the blood vessels of your eyeball. But because the vessels move with the eye (and, therefore, do not move *at all* relative to the eye) the vessels quickly disappear.

This necessity for dynamism, for movement, exists at a higher level, in that the eye chooses to send back only a small portion of what it sees to the brain. And it tends to choose that which is different, most outstanding.

Have you ever looked at a room full of people and immediately singled out the best looking girl in the crowd? For that, you can thank the physiology of your eyes.

Eye sophistication happens quickly. Remember Christmas, 1968, as the astronauts circled the moon? Your eyes were glued to every fuzzy detail of the moon's surface.

But after seeing Armstrong and Aldrin actually walking on that surface, you probably found that you could go to the kitchen or bathroom when the view from Collins' capsule high above was shown.

So you see that your ears and your eyes do become educated, do demand the new. But the greatest demand for innovation comes from the mind. And here we truly have the new audience.

Marshall McLuhan blames it all on television. He points out, for example, that TV has conditioned us to accept interruption. Just as Bette Davis is about to swallow the arsenic, we see a lady plumber cleaning the stains from our sink with Comet, followed by a lecture on the Blahs from Alka Seltzer. "This is KLOP-TV Middletown" — and back to Bette who throws away the poison and decides to fight back for her man.

We accept it all. We're right back with Bette and applauding her new-found resolve — while subconsciously remembering that we need to pick up a new can of — was it Ajax — tomorrow.

TV led the way

I would agree with McLuhan that TV showed us that it could be done. But I also think that the human brain has always had the potential for multi-channel operation and that it is stimulated the most when that potential is realized.

Theatrical motion pictures have certainly made use of this discovery. A film still may have a beginning, middle and end — but nowadays there are flash-forwards and flash-backs, sometimes lasting less than a

"The new audience... will forgive an innovation that didn't quite come off— but they will not forgive the dated or dull.... They will not tolerate long accepted half-truths or untruths..."

second — all done without the old-time cliches that telegraph a coming flashback — and all seemingly causing a great confusion as to time and space.

Yet, they don't confuse. They actually are more clear communications. If you are interested in industrial film-making, then I refer you to such theatrical films as *Petulia, Hard Day's Night, Faces, Midnight Cowboy, Thomas Crown Affair.* Just as people in industry look to research labs for new products, we industrial film-makers look to such films as these as our research laboratories.

There is an excellent example of what your eyes can perceive and how your mind can fill in details — in other words how sophisticated you have become as viewers. That is the film called *An American Time Capsule.* It presents the entire history of the United States — from the Revolution through the inauguration of Richard Nixon — all in *three* minutes. Most of the images in that film last only 1/24th of a second. Yet the overall effect and story comes through quite clearly to today's audiences, with their educated ears, eyes and minds.

The new audience has a desire for the experimental, the innovative. In fact, they will forgive an innovation that didn't quite come off — but they will not forgive the dated or the dull.

In addition to sophistication, there is one more hallmark of the new audience: the demand for honesty. We find this demand most vociferously expressed by the youth of today. They simply will not tolerate long-accepted half-truths or untruths, no matter how sacred.

McLuhan, and others, say that TV is also responsible for this phenomenon. Before television, it was comfortable enough not to question anything that happened beyond our immediate world of family and neighborhood. But, to the first generation raised on TV, the immediate world is the *entire* world. Alabama and India exist in the living room, just as truly as the family next door exists. This has led to youthful demands that we cut the cant, dispense with easy hypocrisy, tell it like it is.

Whether we like to admit it or not, the older generations have adopted much of the thought of the young — and besides, our world horizons too have been expanded by communications media. *We* also insist on a new honesty in presentations, and we are exceedingly capable of recognizing and rejecting that which is only partially honest or downright dishonest.

Another characteristic of the new audience is that it particularly enjoys *participation.* By that I mean that if an audiovisual presentation has some portion in it that requires (or allows) the viewer to move, to figure something out, to experiment with something, to talk back or whatever — then the chances of a successful communication are greatly enhanced. And when you see that viewer respond with movement or talk or whatever, then you are *home.* Because you have involved *him.*

That is the truest form of communication, because it has the essentials of a dialogue rather than a monologue.

At the end of the stage production, *Hair,* the audience frequently responds not with sustained applause but by climbing up on the stage and dancing in abandon with the actors. Don't you wish you could get such a reaction to one of your sales presentations?

There is another characteristic of the new audience, and it is a sort of a throwback. You see, you do not always have to make a film *about* a company or its products to sell those products. Excellent films can be made about subjects, and the sponsoring company benefits a great deal by simply having their name associated with the film.

This is because the new audience is appreciative. I said that was a throwback. With few exceptions, today's TV shows do not not have identifiable and constant sponsors. But if you remember radio, you remember that you ate Wheaties not because they tasted best, but because Wheaties sponsored Jack Armstrong. And you bought Jello if you liked Jack Benny — or Maxwell House if your favorite program was Charlie McCarthy. Or, for those of us in San Francisco especially, Tender Leaf Tea meant One Man's Family every Sunday evening.

Much this same form of appreciation is expressed by the new audience to Johnson's Wax for sponsoring the best film at the New York World's Fair — *To Be Alive.* Other people have a newly-found respect for Kaiser Aluminum, whose name appears on the 1969 Academy Award winning short film, *Why Man Creates.*

I myself worked on the first industry-sponsored film ever to win an Academy Award — *Project Hope.* And I can personally vouch for the good that film did for the Ex-Cell-O Corporation.

Now, these examples were all aimed at the general public, and your prime audiences are often people in industry. But they too can be appreciative. I suggest that you consider the sponsorship of a film that would not be directly about your company or its products, but would be a film that would perform a unique and valuable service to the industry you sell to or deal with.

This kind of film of course, is a once-in-a-sometime thing. A company's major output will rightfully be audiovisual presentations directly concerned with public relations, sales promotion, training, and the like. Therefore, if you would reach the new audience — which *is* your audience — I refer back again to the qualities of innovation and honestly.

How do you achieve these? Right away, let me tell you that I think it very rare to be honest or innovative when the presentation is produced in-house. In most cases, it takes an objective, out-of-the-company observer to tell it like it is.

The same thing is true regarding innovation. Most companies are not in the audiovisual business, and therefore they cannot expect to carry a large creative staff which keeps up-to-the-minute on new methodology.

These are the duties of the independent producer. *Your* duty is to be certain that you hire a good producer — one who understands the new audience. And after that, it is your duty within your own company channels to back up the innovations he designs and the honesty with which his presentations speak.

There is a great new audience out there, and there are fascinating new ways to reach them. Audiovisual presentations can be one of your most powerful tools — they can cut through the communications brawl. •

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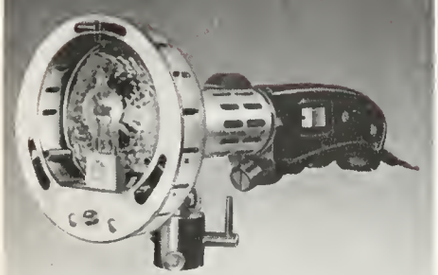

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IFPA JOURNAL

INFORMATION FILM PRODUCERS OF AMERICA, INC.

P.O. Box 1470, Hollywood, California 90028

11th IFPA Conference Develops

Los Angeles Chapter Chairman Jack Gabrielson has accepted the post of Program Chairman for the National Conference to be held this year at the beautiful Newporter Inn, in Newport Beach, California on November 5, 6 and 7, the eleventh consecutive year which climaxes in the "Cindy" Film Competition Awards Banquet and Ball. Gabrielson, Montague, and the program committee met for the second time on July 29th at the McDonnell Douglas Motion Picture Center where Jack is Chief of MP and TV to firm up the program components, responsibilities, and general format.

"The 1970's: Challenge or Change?" is the theme and will consist of six sessions titled (1) "The Challenges," (2) "The Moving Mediums," (3) "Our Responsibilities" (4) "Multi-Media and Multi-Screen Techniques and Values," a series of program instruction demonstrations, (5) "The State of the Art," and (6) "The New Wave."

Respectively, the committee consists of Bob Montague, Phil Neuhauser, Bob Hecker, Julian Ely, John Mahon, and Michael Rye.

Emphasis will be on the practical application of new ideas and techniques, rather than on the theorical. Lots of visual examples will be presented as opposed to "papers" being read. When possible, audience participation will be encouraged for "real time" experiences, and guest speakers will represent a true cross section of our industry, from the independent producer, the experimentor, the teacher, the scientist, to the theatrical, government, and television communicators.

Regular features of the conference will be the Trade Show this year conducted by the exhibitors themselves. Exhibit times will not conflict with conference activities such as screenings, luncheons, cocktail parties, or dinners, and will be open to the entire spectrum of interested parties of the audiovisual field whether IFPA members or not. In addition to the 27 Cindy awards, will be the Special Awards such as the Keefer Scholarship, the Jay Gordon Award, and the CFI/ECK Award for Professionalism. Innovations promised will be the method of award presentation, the new TV Category Award, and afterwards, the ball. Keynote and luncheon speakers will accent the program, and a social scene is already promised. Family and ladies programs are scheduled.

IFPA's Second Invitational Golf Tournament is being organized by Irene Svenson, who handled the Palm Springs foursomes, and Awards are being provided by

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Warren Strang of the Hollywood Film Company. In addition to the trade show, there are plans to have a parking lot show for equipment and exhibits too large for the convention exhibit section. There may be some real surprises here! Watch for further developments.

Film Men Duel in Dallas

The Date: July 11, 1970. The place: Dallas, Texas.

The two sides squared off, faced each other, and the shoot-out began. The weapons in evidence were sharp and to the point . . . pointed questions and sharp answers. These were the implements of the confrontation between the lab men and the film men. The occasion: IFPA's First Regional Seminar "Producer/Laboratory Relationships," hosted by the newest chapter Dallas-Fort Worth. Just three months old, with a membership (before the battle) of thirty four, and four sustaining members for support, they already have plans to attack the National Conference in November!

It all started in January, when President Montague proposed regional board meetings and seminars to bring the "action" to the members outside the Los Angeles area and have IFPA emerge as truly a national organization . . . national in memberships, chapters, meetings, seminars, and expand meaningful benefits, possible only with expanded activities and communication from the national headquarters.

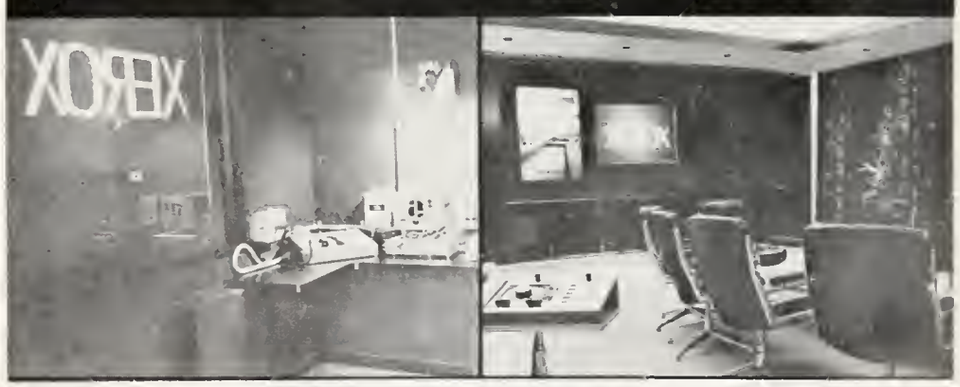
The national officers and the Dallas-Fort Worth Chapter officers and members want to express special thanks to Sid Solow, president, Consolidated Film Industries, and Jack West, manager, nontheatrical sales and service, DeLuxe General Incorporated for their contribution and participation in this IFPA first. They volunteered their time, shared their experiences, gave valuable and even confidential information. Thanks also go out to the local laboratories for their support and without whose help, we would probably be out of business.

Discussing electronic timing during the seminar in Dallas, Producers Services President Bob Redd used slides to make his points.

If you're looking for gadgets . . . forget it!

A gadget its not! A rugged, handsome, portable (fits under your airline seat), sound system designed to integrate with the Kodak Carousel, it is! From: **Montage Productions Inc., 49 West 27th Street, New York, N.Y. 10001.** Agent for Marubeni-Iida (America), Inc.

BOTH SIDES *of the* **LENSCREEN**
rear projection story!



Xerox Corporation Xerox Square Rochester, N. Y.

Behind the scenes and behind the LENSCREEN rear projection, pictured left. On the right, above, the same POLACOAT LENSCREEN plate glass serves Board Room of Xerox Square. Dual images side by side, the modern multi-media concept. Automatic and remote controlled random access projectors, behind the screen, can be controlled from the board room or by an operator in the projection booth. All visuals are viewed in *normal room light.*

LENSCREEN REAR PROJECTION SCREENS ARE:

ideal for display of Data and Information, Briefing, Training and Exhibits, Displays, Sales Presentations.

available in glass and acrylic for permanent installation, flexible plastic for portability.

Send for your FREE LENSCREEN KIT of Audio-Visual Ideas

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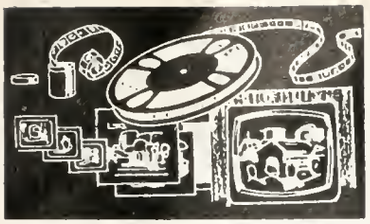


picture parade

Catalog of Boats in Kodak's "Boating Fever"

Boating Fever is the title given a new Kodak Informational Film which looks at Americans' penchant for taking to the water on anything that floats.

This very colorful 25-minute parade of boats in all shapes and sizes could have been greatly improved with a more enthusiastic narration and livelier music. The sound track fails to convey the same fun spirit of boating as the film which merrily hops from one locale to another showing at least a glimpse of nearly every conceivable kind of boat.

The film does, however, carry its primary message of reminding boaters to take their cameras. *Boating Fever* even manages to make the polluted Chicago River look like a fun place to be in a boat by cleverly photographing attractions away from the water itself.

The film is currently available from Modern Talking Picture Service. —LBG

"Face to Face" Shows Report on Picturephone

In *Face to Face*, a bright 8½ minute film by Leo Trachtenberg and his Harvest Films, Inc., Ma Bell (AT&T) manages to deliver an institutional-type message on a product (or service, depending on what you want to call the much-touted Picturephone) and keep the carrot dangling in front of customers and future users.

After a fast-paced introduction reviewing the history of telephone service in quick cuts of old photos, and a glimpse at the early development of TV in Bell Labs, the film supposedly "introduces" the Picturephone. All of the Picturephone's capabilities are shown in a series of short sequences involving old telephone stand-bys; i.e., a busy housewife talking to a not-so-busy housewife from her kitchen as she prepares a meal; a grandfather jubilant about being able to see his grandchild; a businessman solving a manufacturing crisis at a distant plant because he can see the new part needed. The hands free, video on or off, zoom, portability and other features of the equipment are nicely shown in the various sequences.

However, noticeably absent are any mentions of cost, local availability or the invitation to seek additional information. The film does suggest that Picturephone is a luxury item, not for immediate installation in every American home and at present more for consideration by big spenders like American business and industry. All of this climaxes a lead-in that seems to say "Picturephone is here, now."

The film reportedly is aimed at the general public through TV distribution and free loan to

Directing a scene from "Face to Face", producer Leo Trachtenberg instructs Michelle Block in front of a Picturephone.

groups. The average viewer may feel let down after seeing the film.

Although the average viewer will find the film cinematically well done and to the point . . . he may not find the point. As the film progresses, the viewer anticipates some revelation or personally useful new information about the Picturephone, only to later learn that the Picturephone is still restricted to limited installations, primarily in business and industry, but that it can be a reality for him at some time in the nebulous future. The viewer will be reassured that the Picturephone has been improved since he last read or heard about it, even though he can't rush out and order one for himself after seeing the film.

Come to think of it, maybe that's the entire point of the film . . . to keep that Picturephone carrot dangling out there in front of future users.—LBG

An Introduction to Contemporary Inhumanity

The Savages, a 25-minute, black and white film poses a question to its viewers . . . is it the people of the ghetto or their surroundings that are savage? In documentary style the film illuminates the explosive environment underlying the scenes of urban violence. The soundtrack carries comments of ghetto residents as well as cliches typifying white attitudes.

The film is intended for professionals and lay persons who are concerned with the urban crisis or who are preparing to encounter it as teachers, counselors, social workers, police, probation and parole officers, poverty workers or public administrators. It may be purchased or rented from the University of California Extension Media Center, Berkeley, California 94720.

A Step Toward Clearing Communication Problems

"But from what you said, I thought you meant . . ." is an all too common communications problem between people, particularly in the business world.

A Measure of Understanding, a new 29-minute color film from Roundtable Films, delves into this problem and illustrates the importance of mutual understanding between people. Carefully noting the difference in the two levels of communication (words and intention, which often conflict), *A Measure* presents a two-level communication problem between an executive and his boss with some rather solid acting.

The film is played and presented straight and well. Properly used in management orienta-

An executive and his boss try to gain mutual understanding in "A Measure of Understanding."

tion and training programs, it should at least cause people to think carefully before taking sudden or rash action on the basis of what they thought they understood. Though not so overtly presented, it also mildly chatises those who would hide their real intentions in misleading oral communication, suggesting concise communication conveying mutual and immediate understanding at all times. A surprise ending concludes this effective film.

A Measure of Understanding is available for sale or rental with a discussion leader's guide for use with the film. For information, write Roundtable Films, 321 S. Beverly Dr., Beverly Hills, Ga. 90212. —AR

Every American Should See "The Gifts"

The Gifts is a grabber. No thinking, feeling American can remain passive about the perils of water pollution after seeing this potent 28-minute documentary sponsored by the Water Quality Administration of the Department of the Interior.

Produced by Robert McBride (Richter-McBride Productions),

The Gifts dynamically shows and tells the terrible price in pollution (primarily water) paid for "progress" in a society that represents "six per cent of the world's population, yet consumes 50% of the world's goods and services." Narrated by a very serious Lorne Greene and backed by a solid Skitch Henderson musical score, the film eloquently presents every facet of American water pollution, skillfully keeping the personal, human element at the forefront .

We have seen garbage dumps that look cleaner and more sanitary than some of the streams, lakes and rivers shown in the film. While not necessarily a scare or alarmist film, it properly shows no compromise in stating that ecology is a very delicate and life-sustaining thing; and that man threatens to throw it seriously out of balance.

The film is fast, strong and to the point, and ignores none of its responsibilities. After examining the gravity of water pollution in detail, it suggests a ray of hope.

We share the belief contained in the film's statement to the effect that a society which has managed to conquer the land the water and the air, build unequalled structures, and bend the elements to his needs *can surely meet and solve* the pollution and ecology crisis.

The Gifts is a grabber. We recommend it to every group, TV station and theatre in the country. It's available from Modern Talking Picture Service . . . free.

—LBG

17, Pregnant . . . And Scared

I'm 17, *I'm Pregnant . . . And I Don't Know What To Do* presents, with sensitivity and feeling, the problems of pregnant, single girls and their babies. The alternatives of a forced marriage, abortion, keeping the child or adoption come into sharp focus in a series of group confrontations between different girls working out their solutions to the same problem.

Children's Home Society social workers and prospective adoptive families portray themselves in the film, while the girls are played by young actresses who develop their characters from actual case situations from the agency's files. All dialogue was improvised.

The film was produced by Lee Mendelson Film Productions, 1408 Chapin Ave., Burlingame, Calif. 94010, under a grant from the James Irvine Foundation to Children's Home Society of California. It is available to local TV stations for half-hour showing on public service time.

Candy Merchandising Film Advises "Display it Big"

The Magic of Merchandising Candy, a 16mm color film, has as its theme proved ideas and tips on how and where to display candy effectively. The film was produced by Beatrice Foods Co., Confectionery Division.

It is available to interested groups in the candy wholesale, candy bagger, wholesale and retail grocery field and related areas. Inquiries should be addressed to the National Candy Wholesalers Association, Inc., 1430 K Street NW, Washington, D.C. 20005.

Heroin Addiction Hits Middle Class Society

A 27-minute film aimed at slowing down and reversing the rapid proliferation of heroin addiction among middle class youth and young adults, will be available for distribution October 1.

The film presents addicts in different stages of addiction and ex-addicts who are desperately trying not to go back to the drug. There is no acting and no lines are read.

The film is aimed at corporations, labor unions, fraternal organizations, etc., as well as the traditional educational markets. It will be sold as a package with training manuals, by its producer, Nolan, Wilton and Wootten, Inc., 374 Waverly, Palo Alto, California.

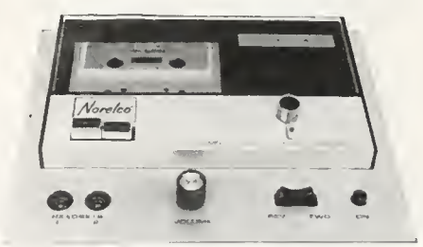
Once-Taboo Subject Given Sprightly Treatment

Cinemakers, Inc. has taken a different approach to the once-taboo subject of family planning in two 30-second TV spots soon to be released.

The first zeroes in on the broad and mostly adverse publicity on "the pill".

The second spot, geared to young people, uses very this-minute art, animated to rock music. This variation from the frequently stuffy approach taken to this subject was produced by Cinemakers for Planned Parenthood of New York City.

Do you have a place to put me?



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I play cassettes. I synchronize slide presentations. Put me in a carrying case with a slide projector and you can have an audio-visual presentation anywhere. Or build me into a desk, table or study carrel and I'll be part of your furniture. I'm designed for training, selling, demonstrating. Either individual or group use. You'll find me very reliable, compact, easy to handle . . . and not expensive. But, remember, I'm a flush-mount component. You must have a place to put me.

For all the facts plus information about what other companies are doing with the Norelco Synchroplayer, call us at 212-697-3600. Or write to us care of Dept. 8S-1, 100 E. 42nd St., New York, N.Y. 10017.

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TRAINING AND EDUCATION SYSTEMS
NORTH AMERICAN PHILIPS CORPORATION

NEW THIS MONTH

ASSOCIATION-STERLING FILMS

Escape from Addiction offers a broad view of addiction as it relates to alcohol, narcotics and other drugs. Sponsored by The American Association Against Addiction. Free Loan 27½ minutes. Color.

Can You Take It? features R. Gordon Bell, noted lecturer on addiction, discussing tolerance to alcohol and how it can vary from persn to person. Sponsored by The American Association Against Addiction. Available from Ridgefield and LaGrange libraries. 12½ minutes. Color. Free loan.

Indoor Gardening Primer is a 29 minute, 16mm color film offering various informative tips on house plants and their care. Witty chatter and common sense information is presented by Thalassa Cruse. Author of *Making Things Grow*. Free loan.

Men, Mountains and Mud, sponsored by Texaco, Inc., shows the seven year project of men battling the topography of an exotic foreign land to bring progress and prosperity. Oil is discovered deep in the Andes of Columbia. 28 minutes, color. Free loan.

A Window Is tells the interesting story of how you can plan years of carefree living in total comfort, winter and summer. 18 minutes, color. Free loan.

Teen-Aged? Have Acne? explores the cause and treatment of acne in adolescence. Presented by Winthrop Laboratories, this 10 minute color film offers preventive tips and cleansing suggestions. Free loan.

Minnesota Meets The Challenge is a 28 minute color film, which traces the development of iron mining industry in Minnesota from first ore shipments around the turn of the century to the present. Sponsored by Minnesota Forest Industries Information Committee. Free loan.

Trees . . . Minnesota's Tallest Crop is a statement on compatibility of various uses of forest land, establishing a desire for wise management and conservation of forest land. Sponsored by Minnesota Forest Industries Information Committee. Free loan.

A Chance to Build shows how crucial problems of the inner cities can be conquered when new housing, new business capital, new jobs and new hope through a billion-dollar investment program by life insurance companies are provided. Produced by The Filmworks for The Institute of Life Insurance. 28½ minutes, color. Free loan.

NATIONAL AUDIOVISUAL CENTER

Washington, D.C. 20409

Apollo 13 — Houston We've Got a Problem tells how the Apollo 13 astronauts returned safely to earth after an explosion severly damaged their service module and caused a loss of power and oxygen in their command module Odyssey. Features on-board photography. 29 minutes, color. Produced by National Aeronautics and Space Administration. Purchase only.

Airport presents an impressionistic study of Kennedy Airport as a hub of perpetual international motion. The film reveals the complex logistics and machinery that must function continuously to maintain daily operation. 11 minutes, color. Produced by U.S. Information Agency. Purchase or rental.

The Feast shows how an alliance is formed between hostile Yanomamo Indian villages through feasting, trading, dancing and chanting. 29 minutes, color. Produced by Atomic Energy Commission. Purchase or rental.

Jazz by Berklee is a performance before a studio audience of "cool" contemporary jazz by students and faculty of the Berklee School of Music. 27 minutes, black & white. Produced by United States Information Agency. Purchase or rental.

BNA FILMS

Cineconference Center, 5615 Fishers Lane, Rockville, Md. 20852

A 4-film multi media program:

Management by Objectives Management by Objectives emphasizes the relationship between company objectives and management development by stressing a fundamental principle: "It is top management's responsibility to bring together the company's needs for growth and profit with the individual's need to contribute."

Defining the Manager's Job. Using an imaginary company about to introduce an MBO Program, a management guide is drafted outlining key tasks, standards of performance and suggestions for improvement in addition to setting targets for the next three months.

Performance and Potential Review. Using the same imaginary company, the general manager is now seen three months later conducting the first formal review of performance. This can now be done realistically based on the targets set three months before.

Colt—A Case History centers on a *real* company, Colt Heating & Ventilation Ltd. Through reenactment and interviews with real managers involved, this film shows the launching and progress of the program. All four films available on a 48-hour Executive Preview (cannot be scheduled for a specific date). Purchase or rental.

MODERN TALKING PICTURE SERVICE

The Body Builders, sponsored by the Fisher Body Division of General Motors and produced by the General Motors Photographic Division, is an adult film program aimed at people who will buy automobiles. It shows the new role played by computer technology and takes viewers to safety and testing laboratories. 26½ minutes, color. Free loan.

Freedom Patterns, a women's fashion report for Fall-1970, and *Fashion — A New Dimension*, a report on men's fashion for Fall-1970, are two short TV fillers sponsored by Du Pont and produced by G. Franco Romagnoli.

The New Pork . . . An Exciting Taste Treat is a 20 minute film in color aimed at Home Economics classes and Women's Clubs. Sponsored by The Pork Industry Committee of the National Live Stock and Meat Board. Produced by Fred A. Niles Communications Centers.

Quick Meals With Pork, Nutritional Value of Pork, Elegant Meals With Pork, Outdoor Cooking With Pork, Versatility of Pork are all 5 minute films in color on the value and uses of pork. Each was sponsored by the Pork Industry Committee of the National Live Stock and Meat Board and produced by Fred A. Niles Communications Centers.

Korea, sponsored by the Korean Embassy, Information Office is an excellent film for TV relating the general aspects of culture, religion, education, national defense, agriculture, and sports in Korea. 14 minutes in color. Free loan.

Your Passport to Safe Winter Fun is a 27 minute film in color about snowmobiling. It tackles the job of teaching you the basics of vehicle operation and most important, it reviews the good common sense rules of safety and conduct. Sponsored by the Ariens Company and produced by Tech/Services, Inc. Free loan.

The Way It Is . . . In Palm Springs, Anyway is a detailed and amusing self-portrait of the famed Southern California desert resort. For TV only, this film was sponsored by Palm Springs Convention and Visitors Bureau. 30 minutes, color.

Phil's Paradise was produced with sophisticated animation techniques by Hanna-Barbera Productions. The film tackles the problem of inflation and stresses the importance of insuring a home to its full replacement value in a lively, non-commercial and entertaining fashion. 13½ minutes, color. Sponsored by State Farm Insurance Companies. Free loan.

Your Call to Colors, sponsored by Textile Dye Institute, is a career guidance film aimed at home economics, chemistry, engineer-

ing and vocational guidance classes. It shows what kind of training is needed and where young people can get the skills they will need for this challenging industry. 12 minutes, color. Free loan.

Manitoba. This year Manitoba is festival country — it's their centennial. The filming of the festivities is sponsored by Manitoba Dept. of Tourism and Recreation. 12½ minutes, free-short for theatres in color.

Wild Wild Wagens, sponsored by Volkswagen of Americ, Inc. and produced by Marathon International Productions, Inc. combines exciting automobile action and tongue-in-cheek narrative nostalgia of the old time "selected short subject". The film takes a lighthearted look at the booming sport of off-the-road competition. 8 minutes for TV in color.

Los Angeles . . . Where It's At! is a lively, fast-moving, colorful capsule of Los Angeles—its personality and character. Sponsored by the City of Los Angeles, Board of Public Works and produced by Metromedia Productions Corp. 26 minutes, color. Free loan.

DATAFILMS
2625 Temple St., Los Angeles, Calif. 90026

You . . . Opinion Maker is a 30 minute public affairs film which shows how to influence people without taking time from work. Purchase & rental.

Our Man In Washington is a 29½ minute film about which tells why even the most dedicated Congressman must think about his re-election and how he campaigns. Purchase & rental.

The Many Voices of Freedom. From Jamestown to the first president . . . helping us realize that our history *happened,* and to people like us. 34 minutes. Purchase & rental.

The Extra Step is a film made to improve the attitude and operations of government employees in their telephone contacts with the public. 32 minutes. Purchase & rental.

Dial V For Votes deals with "phone power" training for volunteer political workers. 31 minutes. Purchase & rental.

Good Old Sam is a 28½ minute film based on a story to demonstrate the over-the-years rewards of a regular stock investment program. Purchase & rental.

What's It All About, Harry is an "American way" film to show the self respect and satisfaction which comes from doing one's job well. 29 minutes. Purchase & rental.

Love Thy Customer is an attempt to improve the attitudes and operations of automobile service managers . . . funny, but "kidding on the square." 26 minutes. Purchase & rental.

Heavy Going is 32 minutes of motivation for salesmen to work up their proposals from the customer's point of view, and show them how. B&W. Purchase & rental.

The Research Environment in Industry is a 49 minute film creating an understanding and respect for the scientists in the research laboratories of business and industry. Purchase & rental.

Fair Chance is a 14½ minute Planned Parenthood "motivator" in dramatic story format. Purchase & rental.

The Costly Crowd is a story film dramitizing the need for population control and to enlist workers in community action. 24½ minutes. Purchase & rental.

Action Baseball is a package of nine films to make a youth-league father into an instant coach. 9 films—156 minutes. Purchase & rental.

Love That Car. A very funny but practical look at the consequences of neglected car care. 10 minutes. Purchase & rental.

What's Under Your Hood? gives a clear and vivid explanation of what makes it go. 11 minutes.

Schooled in Safety gives the basic safety facets for driver education students. 8 films, 4 minutes each,

What'll You Do If . . .? explains why and how a driver should rehearse in advance what he'll do when the common emergencies arise. 12 minutes, B&W. Purchase & rental.

Three For The Road consists of three better-driving shorts: *Margin of Safety, Sudden Emergencies and Lights Have Limits.* 13½ minutes, B&W. Purchase & rental.

Water Is The Enemy is practical instruction for flood-proofing homes and stores against rising "sheet water." 17½ minutes. Purchase & rental.

Any good 16mm projector performs well under ideal viewing conditions. But you usually don't have (or don't want) perfect darkness or perfect quiet.

That's why you need the perfect projector for imperfect conditions. It's called the Bauer P6 automatic 300 16mm portable sound projector.

What makes it better? For one thing, the Bauer P6 has a special new high-intensity lamp. It's the GE MARC 300 metal arc that produces nearly four times more light than conventional tungsten lamps. More light means a more brilliant picture. More vivid color. Clear images even in full room light.

The Bauer P6 has a 15-watt solid-state amplifier, for real high-fidelity sound. And a lot of other features, too: automatic threading, optional 4,000-foot capacity and "change-over" control, and automatic fail-safe circuit to stop the projector if your film breaks.

Maybe you think that a projector that does so much should cost a lot. It doesn't. And this may be the most attractive feature of all. Write for information to Dept. BS:

A QUALITY AIC PRODUCT BAUER P6

THIS PROJECTOR WORKS BEST WHEN THE CONDITIONS AREN'T.

ALLIED IMPEX CORP. DIV. OF AIC PHOTO INC. 168 GLEN COVE ROAD, CARLE PLACE, N.Y. 11514. IN CANADA: KINGSWAY FILM EQUIPMENT LTD. *Bauer, a Reg. TM of Robert Bosch Photokino GmbH. *Your dealer will determine exact retail price in your area.

new products review

Audiotronics Enters CCTV With Videopak Systems

Audiotronics Corporation has unveiled a new marketing approach.

Audiotronics Corporation has inaugurated a "systems" approach to CCTV marketing with the introduction of its "Videopak" closed circuit TV systems.

Because of the differing needs of users, there are four different systems of varying sizes and capabilities in the Videopak series. Each incorporates newly designed cameras, recorders and monitors. The PRV 707 recorder in the systems is reportedly the first half-inch VTR to offer full electrical pushbutton control of all tape transport modes for ease of operation and full interchangeability of tapes with all recorders meeting the Type I format.

Micropak is the lowest priced system and includes all elements for "live" production, such as a VTR, vidicon camera, monitor, tripod, microphone, all cables and a starter supply of video tape.

Mod pak is moderately priced and offers the same basic equipment as Micropak but adds two major accessories, plus a larger screen monitor.

Multipak, in addition to the equipment in the Modpak, introduces a pre-wired, mobile console to house all the basic elements, and adds off-air receiving and recording, plus other extra accessories.

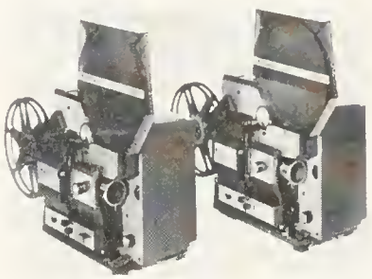
Maxipak is the highest priced system and the most versatile. It also has the mobile console and allows for multi-camera and microphone operation, plus additions to the console such as separate camera preview monitors, both an audio mixer and video switcher, video distribution amplifier, two microphones, and two cameras with zoom lenses.

For additional information, write *Audiotronics Corporation*, Dept. BSC, 7428 Bellaire Ave., North Hollywood, Calif. 91063.

Auto 8 Movie Cassettes— Easy Way to Show Movies

Cassettes in 50, 100, 200 and 400 foot sizes can be snapped into position and the entire film projection cycle accomplished at the touch of a control lever with Bell & Howell's Auto 8 movie cassette system. High-speed rewind is automatic. The system also allows for projection of super 8 and regular 8 on standard reels.

Auto 8 movie cassettes will be manufactured by Bell & Howell and will be utilized by many other 8mm projector manufacturers through a uniform licensing arrangement. A worldwide program has been underway for the past two years to provide all 8mm projector manufacturers with the opportunity to standardize on the Bell & Howell Auto 8 system.



Bell & Howell cassettes are designed for easy indexing, storing and ready access.

The projectors are available in two models, the 459Z and the 469Z. The 469Z features a Multi Motion capability which allows the user to see films projected in regular motion, slow motion, still mode or in a stop motion which projects the film as slowly as two frames per second. Additional information can be obtained by writing *Bell & Howell, Customer Service, Dept. BSC, 7100 McCormick Road, Chicago, Illinois* 60645.

New Chemical Provides Superior Sound

Optolene silver sulphide sound track developer produces superior Ektachrome sound on 7386, 7388 and 7389 stocks with only one application needed. The chemical is pre-mixed and pre-tested, is applied directly from the bottle, has unlimited shelf life and is inexpensive — less than 1½ mils per foot.

For full information and a one minute sample film, write *Optol, Inc., Dept. BSC,* 2124 *Race Street, Philadelphia, Penna.* 19103.

Filmstrip Projectors for Business, Government

The Beacon line of rear screen filmstrip projectors for the business, industrial and governmental market is made up of two automatic, sound synchronized units. The fS-250 has a 4⅛″ x 5½″ screen and the fS-200 has a 3″ x 4″ screen.

An f3.3 high resolution, three-element lens system, coated for anti-reflection and antistatic, along with a coated aluminized-glass projection mirror and brilliant 30-watt projection lamp produce a clear, sharp image on the Polacoat viewing screen. The unit is equipped with an AC operated two-track, cassette player which provides the sound track as well as the inaudible signals to advance the filmstrip. For complete information write *Beacon, Camera Division, Whitehouse Products, Inc., Dept. BSC,* 360 *Furman St., Brooklyn, N.Y.*

Construction of Beacon rear screen filmstrip projectors offers high temperature and dirt resistance.

Craig Introduces Video System Cart

The model 9841 Mobile Video System Cart is a self-contained unit which expands VTR applications almost anywhere needed, indoors or out, with 50-ft. AC cable. The cart has 6 cu. ft. of storage space. All electronic equipment plugs into an AC strip.

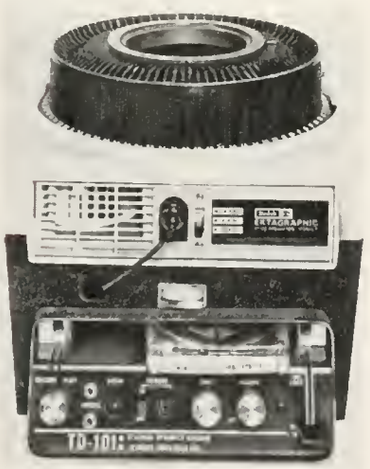
The cart accommodates any Craig one-half-inch VTR deck and the Craig model 6201 12 in. monitor/receiver. The later can be positioned horizontally, vertically or at a 45° angle. Additionally, a well holds the tripod and camera secure for use when mounted in the cart. Details are available from *Craig Corporation, Dept. BSC, 2302 East 15th Street, Los Angeles, Calif.* 90021.

The Craig video system cart is easily moved from place to place.

Slide Projection System From Teaching Dynamics

Teaching Dynamics Model TD 101 fully automatic, self contained sound/slide projection system features cartridge recording and sync capability. The unit permits the operator to record his own sound and programming cues and playback automatically on a cartridge tape with a continuous loop that never needs rewinding. It may be used with any automatic projector with remote capability. Voice, music and sound effects can be recorded simultaneously through multiple inputs.

Programming continues as long as sixty minutes and automatically starts again. For additional information contact *Teaching Dynamics, Division of Jetronic Industries, Dept. BSC, Main and Cotton Sts., Philadelphia, Pa.* 19127.



Closed loop sound/slide projection system has recording and sync capability.

60-Cycle Sync Generator From Cinema Beaulieu

Cinema Beaulieu has announced a sync generator which permits the Beaulieu 16mm camera to provide magnetic sound in synchronization with such professional ¼ in. sync tape recorders as the Uher 1000/N, Nagra, etc.

The generator is compact and lightweight (6 oz.). It has been designed to extend slightly over 1 in. from the camera body, therefore making the camera itself more compact for easy hand-held shooting. The cable has been designed to drop straight down. For more information write *Hervic Corporation,* 14225 *Ventura Blvd., Sherman Oaks, Calif.* 91403.

This 60-cycle sync generator is compact and lightweight.

Track Filing Simplifies Filmstrip Storage

A specially designed four drawer cabinet provides easy storage and filing for 400 filmstrip cans or cartridges. Each drawer is equipped with a special metal "track filing" divider (instead of holes or compartment dividers). An opening at one end

Continued on next page

AMAZING

THIS A.V.E. X-300

A POWERFUL QUALITY BUILT 16MM SOUND PROJECTOR FOR LARGE AND SMALL SCREENING FACILITIES

- 1000 hour ozone-free xenon bulb
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- Xenon lamp source provides correct color temperature for screening tv prints
- 2400 ft. reel capacity
- Forward and reverse
- Single knob projection control
- Built-in automatic electric dowser
- Simple threading
- Unique automatic loopsetter
- Large 16 tooth sprockets
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Literature and price on request

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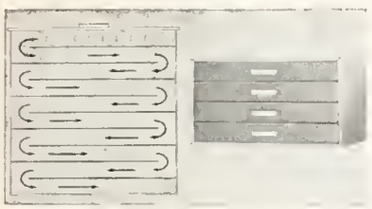
250 West 54th Street • New York, N.Y. 10019

Cable: "AVEMANSA" (212) PL 7-0552

of each row permits convenient shifting of filmstrips from row to row or for separating within a row when adding to an expanding library.

Drawers have full extension arms for easy access to back



Cabinet and drawers are constructed of heavy gauge steel for durability.

rows. For more information on the model 401 cabinet write *H. Wilson Corporation, Dept. BSC, 555 West Taft Drive, South Holland, Illinois* 60473.

Computer Type Editing for Helical Video Recorders

A simple-to-operate semi-automatic video tape editing device designed for helical scan video tape recorders has been announced by Rombex Productions Corporation. The unit was designed by Rombex engineers in association with several British companies. It is currently being manufactured in Great Britain and will be available in the fall.

The first prototype production model has been in use at the Rombex editing facility for the past three months and is an important development in production technique by users of non-broadcast and cable television. For information write *Rombex Productions Corporation, Dept. BSC,* 245 *West 55th Street, New York* 10019.

Lenscreen Service Kit for Screen Maintenance

A complete maintenance and repair kit for Lenscreen rigid R-P screens is available from Polacoat. Formula SS static inhibitor and mild cleaner wipes away static charges and surface dust and dirt. Scuff-Fix aerosol sprays repairs minor surface scuffs and scratches.

Write *Polacoat, Inc., Dept. BSC,* 9750 *Conklin Road, Cincinnati, Ohio* 45242 *for full details.*

Slide Projectors Feature Auto-Focus, Preview

Honeywell's two AV models of automatic-focus 35mm slide projectors feature previewer/editor systems useful for loading, sorting, editing, and previewing each slide before it is shown on the screen. Both projectors also provide automatic protection from overheating, manual reset, nine-pine receptacle for Kodak's dissolve control and permanently attached three-wire power cords.

Honeywell offers two models of auto-focus preview slide projectors.

Both models accept either round or straight trays by Honeywell, Sawyer and other makers. Pushbutton forward-reverse controls operate from the units or can be used with a 10-foot remote cord. The AV-1 has a 500-watt DAK incandescent bulk and f/3.5 lens. The AV-II has a 500-watt EGH quartz halogen bulb and built-in timer and f/2.8 lens. For further information contact *Honeywell Photographic Products, Dept. BSC,* 5501 *S. Broadway, Box* 1010, *Littleton, Colorado* 80120.

Kapco Switcher, Fader, Special Effects Unit

The TSFE-4 Switching System combines in one unit the functions performed by a video switcher, fader and special effects units. Switching is elec-

This unit was designed for rack mounting and has it's own built in power supply.

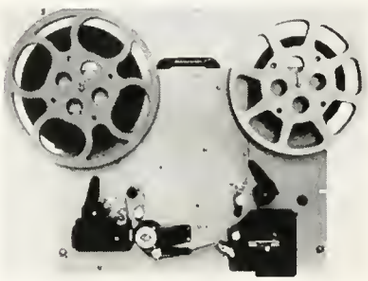
tronic with program bus vertical interval. The fader section provides facilities for dissolving from one video signal to another, for superimposing one video signal over another, to fade from a video signal to black, or any combination of these effects.

The special effects unit provides facilities for wipes, horizontal, vertical and from each corner. Split screens and corner inserts are easily preset and switched directly onto the program line. Individual control bars adjust the horizontal and vertical components of the corner inserts. It is fully transistorized and self contained. For more information write *Kapco Enterprises, Inc., Dept. BSC,* 947 *Janesville Ave., Fort Atkinson, Wis.* 53538.

Convert 16mm Film to Television Signals

The Optical/Electronic Transmitter converts 16mm motion picture film to electronic impulses and transmits the picture to any number of television sets or monitors. The T16R is portable and self-contained, requires no special installation and is quiet in operation.

The transmitter can be used with reels up to 2,000′ and is



The Model T16 is a practical system for converting film images to television signals.

simple to thread. It can be set for continuous operation. A similar device for super 8 film housed in a 4 minute cassettes for single concept presentations will be available shortly. For more information write *Comspace Corporation, Dept. BSC,* 350 *Great Neck Road, Farmingdale, L.I., New York* 11735.

Pro Stand Provides Extra Stability

ColorTran's Pro Stand, which weighs only 2¾ lbs. and extends to 108 inches, is designed to allow the legs to expand from a 30″ base to an exceptionally stable 46″ base yet will store in 24″. A solid tip is provided for extra strength where the on and off action of mounting lights chews up other stands. A riser clamp design provides greater

ColorTran's light stand is light weight but sturdy.

rigidity when the stand is fully extended.

Nylon tipped brakes provide a non-slip, secure grip. Write for information to *Berkey ColorTran, Inc., BSC.,* 1015 *Chestnut St., Burbank, Calif.* 91502.

MacKenzie Offers Multi-Media Programmer

The Tri/Tone I audio programmer for use in producing synchronized, tape recorder controlled, multi-media shows plugs into any stereo tape recorder and is both an encoder and decoder. Programming is a simple push-button operation. The basic unit provides three independent control signals and is completely equipped to operate a three projector, three screen show.

With plug-in, building block accessories as many as six

This basic unit comes comp'ete with cables to connect to three Kodak Carousel slide projectors.

screens can be programmed or the control channels can be used to operate other devices such as motion picture projectors, dissolvers, lamp dimmers, etc., all in automatic synch with the audio. For more information write *MacKenzie Laboratories, Inc., Dept. BSC,* 10355 *Vacco Street, South El Monte, California* 91733.

Single Console Houses Total Audiovisual System

The AVCor Executive is a complete audio-visual system housed in a single console. It combines features needed for still, motion, sound, sound-on-sound, rear or front projection presentations.

Mistake-proof connecting plug panels activate this audio-visual core package which includes two Kodak RA 900 Carousel Projectors with increased light source, a Bell & Howell Specialists Auto-Load Filmosound 566 Projector, and a drop leaf shelf on which to mount the three projectors. Also included are a high fidelity tape recorder and an FM receiver and amplifier. These are built into the master console. Microphones and speakers are movable. For further information, write *Telepro Industries, Dept. BSC15, Cherry Hill Industrial Center, Cherry Hill, N.J.* 08034.

This complete audiovisual system is housed in a stain-proof walnut finish.

Simplify Cost Control With "Baby Computer"

An inexpensive, simple-to-use cost computer can be applied to operation costs, job costs, and departmental distributions of administrative, clerical and maintenance costs.

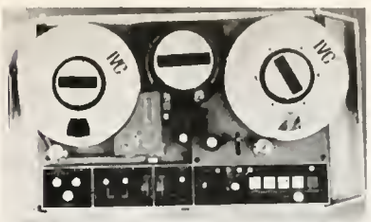
The Model C-100 computer keeps cost control up-to-date.

Each computer will accommodate as many as twenty pay-rate plugs and will accumulate in one-cent steps at the combined rate of all inserted. The result is the running, in process cost of each job as it progresses. For more information write *Cost Computer Corp., Dept. BSC,* 1001 S. *Elm Street, Greensboro, N.C.* 27406.

Videotape Recorder Offers Insert, Assemble Editing

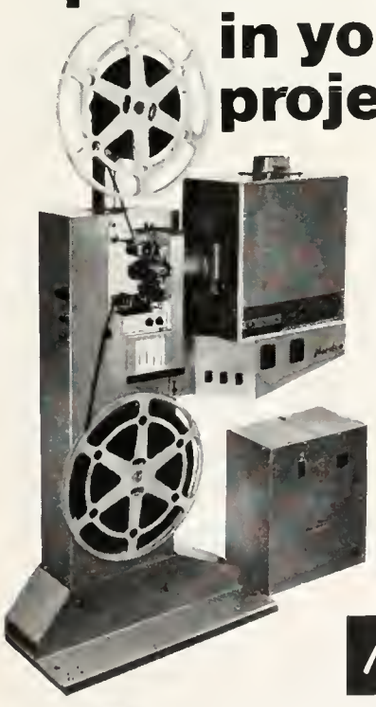
A color videotape recorder offering both insert and assemble editing is being marketed by International Video Corporation. It inserts new material into previously recorded programming and electronically splices or assembles material from two separate program sources, such as live cameras or other recorders. Tearing, rolling, distortion and other loss of information are eliminated.

The IVC-870 features capstan servo for precise timing, a second audio track, built-in speaker/amplifier and excellent time base stability. Video bandwidth is 5MHz, video signal-to-noise is 44dB and horizontal resolutions is 400 lines. For complete information write *International Video Corporation, Dept. BSC, 675 Almanor Ave., Sunnyvale, Calif.* 94086.



The IVC-870 is a low priced, one-inch format color videotape recorder.

Put a professional in your projection room



The new Norelco FP-16mm projector brings big theatre performance to any auditorium because it's built to the same rugged standards of performance demanded by professional motion picture theatres. Provides a brighter, clearer, steadier screen image.

Lots of other features, too:

- Packs a 2½ hour film on one reel
- Available with 9 different Norelco lenses including new zoom lens
- Uses Xenon or carbon arc light sources —or can be purchased with 500 W. ozone-free Xenon lamp house
- Optical or magnetic sound
- Runs forward and reverse
- Adapts to automatic operation and remote control

Norelco® MOTION PICTURE EQUIPMENT

Portable self-contained Model EL 5100 for outdoor showings, exhibits, social halls, etc. Uses incandescent light source.

OUTSTANDING VALUE! Send coupon for prices and literature.

North American Philips Corporation BS-4
Motion Picture Equipment Division
One Philips Parkway, Montvale, New Jersey 07645
(201) 391-1000

Please send facts and prices on the new Norelco 16mm Professional Projectors.

☐ FP-16 with column-pedestal ☐ EL-5100 Portable model

Name/Title_____

School/Company_____

Address_____

City_____ State_____ Zip_____

AV System Operable by Non-Technical Personnel

AV System's Portable Program Origination System is portable by car or station wagon and can be set-up in less than fifteen minutes by a single person. Plug in the console, turn on the lights and be ready to cable-cast or videotape. Single cable design, quick-connector panels and pre-adjustment assures quality output.

The system is complete including video, audio, lighting and cabling. It consists of two viewfinder cameras with 7″ solid-state viewfinders, rear operated 4-1 zoom lenses, three 5″ solid-state monitors (one preview for each camera and one line output) and accessories. For more information and specifications write *AV Systems Inc., Dept. BSC, 44 Railroad Avenue, Glen Head, New York* 11545.

This complete AV system can be transported and set-up by one person.

Cinema Product Dev. Announces D.C. Motor

A crystal controlled D.C. motor to drive the BNC studio camera from a 24 to 36 volt battery pack features an efficient, direct drive motor which eliminates right angle gears and sleeve bearings. It is quiet and has a maximum torque output of 300 oz-in. It provides variable speeds of

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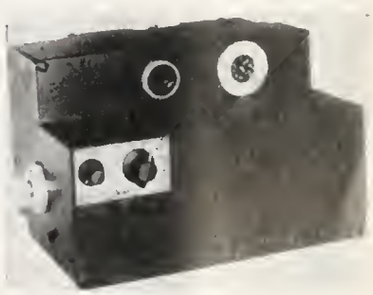


Motor drives BNC studio camera from batter pack.

new products . . .

continued

12, 16, 20, 24, 25 and 32 fps, forward and reverse. At 24 and 25 fps the motor speed is accurate within 15 parts per million over an operating temperature range of 0 to 140 F. A beep tone sounds when motor is not in sync.

Write for more information to *Cinema Product Development Co., Dept. BSC, 2044 Comer Avenue, Los Angeles, Calif.* 90025.

Norelco Unit for Use in Industrial Training

The Synchroplayer, a compactly designed AC-operated cassette slide/filmstrip synchronizer, is intended for flush mount installation in study carrel, vocational shop bench, classroom wall, etc. or for complete portability in a custom carrying case. It can also be used as a component in multi-media systems.

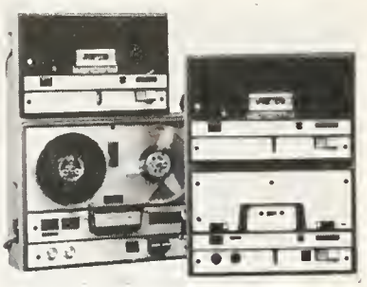
The Synchroplayer plays back pre-recorded, pre-pulsed cassettes, providing narration of pro-

The Synchroplayer can be mounted or carried.

gram while automatically triggering the Kodak Carousel or other slide or filmstrip projector. Complete separation between narration tracks and cue tracks prevents all signal bleed and crosstalk. For more information write *North American Philips Corp., Dept. BSC,* 100 *East 42nd St., New York* 10017.

Wollensak Cassette Duplication Systems

The 3M/Wollensak cassette duplicating modular system permits the user to start small — with a single master and copier — and add units as his needs develop. The heart of the system is two master units — reel-to-reel and cassette, either of which can drive up to 10 cassette copiers or slaves.



3M's modular cassette duplicating systems allow placement and operation in a variety of work layouts or space arrangements.

The system features automatic high-speed rewind of cassettes in the copiers and automatic sensing of stalled casettes in a copier. Duplication speed is four times program speed. Both master and copier units are available in either two or four-track formats. The reel-to-reel master will accept master tapes at three speeds — 7½, 3¾ and 1⅞ ips. Further information is available from *3M Company, Dept. BSC, 3M Center, St. Paul, Minnesota* 55101.

Dolly-Lite Makes Any Room Television Studio

The TV Dolly-Lite brings together television camera, monitor, camera mount, video tape unit, lighting and sound system in a single package. The unit provides its own lighting system which is pre-set to remain on camera axis, even during pan-control panel can be operated

The TV Dolly-Lite passes through any standard doorway and no equipment needs be removed for movement or storage.

ning and tilting. The integral by an amateur.

The 220 pound unit accepts any TV camera except the RCA studio color camera, any VTR except the Ampex 7800 series and any microphone. This permits the user to use presently-owned equipment, or to tailor equipment to his needs. Write *TV Dolly-Lite Systems, Dept. BSC,* 321 *N. California, Lodi, Calif.* 95240.

Model Added to Line of Technicolor Viewers

Technicolor's model 1300 super 8 optical sound projectors feature a daylight bright picture on the built-in rear projection screen or can be quickly converted to front throw projection for auditorium sized groups. Ex-

The attache case size viewer has a 7" x 9½" screen.

ternal speakers or in-house public address systems may be connected.

For individual viewing or training sessions, earphones can be connected. For details write *Technicolor, Commercial and Educational Division, Dept. BSC,* 1300 *Frawley Drive, Costa Mesa, Calif.* 92627.

Da-Lite Introduces Heavy-Duty Screen

Da-Lite's Vidio "A" heavy duty tripod screen is available in three Color Magic surfaces all of which are flame and mildew resistant, and in three square sizes of 50, 60 and 70 inches.

These screens are equipped with a built-in keystone eliminator and gable roof aluminum legs with a cast hooded bracket for strength. For further details write *Da-Lite Screen Company, Inc., Dept BSC, Warsaw, Indiana* 46580.

Kodak Movie Projector Features Drop-In Loading

The Instamatic M100 projector shows super 8 and 8mm movies in both cartridges and conventional reels up to 400 feet. It features bright pictures using 80-watt, 30-volt DFE lamps and safe, sprocketless forward and reverse projection plus

The Instamatic M110 weighs only 15 pounds.

still. It has lifetime lubrication, cool, quiet operation, easy elevation and picture framing, permanently attached 8-foot power cord and film trimmer.

For more information write *Eastman Kodak Company, Corporate Information, Dept. BSC,* 343 *State Street, Rochester, N.Y.* 14650.

Light-Weight, High-Energy Battery Pack

The Model 800LL high-energy silver-powered portable battery pack supplies 250 watts of power at 30 volts DC output for 30 minutes. It can be used with all portable battery-operated professional motion picture light heads or 28-volts DC profession-

The Model 800LL is shown powering a Frezzi nine-inch professional motion picture light head.

al motion picture camera motors.

It has fully-automatic built-in solid-state charger and is fully protected during charge or discharge. Accurate color-coded DC voltmeter monitors output during filming. It weighs only 7 pounds 14 ounces. Further information is available from *Frezzolini Electronics, Inc., Dept. BSC, 7 Valley Street, Hawthorne, New Jersey* 07506.

Correction

Our product report on the Vanderleelie magnetic single systems sound conversion unit described in this column last month incorrectly stated that the system could be used on Bach Auricon cameras.

The system is designed for use with the Paillard Bolex H16. Details on the system may be obtained from Vanderleelie Film Systems, P.O. Box 8092, Universal City, California 91604.

Repeat-Corder L is Valuable Teaching Tool

Canon's Repeat-Corder L features a repeat button which allows the user to repeat any phrase or section of the tape continously and automatically. A second cassette in which a two track tape is coiled in an endless loop records continuously from the first so that a predetermined length of material is always available for repetition.

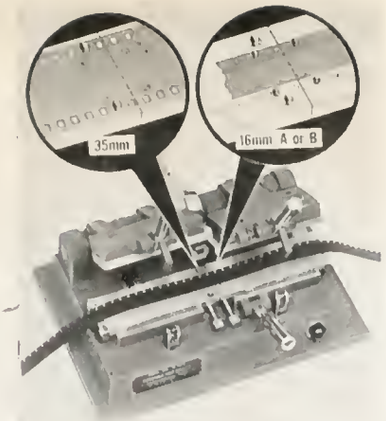
Tape recorder features repeat button (inset) which allows user to repeat any section of tape.

For more information contact the *Repeat-Corder Division of Canon U.S.A., Inc., Dept. BSC,* 64-10 *Queens Blvd., Woodside, N.Y.*

Maier-Hancock Announces Portable Hot Splicer

The Model 1635 professional portable hot splicer accepts 35mm and 16mm A or B wind film, sound or silent. Designed for heavy-duty use by film editors, studios and labs, the unit features two fixed pins for 35mm and two sets of retractable pins for 16mm A or B wind film.

It has a built-in life-time carbide scraper blade that springs back out of the way when scraping operation is complete, hardened chrome steel cutter blades, and narrow, low visibility weld at frame line. More information is available from *Maier-Hancock Sales, Inc., Dept. BSC,* 14106 *Ventura Boulevard, Sherman Oaks, California* 91413.



Maier-Hancock portable hot splicer accepts 35 mm or 16mm film.

Coxco Sound/Slide Unit Uses Slide and Cassettes

Coxco's Sound/Slide portable rear projection unit employs readily-available 35mm slides and standard audio tape cassettes. It is available in record/playback and playback-only.

Programs are created by loading slides in the tray and recording both voice and slide-advance pulse in a single pass. Slides appear on the self-contained 8″ x 10″ rear screen as recording is made. Slide-change pulses can also be recorded independently allowing erasure and/or replacement without erasing voice track.

The Coxco Sound/Slide unit weighs approximately 17 pounds.

Distribution is being handled by Howe Folding Furniture. More information is available from *Cox Communications, Inc., Dept. BSC,* 915 *Howard Street, San Francisco, Calif.* 94103.

Sony Announces Large-Viewfinder Camera

Sony Corporation has announced its first large-viewfinder camera for monochrome video tape recording.

The camera, Model AVC-4000A, has a 7-inch electronic view-finder which also serves as a playback monitor, and a convenient single-rod zoom control positioned at the rear. A special rack adjustment moves the entire vidicon yoke assembly for extreme close-ups and for sharp focusing in zoom shots.

Features also include 2/3″ separate-mesh vidicon, head phone jack, tally light, C-mount, internal/external sync, RF output, AGC and completely solid-state circuitry.

Three models are available: without lens, with 5:1 zoom lens, and with 10:1 zoom lens. Technical specifications are available from *Sony Corporation of America, Video Products, Dept. BSC, 47-47 Van Dam St., Long Island City, N.Y.* 11101

Sony's new studio-video camera.

LaBelle Expands Line of Commpak Cartridge Units

The Tutor 16 filmstrip/sound projector is designed specifically to serve when the audience is beyond the limits of a self-contained projector. It the third in LaBelle's line of 3-Way Commpak Cartridge Systems.

The Tutor 16 will fit under your airplane seat.

The cartridge is a continuous loop 16mm filmstrip and magnetic audio tape featuring no rewind, no turn over, and instant replay of 250 visuals and 20 minutes sound. For more information, write *LaBelle Industries, Dept. BSC,* 510 *S. Worthington St., Oconomowoc, Wisc.* 53066.

Make sales training more effective with DuKane Cassette Micromatic

Tape Cassette snaps in — sound and filmstrip work together *automatically* to help your training and selling efforts. The Cassette Super Micromatic tape sound filmstrip projector is the most versatile unit ever developed.

Easy-to-use. High quality reproduction. Program Hold Control stops and restarts program instantly. Also projects 2x2 slides.

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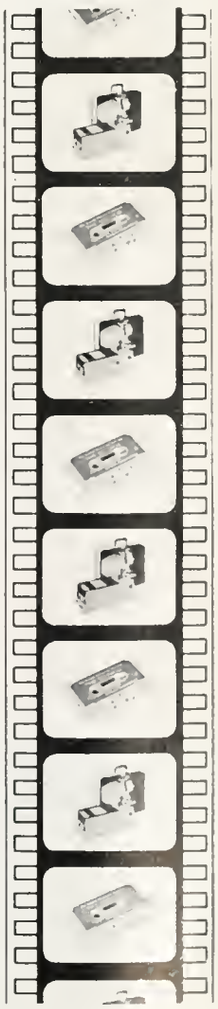


From a new large facility at 456 W. 55th in New York, The Camera Mart has marked impressive growth in the past seven years and now ranks as one of the largest equipment sales and rental firms in the country.

Technicians process orders and provide final checks for outgoing equipment in the rental department around the clock.

Production Equipment Firms Find Success Thru Service

Most films made in this country begin at one of the many production equipment sale and rental houses like The Camera Mart shown in the accompanying photos. The cinematic quality of the finished product hinges on the performance of the equipment used.

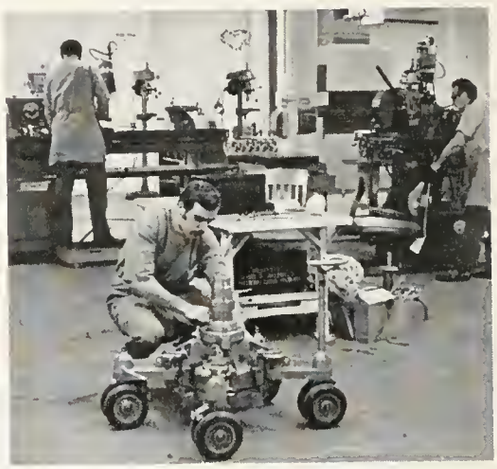
Somewhat typical of similar sale and rental firms around the country, The Camera Mart's success depends on service and timely delivery of reliable equipment. In just the past seven years, this New York based company has grown from a small local equipment rental house into one of the largest professional equipment companies in the United States. Just one year ago, the firm moved into larger facilities to accommodate its growth and the ever increasing demand for professional movie-making gear.

Part of the growth can be attributed to the demise of Hollywood studios and the tremendous increase in the number of individuals undertaking various forms of filmmaking. Clients run the gamut from small independent producers to large commercial production companies. In fact, the chances are pretty good that the last TV commercial you saw was shot with Camera Mart equipment.

In addition to the rental and sale of cameras, lenses, lights and related production accessories, The Camera Mart maintains an A-V equipment division providing various presentation equipment and a subsidiary, Camart Products, to provide the important proper maintenance of equipment from its other operations.

Service remains the key element in the success of any production equipment operation. As Camera Mart president Samuel Hyman puts it, "It may be more profitable to prepare an order for thirty pieces of equipment, but if a young filmmaker comes in wanting to know what kind of camera to use, we'll take the time to show him what to use . . . we'll even show him how to cut costs on his entire production." After all, that young filmmaker may be tomorrow's big filmmaker.

Since its move to its new quarters at 456 W. 55th St., The Camera Mart has expanded all of its departments to the point where it today provides the filmmaker the largest selection of equipment in New York under one roof. And, its Camart subsidiary has gained one of the best reputations in the country for equipment service, and provides a complete line of editing equipment accessories in addition to custom designed equipment.



Partial view of The Camart Products manufacturing area where custom modification work and equipment repair is done.

Every piece of equipment is checked before and after use to be sure that it meets manufacturers' specifications.

Moviolas are in constant demand (left) and each is checked prior to rental or sale. A maintenance department (center) is a necessity for keeping all equipment at peak operating performance. An A-V department provides various types of projection and presentation equipment as well as viewers, readers and accessory editing equipment.

industry news

Viewlex Acquires RCA 16mm Projector Line

RCA and Viewlex, Inc. have announced an agreement for Viewlex to acquire RCA's 16mm motion picture projector product line designed primarily for educational and tarining use.

The purchase price of approximately $5 million includes projectors presently in inventory, parts inventory, patents, engineering designs, manufacturing drawings, test equipment, tooling and a quantity of projectors to be manufactured for Viewlex by RCA, according to Ben Peirez, president and chairman of Viewlex, and Andrew F. Inglis, division vice president and general manager of RCA Commercial Electronic Systems.

The agreement does not include other projector products such as TV broadcast station 16mm projectors, which will continue to be manufactured, marketed and serviced by RCA. No RCA plant facilities are involved in the transaction.

Following delivery of the units still to be produced by RCA, Viewlex will commence manufacturing of the projectors in Holbrook, N.Y., where an additional 140,000 square feet of plant space is under construction, Peirez said.

The agreement also calls for Viewlex to assume warranty and other service support for the product line.

Peirez added that for the time being no changes in distribution would occur and all dealers currently handling the RCA line of 16mm projectors would continue to be supplied.

Light Bulb Center Debuts in New York

A novel facility for film-making, offering 600 footcandles of light in a non-studio setting, made its debut in the filming of a television commercial by Communications Group for Dancer-Fitzgerald-Sample and its client, Best Foods Inc.

The facility is the Light Bulb Center, at 16 East 56th Street, a unique showcase for the varied collection of incandescent, fluorescent and specialty bulbs manufactured by Duro-Test Corporation of North Bergen, New Jersey.

A feature of the center is the 30x30 meeting room, in which 240 four-foot 40-watt fluorescent bulbs, recessed into the ceiling, make studio lighting fixtures unnecessary. The fluorescent lights are shielded by non-glare, removable acrylic diffusers, and are surrounded by overhead spotlight in flush fixtures.

Available for special uses when not in conflict with Duro-Test group programs at the center, the room offers a casual setting particularly appropriate for candid-camera situations.

Videorecord Corp. Formed To Provide TV Software

Videorecord Corporatoin of America (VCA) has been formed in Westport Conn., specifically to "develop the technology of videorecording."

VCA reportedly intends to create and/or acquire program materials for those markets tractable at today's state of the art, and subsequently for the markets which will open to kindred systems of the future.

Three divisions of the company include:

The Entertainment Division, headed by Corey Allen, formerly director of sales for the Eastern region of the CBS network. This division will be marketing materials for the home entertainment market.

The Medical Division is headed by James Lieberman, formerly director of the National Medical Audiovisual Center. VCA plans a multi-media "magazine" for the health practitioner and his patients from this division.

The Education Division is headed by James Katavolos, formerly director of marketing for CBS' EVR Division. This division of VCA plans creation of custom programming for both private and public sectors, acquisition of a videorecord library for home or proprietary education and development of a tutorial aid program.

A separate Operations Division will provide VCA marketing, distribution and support services. Stanley Hopwood heads the division with the marketing directed by Samuel C. Gale, formerly with Capital Film Labs and Corser Enterprises.

Chairman of the newly formed company is William H. Schuman, renowned composer and chairman of the NET's council on programs. President and chief executive officer is Stafford L. Hopwood Jr., former vice president for business development for CBS Labs.

In addition to plans for widespread marketing of videorecorded materials, VCA's services include an in-house production facility at its headquarters at 180 E. State St., Westport, Conn. 06880.

A hologram has been installed in the Mees Gallery of the George Eastman house in Rochester for permanent display to visitors. Accepting the hologram from Bausch & Lomb is Beaumont Newhall (center), director of George Eastman House. Kenneth Snow (left), and Horst Gronberg made the presentation for Bausch & Lomb.

Hollywood Writers Turn to Industrials in Expansion

Expansion of its writers stable from 4 to 14 people was recently announced by Dean Coffin & Associates, of Hollywood. Dean Coffin, former ad director for Huntington Hartford's Show magazine, is a published novelist and long time writer of films and stage shows for industry. His novel, Under the Robe, which deals with justice in the lower courts, is to be published in September by Whitmore Publishing Company of Philadelphia.

Commenting on the expansion, Coffin says "All but two of the associates have impressive records in theatrical film, stage, radio, and publishing. Two research associates backstop the writers on special projects. Each client's project is exposed to the creative view of the entire group even though only one or two men will deliver the words and music."

The newly enlarged group will have specialists in each media: tv commercials, music and lyrics, speech writing, informational films, and other commonly used communication forms.

TeleMation Adds New Eastern Subsidiary

TeleMation, Inc., has acquired the facilities and personnel of Audio-Visual Industries, Inc.

Continued on next page

(AVI), to form a new subsidiary, TeleMation East, Inc., with offices in three East Coast cities. Offices will be located in Washington, D.C., Cambridge, Mass., and Norwalk, Conn.

District manager of the new firm is Joseph S. Bottali, formerly manager of indireet sales for Philips Broadcast Equipment Corp. in New Jersey and eastern regional manager for International Video Corp., Washington, D.C.

New Look at Credit in Penney's Filmstrip

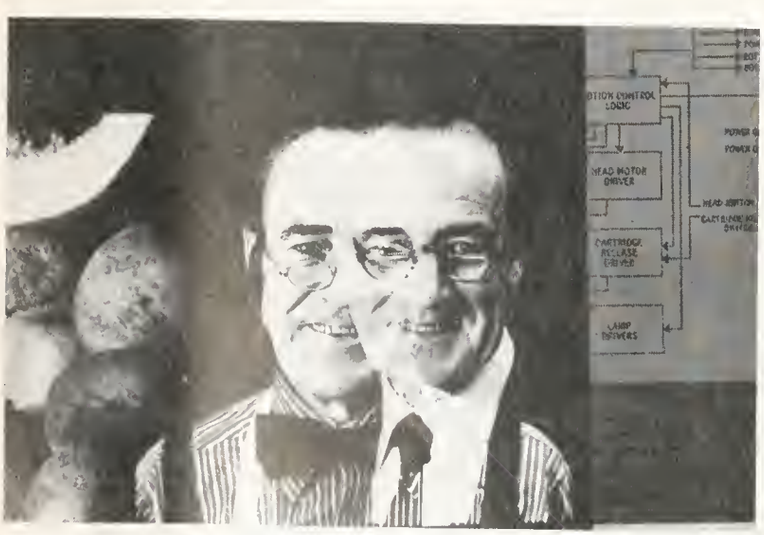
'Credit: A Consumer Resource,' a thought-provoking eight-minute, color-and-sound filmstrip produced by Cinemakers, Inc., will be distributed to schools by J. C. Penney this fall. Using an unusual technique that combines collage with live photography, the strip examines attitudes and aspeets of all types of buy now, pay later arrangements, from service credit and charge accounts to cash loans and installment purchases.

Cinemakers producer Carol Hale says the filmstrip's treatment was tailored carefully to its audience: "Our assignment was to communicate effectively with young people; we had to deal with a complex, often bewildering, subject in a way that would both inform and stimulate. We felt it was important to avoid out-of-date approaches that would bore today's teen-agers."

"The visual technique we decided on," Mrs. Hale explained, "lends itself to special effects impossible with art or photography alone. We combined it with a lively sound track—not just a narrator, but a variety of voices and 'characters' with differing viewpoints, plus mood-making background music."

Instead of spelling out every tedious detail of the subject covered, *'Credit'* does as much asking as telling, and is a three-part affair with planned breaks at crucial points. "We expect," says Mis. Hale, "that instructor-led discussion will take place at these breaks and at the very end—which is, by the way, not a statement but a question. This way, students will be encouraged to relate the information to their own problems, situations, and attitudes."

The filmstrip, created for Penney's Education and Consumer Relations program, is available to home-economics teachers and other educators through the firm's 1700 stores, as part of a "kit" that includes a synchronized 33-1/3 r.p.m. record plus commentary in booklet form. These are accompanied by a teacher's guide and "case histories" for classroom exploration, prepared by the Penney staff of home economists.



Frame from "Credit" filmstrip shows similarities and contrasts between two extenders of credit, the friendly neighborhood grocer and the giant, computer oriented corporation. Collage-plus-photography technique is used throughout.

Technicolor Pan & Scan; Low Cost Film Conversion

A new low cost system of converting motion picture film from its standard 1.85 to 1 or 2.35 to 1 aspect ratios to videotape using the standard TV ratio of 1.33 to 1 has been announced by Joseph E. Bluth, vice president and general manager of the Vidtronics Division of Technicolor, Inc. The new process, which has been designated as the Technicolor Pan and Scan System, becames operational immediately at Vidtronics headquarters in Hollywood.

Technicolor's new system reduces present costs, according to Bluth, by as much as 50 per cent. In addition, he said, by eliminating film processing procedures hitherto required for conversion, delivery can be made within 48 hours. It formerly took weeks to secure a converted print. The new Technicolor camera system produces the highest network quality achievable today.

Bluth also noted that Technicolor's Pan and Scan is of great significance in the video cassette field. Pan and Scan, he said, is fast, inexpensive, and the only electronic technique now available by which film material can be adapted for videotape cassettes, and can be used in all known cassette systems, including the CBS-EVR, RCA Selectavision and Sony systems.

Technicolor's Pan and Scan eliminates all film laboratory work by using an electro-optical system which reduces a film editor's "shot sheet" to a small length of punched, coded computer-type tape. This tape is then fed to the system, which has seven pan positions. The videotape is made as the film print rolls and the time required is the film's actual running time.

VPI Opens New Chicago Post Production Service

VPI has restructured its Chicago post-production services and consolidated them in a single line setup called VPI Services, according to Sheldon Satin, president of VPI and chief executive officer of the Electrographic Corporation's film and videotape division.

This new facility at 444 North Wabash covers over 20,000 square feet and houses the latest in color commercial finishing equipment, tailored to meet the needs of the expanding advertising industry in Chicago.

The physical reorganization of VPI Services follows the same pattern that has proved so effeetive in New York, bringing the Electrographic Corporation commercial film and videotape services under one common management, on a national basis. These are Sarra (production), Astro (laboratory) and VPI Services (editorial, optical, print).

Bill Newton, president of Sarra, is executive director of the new Midwest management group, which now includes Dick Bowen, Paul Hedburn, Frank Romolo, Bob Shipley and Bernie Nierman.

Multi-Screen Show Tells Classified Ad Story

One of the highlights at the June 50th Anniversary convention of ANCAM (the Association of Newspapers Classified Advertising Managers) was a multi-screen presentation made jointly by AT&T and the Bureau of Advertising.

Produced by Ken Saco Associates, Inc., of New York, the 24-minute AT&T segment documented what six leading newspapers in the U.S. and Canada are doing right, in their classified advertising operations.

An audience of some 300 classified ad managers applauded the "authentic feel and sound" of the presentation, as it told its story with the pictures — and words — of real people in working situations.

"How does an outstanding classified ad department operate? How is it organized, and administered? What sales techniques does it use? What qualifications are set for its people? How are they trained? What equipment do they use, and how do they use it?" To get working answers to such questions, director Curtis Lowey, writer Richard Bruner, and photographer Ken Ambrose — with AT&T's Marketing Press Representative Joseph Lullo — went to Billings, Montana; Fort Worth, Texas; Goldsboro, North Carolina; Miami, Florida; White Plains, New York; and Kitchener, Canada.

They interviewed and photographed classified ad managers and their departments, in newspapers ranging in size from 17,000 in circulation to 500,000. All had one thing in common: a successful, profitable operation.

The end result was a sound-

and-picture presentation using twelve projectors, programmed for automatic projection, in color.

The Bureau of Advertising followed AT&T's presentation with an 18-minute show explaining the specifics of good classified advertising, with emphasis on the important role played by the ad-taker, or "ad-visor" as she is now called.

Both presentations have been converted to filmstrips for single-screen projection, and are available from the Bureau of Advertising.

Light, Compact Front Projection Unit for 16mm

A self-contained front projection unit so compact it can be shipped by air, land or sea to any part of the world and set up in a matter of minutes has been developed by industrialist Sherman Fairchild and Hollywood engineer Bill Hansard.

Called FPC 101, the machine now is being marketed on a sale or rental basis through Fairchild's wholly-owned Front Projection Company.

The System's versatility already has been demonstrated on the big screen in Paramount's forthcoming *Catch* 22 and on the television screen in "Beverly Hillbillies" episodes and Raleigh cigarette and other commercials. An adaptation now has been perfected for use of the equipment in 16 mm. educational and industrial films.

Front projection has been attempted on an experimental basis for some 30 years, but not with any degree of success until several years ago when it was used in sequences of Stanley Kubrik's 2001: *A Space Odyssey*. The results won the film the Academy Award for special effects.

But it remained for Fairchild and Hansard to refine the process into a compact 1,500 pounds (against 4,000 pounds for previous equipment), give it a crab dolly mount and simplify the operation so that it requires only a two-man crew (eventually this will be cut to one) instead of the four needed for earlier systems.

The FPC can be set up in five minutes, according to Hansard, in a gymnasium, vacant store or any such area, thus making it useable as a "cover" set when location photography is halted by bad weather.

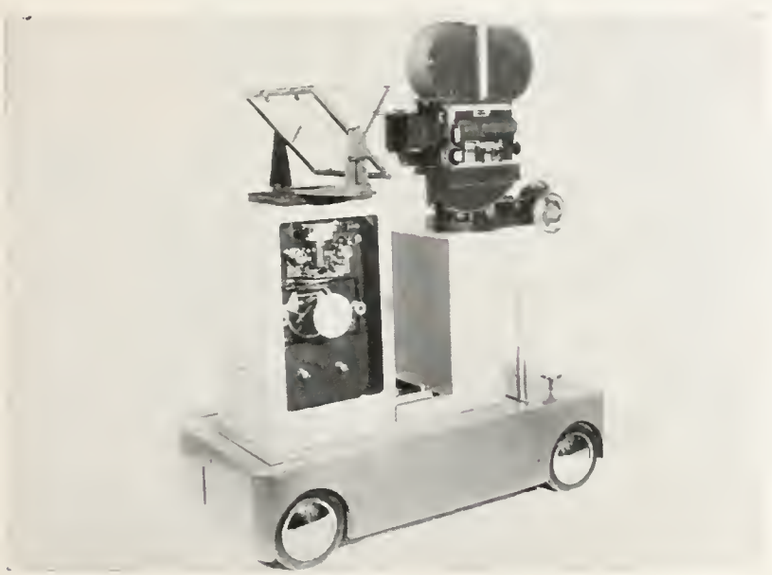
The unit can operate on AC lines as well as DC, and gear ratios can be set to accommodate the varied power sources of foreign countries.

The old triple-head rear projection process equipment required five copies of background plates (three in the machine and two as spares) but FPC 101 needs only two plates, an important cost-reduction factor.

Hansard states the new machine is superior because it does not lose focus nor develop hot spots or "halos." It permits a bigger background picture, as wide as 50 feet compared to a 24-foot maximum for rear process, and only two cables are needed against 10-to-15 for the old systems.

The FPC already is capable of pan shots and Hansard is working on zooms.

The key to the development of the Front Projection Company refinement was a reflective material created by Minnesota Mining & Manufacturing Company, similar to that used on highway signs. There are about 1,000,000 reflective grains or beads per square inch of screen and each bead functions as a reflective lens.



Compact FPC 101 is mounted on a crab dolly, weighs just 1500 lbs. and can be operated by two men.

AVCO TV Cartridge Plant Begins Operation

The first production facility in this country designed to manufacture magnetic tapes for cartridge television use has begun operation in San Jose, California, according to Frank Stanton, president of Cartridge Television, Inc., a subsidiary of Avco Corporation.

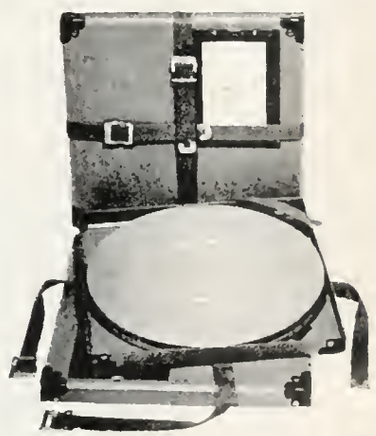
The $2 million, 145,000 sq. ft. plant, which will employ 250 technicians and electronics specialists, will begin mass producing blank and pre-recorded tapes for the firm's new home cartridge color television system later this year.

The new home cartridge color television system was recently introduced to the public at the Consumer Electronics Show in New York. Called Cartrivision, it will be the first American set to play pre-recorded cartridges in full color with high quality picture presentation on a television receiver, as well as to automatically record television programs off the air, with instant playback and no processing. The system is also designed to make and play cartridges of "home movies," including sound, on blank video cartridges through use of a special camera featuring Instant Replay™. Normal television viewing, of course, will be available when the cartridge system is not in use.

The Cartrivision sets, which will be on the market in the spring of 1971, are expected to sell in the $800-$900 range for the combination recording unit and the color television receiver. Admiral Corporation of Chicago recently became the initial television set manufacturer to adopt the new Cartrivision tape deck system.

Cartridge tapes to be processed at the San Jose plant will be in 15-minute, 30-minute, one-hour and two-hour formats. Blank cartridges, which will be sold in a distinctive yellow package, can be erased and used again. They are expected to be priced at $24.98 for the two-hour cartridge, $16.98 for one-hour, $12.98 for 30 minutes and $9.98 for 15-minute cartridges. No processing is involved.

Hundreds of pre recorded, full length movies will also be made available for rental for as little as $3 in red-coded packages for home viewing. Arrangements have already been made to tape films produced by United Artists and Avco Embassy Pictures, and discussions are under way with other American and European major and independent distributors. In addition, a wide selection of special interest cartridges featuring sports, how-to-do-it projects, business, education and industry topics, documentaries, cartoons and other subjects will be made available for rental or sale. These pre-recorded cartridges, which will be coded black, are expected to retail for from $7.98 to $24.98, depending on length, content, artist and subject.



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Wilmington, Del.

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Cummins Engine Company, Inc.
Columbus, Indiana

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"Color Film for Color Television"

Intended for operating people in both the motion picture and television industries, "Color Film for Color Television" by Rodger J. Ross, has as its purpose showing in a practical manner how easy it is to produce high quality color televisions with film, It is not just a review of current practices, but shows why television program production with film needs a different approach than motion picture production.

Anyone willing to give up conventional motion picture practices should find in the book plenty of ideas and information on how to make film work better in television. The book is $10.00. Write for copies to the publisher, *Hastings House, Inc., Dept. BSC, 10 East 40th Street, New York, N.Y.* 10016.

Ampex Data Sheet

An information sheet with a description and specifications of the Ampex DR-10 series of portable video disc recorders for closed circuit television medical, educational, industrial, military and government applications is available.

Ask for data sheet V265. Write *Ampex Corporation, Dept. BSC, M.S.* 7-14, 401 *Broadway, Redwood City, Calif.* 94063.

"Handbook of Magnetic Recording"

Finn Jorgensen has written this compact volume covering all popular applications of magnetic recording, from audio to weather surveillance data recording. Beginning with the basics, the author explores the differences between recorder types, transport designs for specific applications, magnetic head design and operation, plus a detailed explanation on how to judge tape quality, how it's made, and the best type to use for a specific purpose.

The book is 224 pages long and contains over 90 illustrations. Hardbound copies are $7.95; paperbound are $4.95. Write to the publisher, *Tab Books, Dept. BSC, Blue Ridge Summit, Pa.* 17214.

Tape Recorder Brochure

A brochure is available which describes the Visual Educom 620P portable tape recorder, a professional quality, high-fidelity recorder/amplifier/speaker system. It provides reliability and crisp audio reproduction at a reasonable cost.

Write for the brochure to *Visual Educom, Inc., Dept. BSC, Michigan City, Indiana* 46360.

High-Intensity Light Systems

Xenolite system components for providing high-intensity xenon, mercury, and xenon-mercury illumination are covered in bulletin XE-70 issued by Christie Electric. The bulletin gives features, engineering data, and physical specifications on power supplies, igniters, and lamphouses and includes a special section on matching power supplies to other components.

Write to *Christie Electric Corp., Dept. BSC,* 3410 *West 67th St., Los Angeles, Calif.* 90060.

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Headlight Film Service, 104 Ocean St., So. Portland, Maine 799-6100

UNICOM — Division of United Camera, Inc. Providence, R.I.; North Haven, Conn. (401) 467-4750 or (203) 239-5300

• WASHINGTON •

"The" Film Center, 915 12th St. NW, Washington, D. C. 20005 (202) 393-1205

• NEW YORK •

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

• PENNSYLVANIA •

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals, & Repairs. 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville, 16150. 342-5204.

SOUTHERN STATES

• FLORIDA •

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

• LOUISIANA •

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

MIDWESTERN STATES

• ILLINOIS •

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

• MISSOURI •

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691.

WESTERN STATES

• CALIFORNIA •

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

• SAN FRANCISCO AREA •

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

• NEW MEXICO •

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

• OREGON •

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

• WASHINGTON •

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

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continued

Ampex Brochure

A two-color, 16-page brochure describing the full line of Ampex television transmission products is available. It describes the company's VHF and UHF transmitters, translators, antennas and coaxial products and antenna accessories for use by commercial and educational television stations.

Write for brochure V256 to *Ampex Corporation, Dept. BSC, M.S.* 7-14, 401 *Broadway, Redwood City, Calif.* 94063

Free Film Catalog

United World Films is offering a catalog of over 35 free loan 16mm films in black and white and color. The films listed cover a variety of subjects, including ecology, education and sports.

For a copy of the 1971 catalog write *United World Films, Dept. BSC*, 221 *Park Ave., South, New York, N.Y.* 10003.

Sylvania Lamp Catalog

Sylvania's lamp catalog includes a complete listing of incandescent, flourescent, tungsten-halogen, and mercury lines manufactured by Sylvania for residential, industrial, and commercial applications. Included are lamps for studio, theater, and television.

For your copy, write *Sylvania Electric Products Inc., Dept. BSC*, 70 *Empire Dr., West Seneca, N.Y.* 14224.

Gryphon Product Catalog

A catalog listing specifications and prices of a wide range of professional laboratory equipment is available. Write *Gryphon Corporation, Dept. BSC*, 101 *East Santa Anita Ave., Burbank, Calif.* 91502.

Projector Accessories

A four-page brochure describes the Series 137/138 Random Access Projector Accessories. Among the adaptations of Kodak RA-950 and RA-960 Carousel Projectors which are discussed are random access multiple control and dual projection systems, a panel mounting kit, and a rear projection theatre.

This brochure and a paper, "Special Applications of the Kodak Carousel Random Access Projector", are available from *Mast Development Company, Dept. BSC*, 2212 *E. 12th St., Davenport, Iowa* 52803.

Lighting Handbook

The "Unique Lighting Handbook" displays and discusses every conceivable form of psychedelic lighting, light show, or special effects. The book contains seventeen chapters with titles such as Blacklight, Strobe Lights, Lumia, the Anti-Shape, Mirrors and Color Organs.

Also included is a chapter on diverse and unusual lighting effects used at Japan's Expo '70. The book will be available soon for $3.00 a copy. Write *Edmund Scientific Co.*, 380 *Edscorp Bldg., Barrington, N.J.* 08007.

Cinema/Sound Collection

Do you need the sound of a bobsled racing down the track toward the finish line? An Irish blacksmith shoeing horses at his anvil? Superman blasting off? Famous belltowers? The creak of a Western Saddle? A three-second brass fanfare, or the cool, compelling sound of contemporary music? Shouts, talk, chatter and song from other countrys?

Cinema/Sound has collected and catalogued a large sound library. The catalog is available to qualified persons by writing *Cinema/Sound Ltd.*, 56 *West 45th St., New York, N.Y.* 10036.

Christie Projection Light

Christie's bulletin, BSG-70, gives complete data on its line of xenon lamphouses and power supplies for projection systems. The bulletin covers systems rated from 1600 to 4200 watts, designed for 35/70mm projection.

All major system components, xenon bulbs, lamphouses, igniters and power supplies are discussed. Write to *Christie Electric Corp., Dept. BSC*, 3410 *West 67th St., Los Angeles, Calif.* 90060.

Brochure From Visual Educom

The Visual Educom 620P portable tape recorder is a professional quality, high-fidelity recorder/amplifier/speaker system. It consists of a magazine-type tape deck, dual channel amplifier and speaker system packaged in a compact, rugged carrying case.

A brochure describing this system is available from *Visual Educom, Inc., Dept. BSC, Michigan City, Indiana* 46360.

Atlas Copco Film Catalogue

The third edition of Atlas Copco's film catalogue is now available. It has been extended to include films and filmstrips made since the previous edition was published in 1964. Owing to the rapid developments being made in compressed air engineering, its products and their applications, several of the earlier films are outdated. They have been included, however, because of their general interest and are marked "documentary."

For the benefit of users, films have been cross-indexed by subject. For example, mining, tunneling, construction, industrial tools, etc. Copies of the catalog may be obtained by writing *Atlas Copco AB, Film & Photo Dept., S-*105 23 *Stockholm ,Sweden.*

Guide to Kodak Publications

The "1970 Index to Kodak Technical Information" provides the key to finding photographic information in over 500 Kodak technical publications. Its 32 pages contain a listing of publications alphabetically by subject and product line, as well as by code numbers, a center-page order form and a review of binders which can be used to hold various Kodak publications.

Write for Pamphlet No. L-5 to *Eastman Kodak, Dept.* 412-*L BSC, Rochester, New York* 14650.

Getting the Most out of Fims

The advantage gained from showing a film more than once is the subject of the sixth in a series of reports on the use of motion pictures for training. "How to Get the Most Training out of Your Training Films by Re-Showing a Film" presents research evidence that a second showing of a training film following review or discussion reinforces knowledge of the film in the participants' minds and aids them on post-session retention tests.

The reports are punched to fit a standard loose-leaf binder and are offered without cost to persons requesting them on company letterhead. Write *Roundtable Films, Inc., Dept. BSC,* 321 *S. Beverly Drive, Beverly Hills, Calif.* 90212.

Safety Film Catalog

Those anxious to curtail accidents in factories, offices, homes, on highways, or anywhere they may happen, may write for the 1970 catalog of safety films. The largest in the world dedicated to safety, the catalog this year has a supplement listing a large consignment of newly acquired subjects, featuring supervisor training, on and off-the-job safety, Spanish language films, office and fire safety.

For your free copy of catalog and supplement, write the *Greater Los Angeles Chapter, National Safety Council, Dept. BSC,* 3388 *West 8th St., Los Angeles, Calif.* 90005.

Amphoto Book Catalog

The 1970 Amphoto Catalog lists over 600 books on photography. Subjects covered are geared to interest every photographer, from beginner to the most experienced craftsman.

Copies are available for $1.00 from *Amphoto, Dept. BSC,* 915 *Broadway, New York, N.Y.* 10010.

List of Videotape Recorders

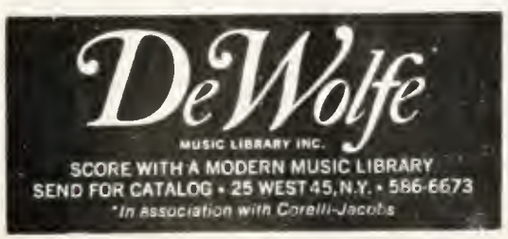
A listing of all reel-to-reel, helical scan closed circuit videotape recorders is available from the magnetic tape division of Ampex. The chart lists manufacturers, recorder model numbers, recorder standards and the type of Ampex video tape designed for each recorder.

Request literature T529 from *Ampex Corporation, Dept. BSC, Mailstop* 7-13, 401 *Broadway, Redwood City, California* 94063.

Mast Learning System Described

A four-page, two-color brochure describes various applications of the Mast Learning System in business and industry. Six versatile Mast Programmed Instructors are described, including the Audivator with synchronized sight and sound.

The Mast system offers an inexpensive, simplified method of creating your own filmed programs. Film is in cartridge and audio in convenient cassettes. Write for your copy of the brochure to *Mast Development Company, Dept. BSC,* 2212 *East 12th Street, Davenport, Iowa* 52803.



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the last word

By LON B. GREGORY

Coming Next Month

We don't normally publish "teasers" or previews of coming attractions in BUSINESS SCREEN, but we're excited about the next issue. After more than a year of planning and preparation, we will be unveiling some major changes and we believe improvements in the magazine.

First of all and most immediately noticeable will be the fact that we will be coming to you in a completely new size. We will be an easier to read and carry standard 8¼ x 11¼ inch size . . . and in an entirely new graphically designed package. The results of several surveys conducted to determine reader preference suggested the new size.

An entirely new format design concept on the inside will make the magazine easier to read and use. We will continue our established practice of providing only the most current and useful information about the entire business, industry, government audiovisual industry, but in a more concise, pointed manner. At the same time we are offering several new helpful reader services to make BUSINESS SCREEN even more useful and beneficial to the professional audiovisual reader.

Several new special features and sections have been added to round out our "total coverage" established policy of service to professional A-V people. These new items will supplement our established departments to provide the necessary overview tying together the many specifics of our business.

We're excited about it. Don't miss our October issue. We think you'll like it.

Police Conservatism?

Training films have often set the pace for realism and re-creation or portrayal of dramatic scenes. The real criticism of many so-called training films has been lackluster performances by actors playing in dramatic scenes. This is definitely not the case with three training films prepared for rookie policemen.

The films were created by New York filmmaker Robert Rubin to give rookie policemen a taste of the street before they are assigned a beat to walk. They force the rookies to examine how they will live with feelings of fear, anger, humiliation and compassion while handling such routine calls as family fights, loud parties and derelicts.

The realism in the three 10-minute films has caused some administrators to balk at the use of the films, even though they are approved by the police chiefs association. The New York Police Department has not ordered the films, for example, although they are in use in Denver, Boston, Ft. Lauderdale and other cities.

Interestingly, Rubin selected real policemen from the Mount Vernon, New York, department to portray patrolmen in each of the three vignettes. The three films deliberately have no ending.

According to Rubin, each film puts the rookie in a real situation — involving strong emotions — then leaves it up to the individual in the discussion group at the end of the film to identify his own problems and how to handle them to do the right kind of job.

Despite the refusal of the New York Police Department to order the films because "Our men don't curse," cites Rubin quoting a top official, the National Institute of Mental Health was impressed enough with the films to grant Rubin a $100,000 plus contract to produce two films exploring how teachers and parents respond to drug abuse by students and children.

More Service Listings

Regretfully absent from our "Buyer's Guide to Film/Tape Production Services" listings last month were National Teleproductions and Satellite Film Service.

National Teleproductions provides complete videotape production and transfer services from its headquarters at 5261 N. Tacoma Ave., Indianapolis, Ind. 46220.

Satellite Film Service, 1401 Lansing Ave., San Jose, California, 95118, provides complete filmstrip, sync resolving, music scoring and videotape recording services. The former Miami company now has offices in both San Francisco and San Jose.

Jumbo Jet 747 Stock Footage Now Available

In-flight, take-off and landing stock footage of the world's newest commercial jetliner — the widely discussed B-747 — is now available from United Air Lines' film libraries in Los Angeles, Chicago and New York.

The footage, all with unidentified background, is available for immediate delivery in 35mm and 16mm EK Color at the Los Angeles office and in 16mm Color at the Chicago and New York libraries.

Motion picture, television, educational and industrial producers may order the film without charge through the libraries or the airline's public affairs offices in Atlanta, Boston, Denver, Honolulu, Pittsburgh, San Francisco and Seattle.

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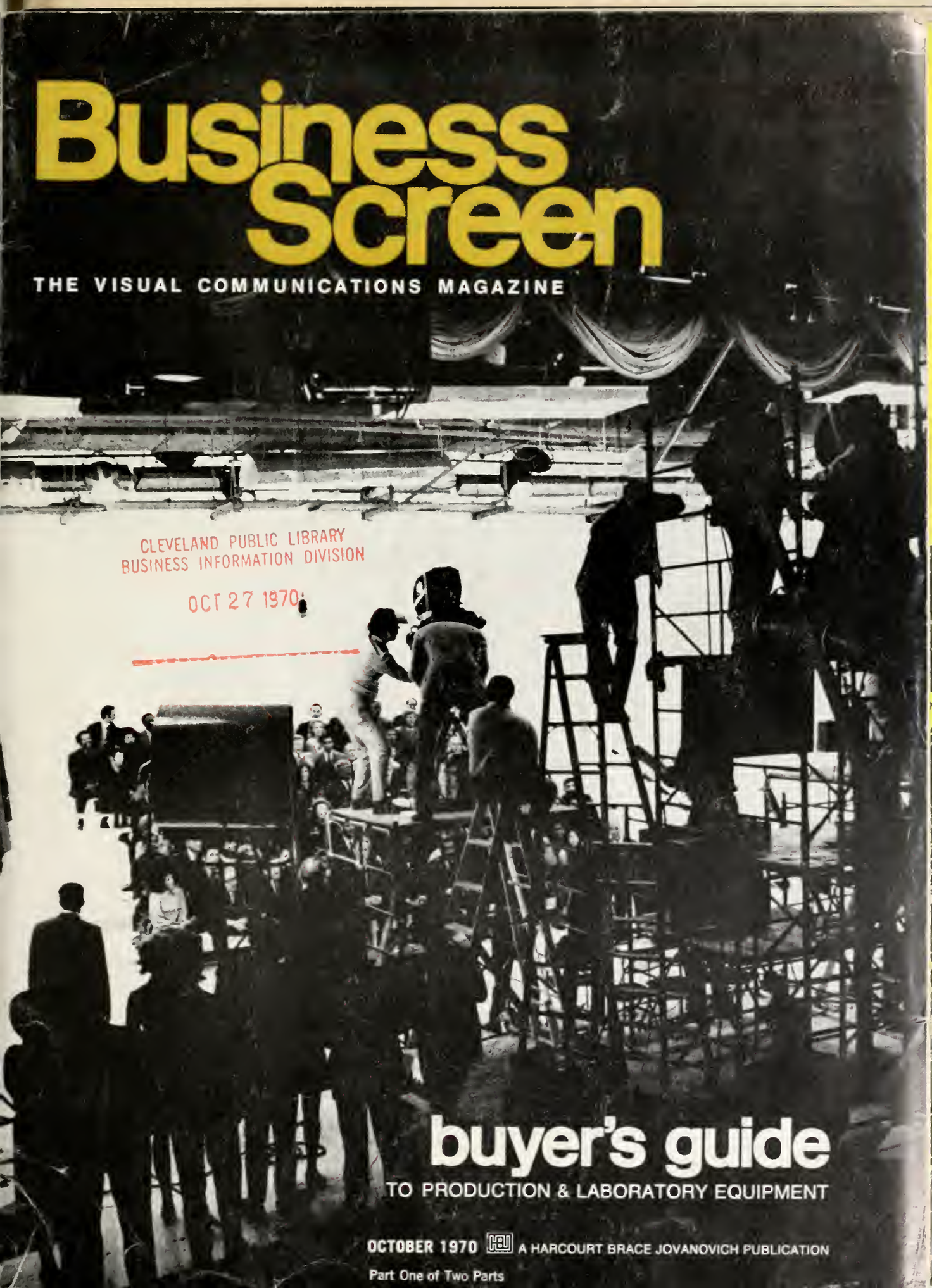

Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

CLEVELAND PUBLIC LIBRARY
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OCT 27 1970

buyer's guide

TO PRODUCTION & LABORATORY EQUIPMENT

OCTOBER 1970 HBJ A HARCOURT BRACE JOVANOVICH PUBLICATION

Part One of Two Parts

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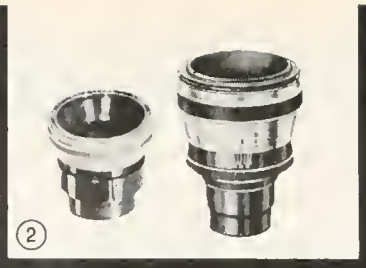
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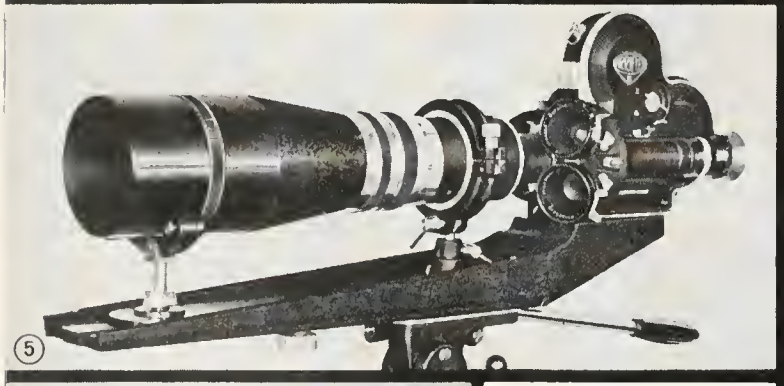
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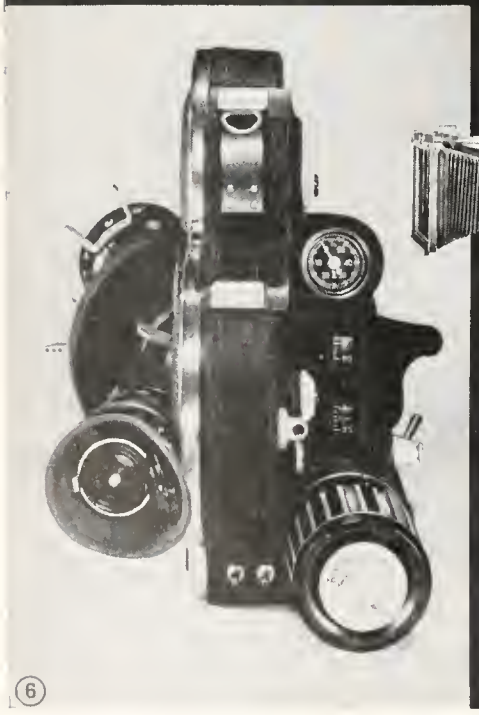
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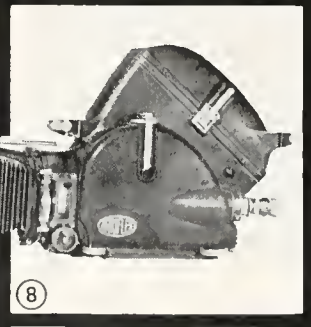
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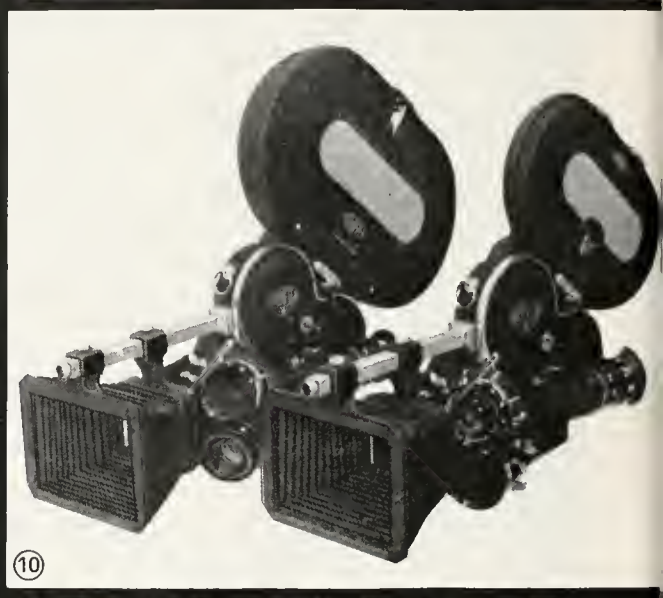
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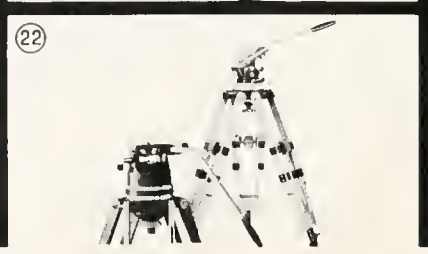
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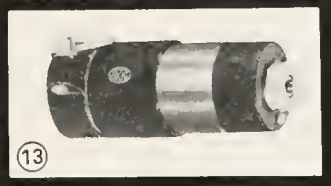

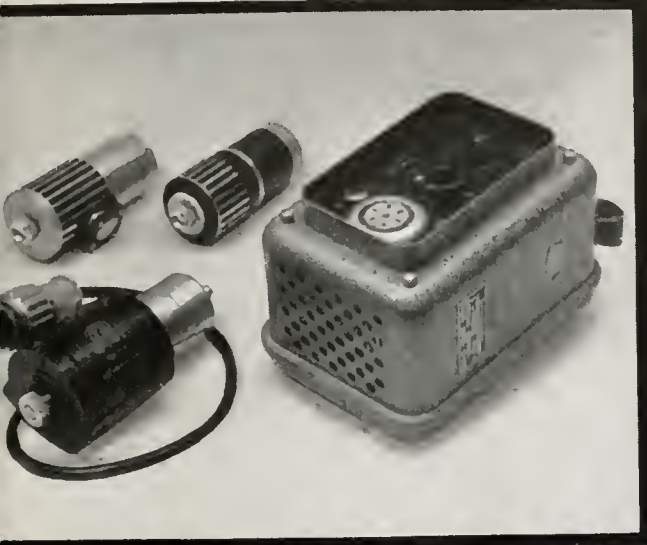

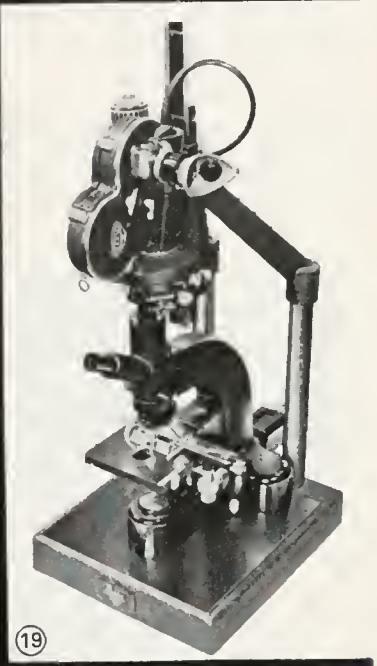

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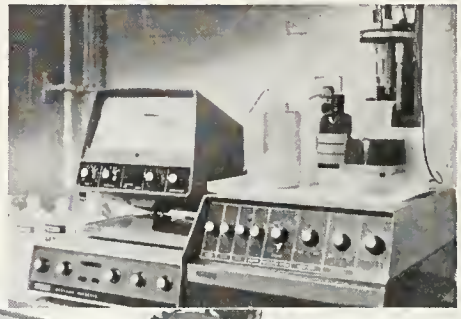

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OCTOBER 1970 VOLUME 31 NUMBER 10

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ON OUR COVER is a photo of an MPO sound stage during the production of the TV commercial dubbed "Love." Read the complete story on page 40.

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ABP BPA

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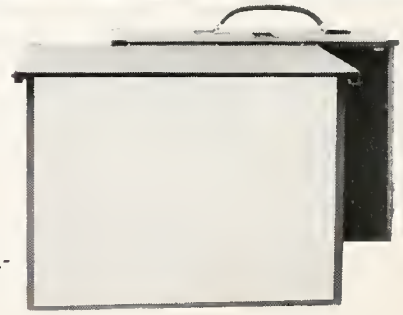

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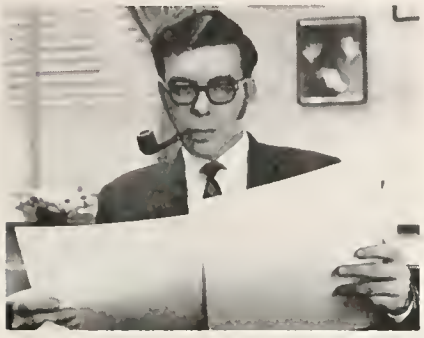
gleanings

BY LON B. GREGORY



Two recent events directed our thinking toward a comment on truth as it applies to today's business film. The first was a letter from San Francisco producer Larry Dawson in response to our August "Camera Eye" column. The second was a statement by filmmaker Mike Gray at a Chicago Film Council meeting. Half a continent apart, and in different ways, they each proffered an important statement on sponsor/producer responsibility for truth.

No one disagrees that our planet faces serious "growth" pains in the forms of population, pollution and poverty. And, many recent films have called greater attention to this. Dawson noted (and we agree) that neither the audiovisual media nor a recently ecology minded American corporate management are the sole repositories of eternal truth. He points out that the California Redwood Association (a lumber trade group) film, *The Forever-Living Forest,* "leaves an impression that all is well in the best of all possible redwood forests, and that so-called tree farming will forever preserve our fast dwindling heritage of great trees . . . an impression which simply doesn't accord with the facts."

Mike Gray told his audience that no matter how inconvenient or painful, it is a filmmaker's responsibility "to search out and present the (whole) truth. "The filmmaker is today's and tomorrow's educator," adds Gray. And, no one can deny the effects of films on people (young and old) today. They are compelling. They are moving. And, more importantly . . . they are believed. This alone should steer the business sponsor and producer away from a presentation of a misleading or half-truth. Unfortunately, it doesn't always.

The range and effect of films today cannot be denied. In addition to thousands of showings to small groups in meetings, airports, resorts, schools, industrial plants and ever more on television, a recent survey by Association-Sterling Films shows that sponsored short subjects are being shown in nearly nine out of ten hardtop and drive-in theatres. And, 88 per cent of the theatre owners said they would use more if they were available. The point here is that audiences are easier than ever to reach with meaningful films.

As Dawson noted to us, it is "Better we bend every effort to correct—in advance—the problems of our nation and planet than decry the efforts of those who point to the problem."

The challenge is to begin to spell out what and how America's future can be assured for the well being of all concerned. "Truth, *clearly presented and delivered* to audiences is the proper and much needed answer for alert management.

We hasten to join both Dawson and Gray in adding, "But let is *really be* the truth."

Lon B. Gregory

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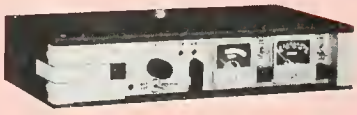

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Business Screen

OCTOBER, 1970

newsreel

REPORTS ON CURRENT EVENTS AND TRENDS

Byron Again Byron; Merger With Technicolor Dissolved

Technicolor Corporation has reversed its acquisition of Byron Motion Pictures of Washington, D.C. Technicolor had acquired the firm from owner-founder Byron S. Roudabush in March in a stock transaction that made Roudabush the largest single Technicolor stockholder.

As it turned out, Roudabush played a key role on the Technicolor proxy battle that ended with the ousting of Patrick Frawley and 16 Technicolor directors in favor of Harry Saltzman and William McKenna, who succeeded Frawley as Technicolor chairman.

McKenna said the reversal of the Byron acquisition had nothing at all to do with the proxy battle, adding that Frawley has since sold his Technicolor shares and the current move will have no effect on the present control of Technicolor.

Empire Photosound Merged Into Cambridge Corporation

Empire Photosound, Inc., 25-year old Minneapolis industrial film producing company, and its subsidiary, Northwest Teleproductions, have merged into The Cambridge Corporation. Cambridge, also Minneapolis-based, has manufacturing operations, banking interests, and participates in financing promising young companies and other special situations.

Empire and Northwest, both of which have occupied large new studios within the past six months, are currently reporting revenues at an annual rate "in excess of $1 million," according to Cambridge chairman Donald A. Shultheis.

He said that the merger, accomplished by an exchange of stock, will leave Empire under present management as a subsidiary of Cambridge. Empire president William S. Yale said, "With the larger resources of Cambridge to draw on, we will be able to accelerate our growth while increasing our capability to service our present accounts."

Fred Niles Opens Rental Division—FanFilm Services

Fred A. Niles Communications Centers, Inc., headquartered at 1058 W. Washington Blvd., Chicago, with studios in New York and Hollywood, has opened a new division: FanFilm Services.

FanFilm Services is a facility and equipment rental division headed by James Miller. In Chicago alone, more than $3 million in hardware and three sound stages are available.

The new division includes the rental of equipment and space, and service rental as well.

Services available include editorial, post production and art as well as a sound department that offers on-set and in-studio recording, magnetic film transfer and mixing.

CINE "Golden Eagle" Ceremonies November 12-13 in Washington

The Council on International Nontheatrical Events (CINE) will honor 183 films at its annual ceremonies November 12-13.

Again this year, awards from foreign festivals will be presented by representatives from the various countries at the annual banquet. Additional information about the CINE ceremonies may be obtained by writing CINE, 1201 Sixteenth St., NW, Washington, D.C. 20036.

Da-Lite Screen Plans New Manufacturing Addition

Da-Lite Screen Co. has reported plans for an expansion program calling for an addition to the company's plant in Warsaw, Indiana.

The addition will add some 42,000 square feet of manufacturing space to the existing plant, according to George H. Lenke, Jr., president.

The addition will house new laboratories for research and development, compounding rooms to manufacture fabric coatings and dust proof rooms for the manufacture of rear screens.

According to Lenke, the expansion will permit the company to increase production, improve quality control and assure better deliveries of all of its products.

Canada Lifts Technicolor Projector Tariff Barriers

Canada has lifted tariff barriers on Technicolor projectors following a ruling by the Canadian Tariff Board that they be placed in a different class from reel-to-reel projectors.

The tariff barriers are only applied when Canadian firms produce similar equipment.

The board's majority decision was that the loop film "has resulted in basic differences in the design and operation" of projectors, and that the loop projectors are so different from reel-to-reel projectors "that they do not even compete with one another except in some limited applications.

The board concluded that "the operation of the loop machine is much simpler than that of the reel-to-reel machine. In the loop machine, the cartridge is inserted, the

Continued on next page

machine is turned on and it is in operation. Because the film is in a continuous loop or length, the film will repeat itself again and again until it is turned off." Even though the reel-to-reel machine can be automatically threaded, "once the film has been shown, in order to show it again the machine must be stopped, the film led from the rear pick-up reel to the reel on the front arm and then rewound."

Anglophoto Ltd. brought the appeal to the board to have the loop projectors classified as equipment of a kind not made in Canada. The appeal was opposed by the Customs and Excise Branch of the Revenue Department. Canadian Kodak and Bell and Howell Canada, projector manufacturers, appeared as intervenors.

Bardwell & McAlister Moves to New Hollywood Headquarters

Bardwell & McAlister, supplier of motion picture and television lighting equipment has moved to new facilities at 12164 Sherman Way in North Hollywood, California 91605.

Kalart Victor Emerges in Corporate Consolidation

The Kalart Company, Inc., Victor Animatograph Corporation, and Craig, Inc., all of Plainville, Conn., have all been merged into the Kalart Victor Corporation.

All three of the companies had been operated as divisions of the Kalart Company.

Imagic Hollywood's Newest Optical, Effects Firm

Opening of a new optical, title and insert firm, Imagic, Inc., was announced by D. B. (Skip) Creaser, president and one of Hollywood's leading veteran optical camermen.

Imagic Inc., which spent more than $10,000 in remodeling the former 8,000 sq. ft. Cinefx facilities at 845 No. Highland Ave., is specializing in design and production of creative film effects for motion picture, TV and industrial clients, Creaser said.

With more than $350,000 in optical production, editorial and printing equipment, plus a projection-conference room equipped for both 35 and 16mm and an insert stage of 1,500 sq. ft., including focus quartz lights and grip equipment, Creaser said, Imagic Inc. "has all of the facilities and design capabilities in-house to provide the optimum in optical effects services." "These include the latest generation producers service multiple head optical camera, matte process camera one of ten in the world. Specially designed zoom rollup backlite title stand," he added.

Sharing in the management of Imagic Inc., which occupies facilities adjacent to Creaser's Identicolor Laboratory, producer of slides and film strips, are Jack W. Kerrigan and Hank Stockert, vice presidents and veterans of optical and insert craft.

Movielab TV Processing Relocates in New York

Movielab, Inc. has moved its television and commercial spot laboratory to its home office headquarters at 619 West 54th St., in New York.

In making the announcement, Saul Jeffee, president, emphasized that the Movielab TV facility will function with the same personnel as a completely separate lab on the fifth floor and will have its own plant, switchboard, equipment and shipping and receiving deparments. The new Movielab TV phone number is 541-8670.

Chicago's LaRue Films Moves To New Offices & Studios

LaRue Films has moved to new offices and studios at 708 N. Dearborn St. in the windy city. In addition to putting the company in closer proximity to key clients, the new facility permits the installation of a new KEM editing system, the second to be installed in the greater Chicago area, according to LaRue president Gunter Doetsch.

Videotape Production Group Forms New Speakers Bureau

The Videotape Production Association has formed a Speaker's Bureau. According to Mort Dubin, VPA president, formation of the new service came in response to many requests for qualified speakers from the tape industry.

The new bureau will be headed by Gaylord Creedon of Teletape Productions.

Speakers will be drawn from the VPA membership and will be available to industry association meetings, festivals, public service groups.

Cine Unlimited Opens New Branch in California

Cine Unlimited, Miami (Fla.) production company, has opened a branch at 685 Barroilhet Ave., San Mateo, California 94402.

Fully equipped for 16 and 35mm production, the new office will be headed by David Haylock, founder of the firm. Joyce Winner, former assistant manager, will manage the Miami operation.

Int'l Broadcasting Awards Adds Videotape Category

A new videotape category is expected to draw strong additional entries in the 11th annual International Broadcasting Awards sponsored by the Hollywood Radio and Television Society.

Gerald J. Leider, IBA general chairman and president of Warner Bros. Television, said the tape category had been added because of the increasing number of commercials produced on videotape.

The tape category will be one of 12 television categories in this year's IBA competition.

International Festival Outlines Seminar Program

"Video Tape," "Computerized Film Productions," "Color Film Process," "Video Cassettes" and "Sex in TV Commercials" are a few of the themes presented in connection with this year's International Film & TV Festival of New York. This extensive program arranged by Mr. Herbert Rosen, its Chairman and Festival Director, is the most diversified and intriguing one which has ever been presented in the last years.

Other lectures consist of "Producing Films and Commercials Abroad," a discussion by three experts regarding "The Opportunity Spectrum for the Business Film," a lecture on Electronic Music, or "The Film in A-V as a Communications Media" by Tom Hope, president of "Hope Reports."

These lectures, seminars and workshop sessions will be held during the International Film & TV Festival of New York now in its 14th year from October 27-30 at the Americana Hotel in New York. The detailed program may be obtained from the Festival Office at 121 West 45th Street, New York City 10036.

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Wherever you go, whatever the shooting situation, CINE 60's exclusive Power Belt gives you the power you need to run every professional camera on the market. Plus the all-important mobility to go where the action is (how do you think recent skiing and motorcycle movies were made?).

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Why put up with awkward battery cases and long cables? Or bulky boxes that tug your shoulder and keep you off-balance? Especially when you can have the CINE 60 Power Belt—now the standard power supply worldwide.

For increased maneuverability, an accessory 6-foot coiled power cable (11" retracted) is available for use with Arriflex and other cameras.

CINE 60 has a number of other exclusive time- and money-saving products for the professional filmmaker, including:

The Vacu-Platform suction-actuated platform which can be positively fastened to any smooth surface (car tops, floors, etc.) without marring. Especially useful for low-angle work, it mates with standard tripod heads.

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the audiovisual calendar

OCTOBER

Photokina—World Fair of Photography, October 3-11. Sponsored by Cologne Fair Authorities and the Association for the German Photographic Industry, Cologne, Germany.

108th Technical Conference & Equipment Exhibition, Society of Motion Picture & Television Engineers, October 4-9, New York Hilton, New York.

Industrial Audio-Visual Association Fall Conference, October 6-9, Americana Hotel, New York City.

Columbus Film Festival, October 21-22, Southern Hotel, Columbus, Ohio. Sponsored by the Film Council of Greater Columbus.

13th International Film & TV Festival of New York & Film & TV Expo, October 27-30, Americana Hotel, New York City.

NOVEMBER

11th Annual Information Film Producers of America (IFPA) Conference, November 4-7, Newporter Inn, Newport Beach, California.

7th Audio-Visual Institute for Effective Communications, November 8-12, Indiana University, Bloomington, Ind. Sponsored by National Audio-Visual Association and Indiana University.

17th Annual "Day of Visuals", November 9-10, sponsored by National Visual Communications Association, Automation House, New York.

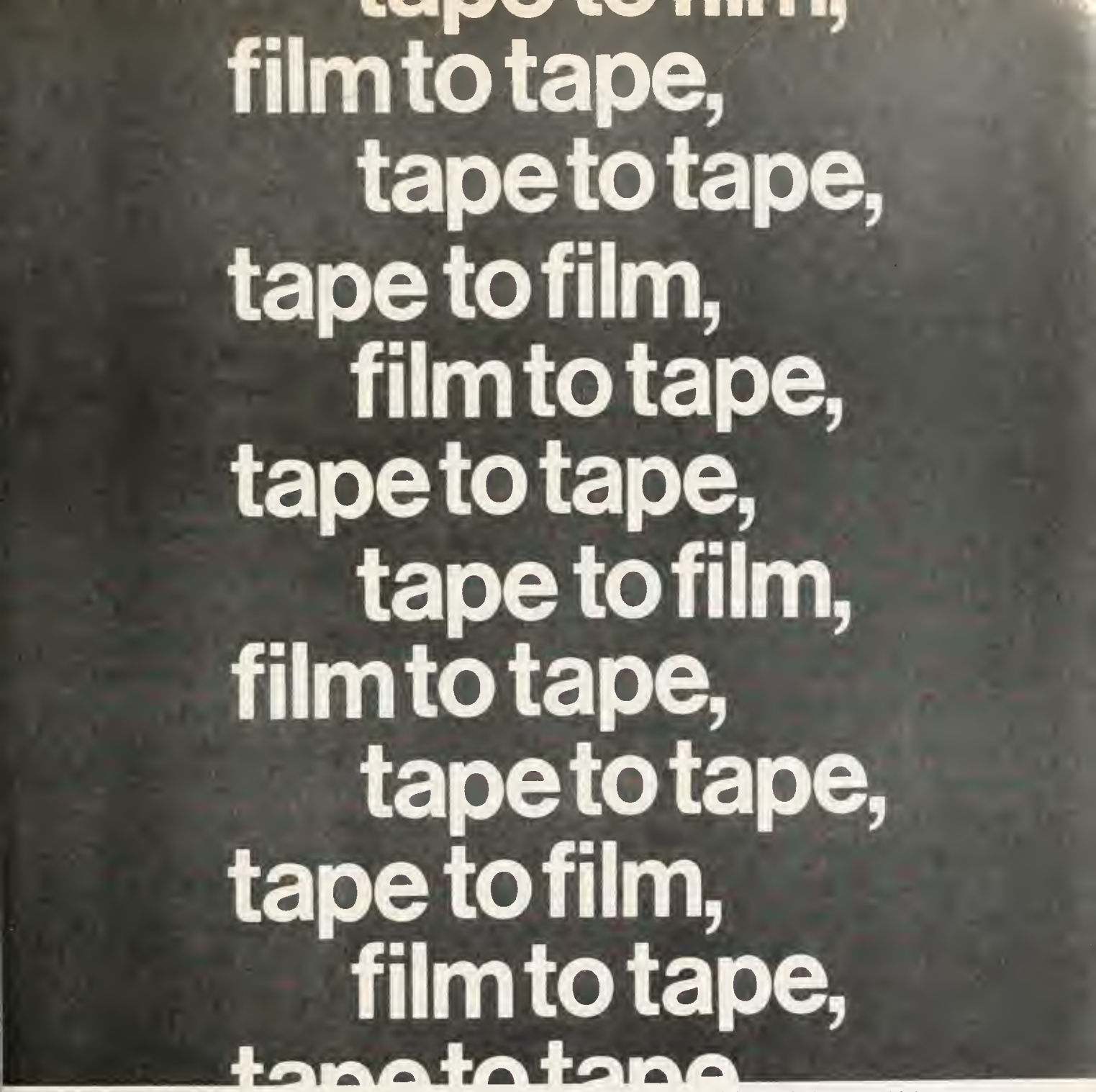
National Industrial Television Association conference, November 10-11, Washington Hilton, Washington, D.C. Sponsored by NITA, P.O. Box 228, East Orange, N.J. 07019.

1970 CINE Awards Ceremony and Exhibition of Films of Merit, November 12-13, Washington, D.C. Presented by the Council on International Nontheatrical Events.

Public Relations Film Festival, sponsored by Public Relations Society of America, November 15-18, Regency Hyatt House, Atlanta, Ga.

FEBRUARY

25th Annual Calvin Workshop, February 1-3, Calvin Communications, Kansas City.



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the screen executive

Association-Sterling Films has named **Tim Wholey** group vice president in charge of promotion, TV distribution and client services . . . **Richard R. Peterson** is the new marketing vice president at Telemation, Inc., Salt Lake City; he was previously California district manager . . . Production 13 in Grand Rapids, Mich. has named **Linda Dejong** account executive for the production arm of the TV station . . . **Richard D. Higgins** is the new vice president of Bell & Howell's International Group . . . Reela Film

HIGGINS

MIELE

Laboratories has appointed **C. Robert Miele** plant manager of the Miami firm; he formerly was technical director at Movielab . . . The Society of Motion Picture & Television Engineers has awarded **Gordon Sawyer,** technical director of Samuel Goldwyn studios the Samuel L. Warner Memorial Award for 1970; the award is for outstanding contributions in the design and development of new and improved methods for sound-on-film motion pictures . . . **Ray Gaul** is the new vice president in charge of West Coast production for DeLuxe General Incorporated . . . CBS' EVR Division has appointed **Vincent J. Capuzzi** director of special projects; he was formerly a vice president at Sterling Movies . . . Lewron Television director of operations **Tony Masucci** has been elected to the board of directors of the Videotape Production Association . . . Bell Television has named **James Gore** president of its subsidiary, Reliance Audio-Visual Corporation . . . In changes at WRS Motion Picture Laboratory, **Robert Kalin** has been promoted to production manager; succeeding him as manager of Timing and Special Effects is **Tom Haley;** and **Rick Brahim** has been promoted to manager of the Optical/Title department . . . New at Manchester Color Labs are **Harold A. Stroud, Jr.,** and **Steve Zucker;** Stroud will supervise the lab operation and Zucker will serve as production manager . . . **Joseph T. Dougherty,** for 40 years with E. I. DuPont de Nemours & Co. has joined the New York division of Technicolor, Inc. . . . New sales executive at Lewron Television is **Garth Gentilin** . . . **Kenneth Baldwin** and **Sherman Beck** have been named to vice presidential posts at RMP Associates, industrial and documentary subsidiary of Rose-Magwood . . . The new director of the Alan Gordon Enterprises Audio-Visual division is **Robert Kotula;** the promotion came as a result of expansion of the division . . . **William Wadsworth** has been appointed a producer-director at Milwaukee's Omega Productions . . . heading this year's International Broadcasting Awards for the Hollywood Radio & Television Society is **Gerald J. Leider,** president of Warner Bros. television . . . **Robert G. Crane** has joined DuArt Film Laboratories as vice president of administration; he is the former president and founder of Color Service Co. . . . **William H. Madden** has been promoted to marketing director for 3M Company's Magnetic Products division . . . Consolidated Film Industries president **Sidney P. Solow** has begun his 23rd year teaching at the University of Southern California; he conducts a course in motion picture processing . . . New marketing director for 3M's Visual Products division is **E. T. Thompson,** formerly sales and marketing manager for the company's Industrial Special Products division . . . In Chicago, **Terry Kahn** has been appointed a vice president at Fred A. Niles Communications Center and **Joe Callan** has become vice president of VPI, Inc., whose windy city holdings include Sarra, Astro and VPI Services.

the camera eye

VIEWPOINT AND COMMENTARY BY O. H. COELLN

The PR Film, It's Past, Critical Present and Challenging Future

In October, 1955 we observed the 10th anniversary of the PR Journal as that esteemed and authoritative periodical's guest commentator on "What's Ahead in PR Media — Films" with a piece titled "Dividends from the Golden Screen." This Camera Eye column salutes the JOURNAL on its 25th anniversary with another overview on the developments in sight/sound communication which we hope will be equally well read as the Public Relations Society of America holds its 25th annual conference coming up November 16-18th in Atlanta. 1970 is indeed a year of momentuous happenings for the corporate and professional public relations practitioner; the PRSA meetings at the Regency Hyatt House should reflect both challenge and opportunity!

That decade before '55 was illuminated by notable PR film successes. Alcoa's *Unfinished Rainbows* outdrew *Gone With the Wind* in its time and had been seen by over 50 million persons. Weyerheuser brought the story of forest conservation to nearly 57 million viewers at a cost to this sponsor of less than a penny each as *Green Harvest* showed in theaters, on television and among myriads of 16mm-equipped group audiences. It was the time of Modern Talking Picture Service successes in distribution, with other distributors such as Association-Sterling and United World helping to bring the medium to audiences throughout America.

We reported the development in that era of then-new techniques of presentation such as industry's weekly "Movie Day" employee showings. Both labor and management agreed that such noon-hour shows in plant cafeterias, etc. were beneficial, tension-releasing and wholly enjoyable. Wisely, management didn't attempt to "preach".

Films we'll always remember through the early years of this 25-year time span include Sinclair's *Miracle in Paradise Valley,* a farm safety winner; *And Then There Were Four,* a timeless traffic safety subject; *In the Beginning,* Mobil Oil's epic treatise on the Grand Canyon; and International Harvester's *great* film story of *Man With a Thousand Hands,* showing people and machines carving out a tremendous hydro-electric project in the British Columbia wilderness. General Electric foresaw the future problems of water pollution with *Clean Waters,* which brought nationwide community action through the installation of new civic water filtration plants.

It wasn't always the "box-office" attraction that earned public respect for the film medium: the American Cancer Society was bringing adult and young women the vital message of cancer prevention in a notable series of Audio-produced films that cluded *Breast Self-Examination. That single film was to save a life every time it was shown!* The first version of this notable film was produced in 1950; a new version was completed by Audio in 1962 *and it is still going strong.*

This was the era of some very good Champion Papers' films and in 1956 that company raised some serious questions about corporate morality and the need for communication to its publics and its employees in *Production* 5118. That company's PR director, "Cal" Skillman set the tempo for corporate community relations objectives with his 1958 comment:

"We want our films to show people we're a good guy with good intentions and with the know-how and experience to put these intentions into *action.*"

And in that year, Squibb showed us how potent the film medium can be in recruiting young people for the nursing profession with *Helping Hands for Julie,* expertly put together by Henry Strauss Productions. Career guidance, even more vital a topic today, was the theme of a '58 Ethyl-sponsored film, *Pick Your Tomorrow.* Cancer research was the content theme of the Sloan Foundation-sponsored *Horizons of Hope,* produced by John Sutherland.

1958-1959 began the era of modern World Fairs, in a sense. Oddly enough, the American-originated techniques of multi-screen were envisioned at the Moscow Fair of 1959 as Charles Eames unveiled *Glimpses of the U.S.A.* with the showing of 2,200 still and moving pictures within a 12-minute time span!

That era had begun the previous year at Brussels; it was to continue with Seattle's "Century 21" of 1962 for which Eames created his memorable visual introduction to the U.S. Science Exhibit, utilizing seven projectors to cover a 34-foot concave screen wall. Peckham Productions closed that U.S. Science show with a 30 x 100-foot visualization of *Infinite Horizons.* Lessons in mass audience presentation learned at Brussels, Moscow and Seattle came to fruition at New York in 1964, were doubled in score and *expression* at "EXPO" in Montreal and reborn at Japan's recently concluded Expo-70 show in Osaka, attended by 65 million persons.

Fairs of world scope or statewide

Continued on next page

and county-size offer tremendous audience potential for films *designed to serve millions of these fairgoers.*

Public relations is, of necessity, a *wide-band area* insofar as content and film subject matter are concerned. Recruitment of young people for future corporate careers, problems of national (and therefore, of business, concern) such as pollution, conservation, health and safety are paramount. The economics of our free enterprise system, hard-pressed by avid critics these days, need continued treatment and maximum creativity to keep such matter interesting and attention-holding as well as factual. And who is to say that the always-popular sports, travel and related recreational themes are not only apropo as public relations fare but also great business-builders?

Consider the definition of the role of the communicator (read: PR director) laid down by Henry Strauss in these pages some years past:

"The communicator commands an infinite variety of techniques which enable him to enter the privacy of the mind through an interplay of emotions."

C. T. Smith, AT&T statistician in that company's Marketing and Public Relations' activity, told us back in 1962:

"We think that films will help people to know more about our business and to understand it better. We believe that films will help in the effort to have the public think favorably of our business."

With such Bell System films as *Beyond Three Doors* (dealing with the individual's importance in influencing public affairs; and *Beyond All Barriers* (the Larry Madison exposition on international communications) and myriads of other useful motion pictures serving Bell companies throughout America through recent decades, this company is truly one of the nation's foremost, knowledgeable users of the screen medium. And it makes sense of C. T. Smith's further comment back in '62 when he concluded:

"Furthermore, we think that having the public favorably disposed toward our business will make them more willing to listen to a sales message and more likely to buy the many products we have to sell.

In that vein, note that the American Oil Company set some audience records within the past three years with its widely-appreciated film series of *Happy Holidays.* In 1967 we reported that 78 million viewers had seen one or more of those U.S. travel promotion films. One of these, *Happy Holidays in the Smokies,* was accepted for Paramount Pictures' release to theaters and won 3,347 show-days with a total audience exceeding 1,673,000 persons. Public service television release of both 28½ and 4½-minute versions of the *Happy Holidays'* films (by Modern TPS) brought American Oil 1,853 showings to nearly 76 million viewers. Modern also carried these titles to 15,143 community (16mm-equipped) audiences for another 774,293 viewers *in that one year.*

Who will say that successful public relations for an oil company, an airline or any other transport company, are not achieved through encouragement of travel. Most appreciated of all screen fare *and most resultful in terms of building relevant business,* the travel film remains one of the most effective sight/sound tools.

But *deeper concerns* motivate both business and its publics in these times. Away back in 1962, the Planned Parenthood Federation of America sponsored two of this era's most notable (and at that time, least appreciated) titles: *Fair Chance* and *The Costly Crowd.* These Parthenon-produced forerunners showed viewers the vital need for family counseling, for "open skies" policies on population control as opposed to growing unemployment, slums, bankrupt welfare agencies, short-day schooling, overcrowded hospitals and mental institutions.

Nobody will disagree that America and the rest of the world have simply "grown" too fast, and that we're filling the earth's air and water with too much waste, and that we're jamming our streets and highways.

Before we give our readers the impression that national and world "problems" are all that can and should be dealt with by the film medium, arrange to see such excellent screen fare as *Why Man Creates,* sponsored by Kaiser Aluminum & Chemical Corporation and produced by Saul Bass. The Grand Prix winner last fall in the most rugged of all film competition: The International Industrial Film Festival at West Berlin, this film excited European audiences as much as it has U.S. viewers. Hopefully, man's ingenuity may yet enable him to "create" his way out of our global mess!

Another sponsor in tune with today and tomorrow: Boise Cascade Corporation. This company's documentary *The Significance of You* relates the imporance of man as an individual with the free enterprise system approach to today's problems and tomorrow's solutions. Ask any Modern TPS film library in the 50 states and principal Canadian cities to arrange a booking of either or both of these last-named titles for an up-to-the-minute overview of the best in content and production technique.

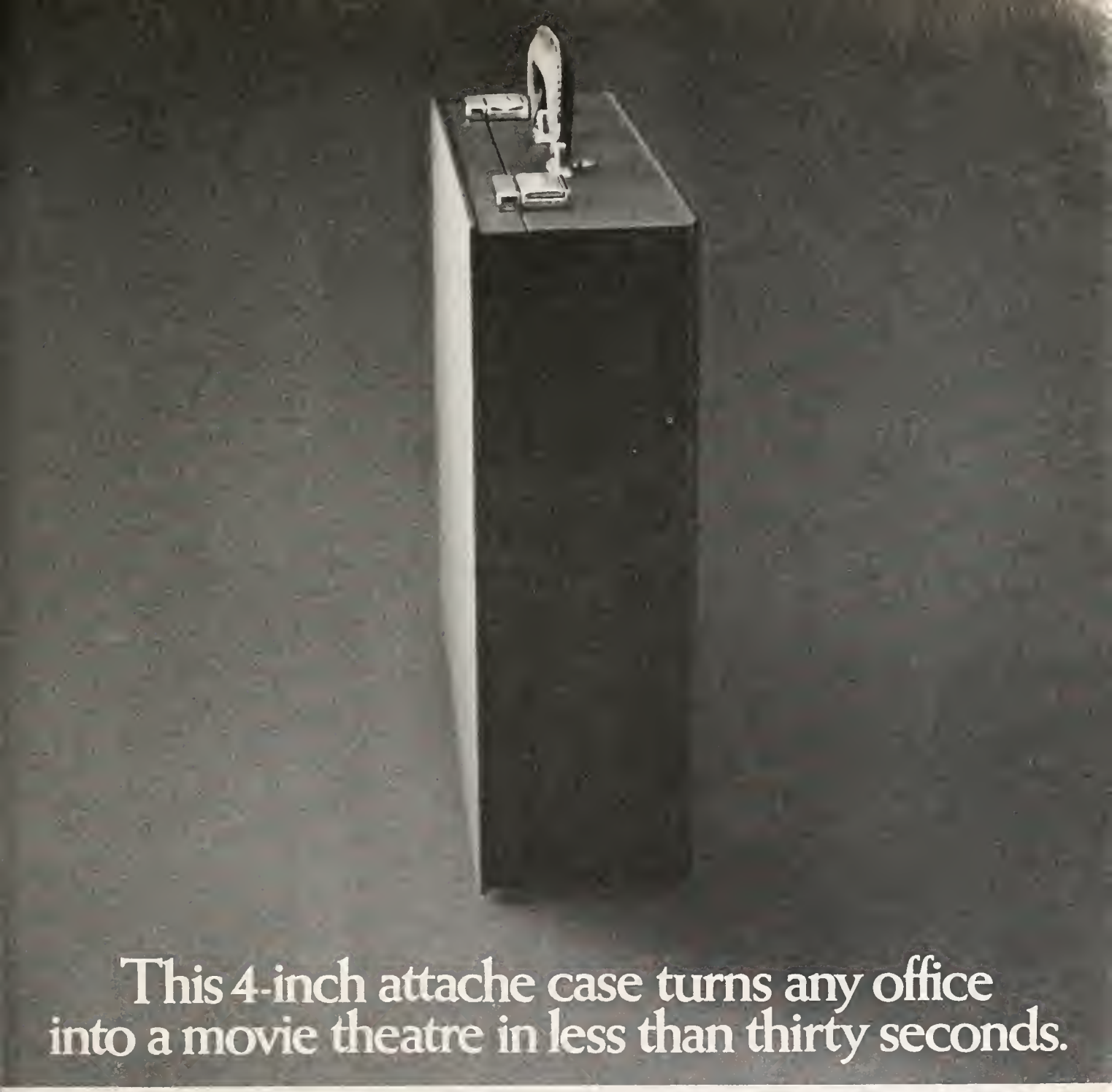
And in these latter years of our 25-year "review" let us return, all too briefly but with real emphasis, *to the useful role of public relations films in helping expand world trade.* For without this vital segment of overseas business, America as well as its neighbors abroad, are really in economic trouble.

Britain has one of the world's truly great examples of a worldwide PR film program in the continuing work of Shell International and its Shell Film Unit headquartered out of London. Approaching the *four-decade mark* of excellence, Shell films developed out of its London centre (headed by Hugh Wickham, head of Films, Radio & Television) include these recent titles: *Mekong, the Story of a River* (the *only* factual documentary to inform the world of what *might have been* a better answer to the Vietnam conflict, completion of the international river control project and the doubling of that area's food supplies); and *The River Must Live,* a fine exposition on pollution control).

By 1968, in 34 years, more than 200 films had been produced by this dedicated film unit, including those aided by such illustrious names as John Grierson, Edgar Anstey and Sir Arthur Elton. And here's what the PR practitioner can learn from Shell International's experience:

Distribution statistics serve this

Continued on page 20



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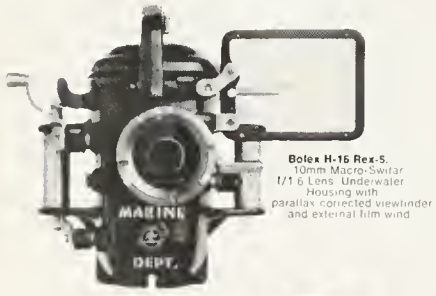

Bolex H-16 Rex-5.
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sponsor as basic guides to all new production. From their intensive studies, two important factors have emerged:

(a) The life of a *well-made* public relations film is nearer 10 years than five years, previously considered as "maximum."

(b) The most successful films have nearly always been those on which the most care has been lavished and which consequently may have been the most costly *in the beginning.* But, as one Shell film (*The Rival World*) has adequately demonstrated by remaining very popular after 12 years of constant showings, *film costs diminish to a fraction-of-a-penny per head by the time they are withdrawn from distribution.*

The American oil industry, most fortunately, has counterpart sponsors in such long-range, well-planned and effective film programs such as those conducted by the Humble Oil & Refining Company (such as *Wild Rivers* and its numerous "state" films); and the international-in-scope program of Caltex Petroleum with 37 outstanding color films produced in the past 15 years. The American Petroleum Institute is another active sponsor, through recent decades, with public-interest alertness demonstrated by such titles as *To Clear the Air*, dealing with what *causes* air pollution and what *can and is being done about it.*

Company anniversaries will continue to be basic themes for 25th, 50th and 100th "birthday" films. Let the next one sponsored by your company *look to today and tomorrow* and the story of yesterday's growth will be better received by a generation *concerned with the present and future.* Yesterday's *DuPont Story*, a "masterpiece epic" of decades past would be an anachronism in today's viewing climate.

Within recent years, audience accountability and measurement of viewer results has become *faster, more positive.* Computers serve such principal sponsored-film networks as Modern, Association/Sterling and United World Film. Systematic inter-city exchange of needed audience data, booking detail is exemplified by Modern Talking Picture's automated system of control, backed by its computer room in New York.

Distributors (such as Modern, for example) have continuously explored and opened new audience channels such as that company's nationwide Airport Cinema, which reaches many topflight viewers in airport waiting room theaters. Resort Cinema, reaching Americans at leisure, in summer and winter vacation centers, is another important influential audience outlet.

More than 600 commercial and educational television stations are programming sponsored films of 4 to 27½ minute duration on "public service" time. And the 700,000 existing 16mm sound projectors (with 8mm sound coming up) continue to serve as a basic channel for worthwhile, informative films.

All it takes is that one, good picture. Good enough, perhaps, to deserve the *purchase* of the sponsor's print (or, better yet, its "lease" to university and school system or public libraries). Find out how many prints were sold of *Why Man Creates.*

Yes, the 25 years which passed so swiftly, are but "prologue" to the challenging future, not only of the sponsored film medium, *but of sponsors themselves.*

When General Motors turns to *Teen-Age Drinking* and *Drug Addiction* as subjects for that company's film program, it is indeed a new era.

When Caterpillar Tractor shows that *One Turn of Earth* can encompass miracles in improving underdeveloped lands and the National Trust for Historical Preservation can ask *How Will We Know It's Us?* as its film shows how Urban Renewal Programs can preserve fine buildings of our historic past while renewing vast sections of cities, then we have clues to better films.

The truth alone can make us (and keep us) free. And within the scope of that most potent of all tools: the factual, sound film medium in whatever dimension, from all-encompassing 70mm to Super-8, the eyes and ears of the world await our subjects. All it takes are courage (make that, *guts*), good taste, careful selection of both content and producer and a little money.

The past 25 years: only prologue! Now let's meet tomorrow head-on.

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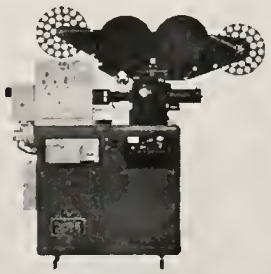

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Complete Mitchell Hi Speed Camera with Matched and Cammed, 25mm, 28mm, 32mm, 35mm, 40mm, 50mm, 75mm, 100mm, Cooke lenses and accessories listed above	used	4600.00
Mitchell NC complete with 25mm, 32mm, 35mm, 40mm, 50mm, 75mm, 100mm, Cooke Lenses and all accessories listed above	used	5800.00
Bolex Rex-5 w/12.120 Angenieux lens and case	used	950.00

LIGHT METERS

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paradox

BY STANFORD SOBEL

Editor's Note: As part of BUSINESS SCREEN'S *editorial effort to expand our coverage of the film industry, and to serve our readers more responsively, we have asked Stanford Sobel to write a regular column in these pages on various aspects of the industry as seen from the rather special viewpoint of the scriptwriter. Stan is already well known to many of our readers, having written scripts for most of the leading producers and sponsors of films. Based in New York City, he is a member of The Writers Guild of America, (East), The Dramatists' Guild, American Medical Writers' Association, and the National Academy of TV arts and Sciences.*

Nobody Likes A Smart-Aleck, Or, A Portrait of Paradoxes

When the brass of BUSINESS SCREEN first proposed that I write a regular column on our industry, as seen from the viewpoint of the scriptwriter, my initial reaction was that of mixed emotions . . . equal parts of caution, enthusiasm, and soft, tender reveries.

Caution because all writers instinctively regard all editors the way pedestrians regard motorists or tenants regard landlords. Enthusiasm because they promised me complete freedom in the language, the content, the ideas, the editorial posture, and the format of the column. And soft, tender reveries because the invitation reminded me of my *first* experience as a columnist.

I was sixteen at the time, and it was in Detroit, and I was hired by the Detroit *TIMES* as their official sports correspondent at Northern High School. Each week, for the sum of three dollars, I delivered in person to the High School Editor of the paper, approximately 300 words of resumes on the games we played with other high schools, interviews with leading players or visitors, and editorial comments of my own on just what was needed to correct the errors of our coaches in order for Northern High to do better in the city-wide standings.

Most of the columns were about football, swimming, baseball, track-and-field, basketball, because we were doing well in those and also because I felt that I was an expert pundit in all those sports.

But one day I was standing at my locker when Gretchen Gustafson came over to talk to me. (We had a lot of big, blonde beautiful Swedish students at Northern High.) She stood close to me in front of my locker in the hall and looked me straight in the eye. She could do this because she was exactly the same height as I was, although everything else about her was amply and magnificiently superior.

"Why?" she demanded, "Have you written *nothing* in your column about the Girls Field Hockey Team?"

"Well," I sort of gulped, "I don't know too much about Girls Field Hockey."

Gretchen had a marvelous, totally indefinable odor about her when she was close to you . . . an aphodisiacal mixture which I can recall to this day with a clarity I can bring to almost no other memory of my youth. It was some mysterious compound of Peel's soap, feminine athletic perspiration, and Detroit Board of Education library paste.

She took another step toward me so that she pressed against me, blinked those long soft, curly lashes in front of her clear blue eyes and said:

"We have a *very* good chance of getting into the All-City Quarter Finals and people should know it."

By this time I was breathing spasmodically, and not too deeply.

"Anything you say, Gretchen. I agree with you. Listen, why don't we do a whole column feature . . . you know, something about . . . 'the sport that nobody knows' . . . behind the scenes . . . what goes on in the locker room . . . we could start on the research this afternoon."

Gretchen stepped back and delivered her next line, which was the

first really practical advice anyone ever gave me about writing a column.

"Stanford," she said reproachfully, Nobody likes a smart-aleck."

Those of you who have had any dealings with large Swedish girls know that I cleaned up that last line a little. I went into this reminiscence because although it goes very much against my grain, I'd like to establish with my readers that I will try very hard not to be a smart aleck in this column. That's Rule Number One.

Number two, I'm going to dispense with the editorial "we," not just because Ann Landers has done so, but because I've promised the editors and publishers that in return for their giving me this kind of freedom, they don't have to take any responsibility for the viewpoints expressed. These are not "our" views, but mine, and we are not "we," but I am me.

And finally, the subject matter as indicated by the title of this column. I will be addressing myself in these pages to the paradoxes of our industry. A scriptwriter gets around to a lot of industries as a visitor or guest, and every industry has its own paradoxes. But none, I feel, has as many as the film industry. You know of course what a paradox is in general . . . a situation contrary to common sense, but nevertheless true. Like . . . we have people starving in the country, but we're paying farmers to raise less food. That's a socio-economic paradox. But how about these in our own

Continued on next page

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PARADOX continued

industry . . . just for openers . . .

PARADOX:

A company interviews seven writers for a prospective film and finally selects one because of his creative originality. At the first script meeting they tell him exactly how they want him to write the picture.

PARADOX:

Warned in advance that not one penny over $50,000 is available for production, a producer submits a competitive proposal for a film. Three weeks later he finally receives a "sorry" letter in which he learns that the winning producer was awarded the film because he suggested the picture include Arthur Godfrey, Barbara Streisand, Bob Hope, and the Smothers Brothers . . . talent costs to be borne by the client.

PARADOX:

A company's president goes to Brasilia under an assumed name, the treasurer is subpoenaed by Congress, the stock drops thirty points in one day, a proxy fight is announced in the Wall Street Journal, so they call you in to suggest a good approach for a new corporate image movie.

PARADOX:

At nine o'clock in the morning you hire a new production assistant . . . a brilliant 22 year old with straight 'A's and a brand new diploma in Filmmaking from a leading University. At three p.m. he comes in and asks you. "What's a B-Wind?"

PARADOX:

You have seven cameramen covering the Indy 500. A spectacular 11 car accident occurs right in front of one of them . . . while he's changing magazines.

PARADOX:

A company's sales start to go into a slump. The first action they take is to reduce the budget for producing and distributing films that help their sales.

PARADOX:

The sun shines brightly for the first three days of a production while you're doing the interiors in a rented studio, and on the fourth day when you move onto location for the exteriors, it starts to rain for the first time in seven weeks.

PARADOX:

Our clients have a great deal of information to communicate, but very few people in our audience want to hear about it.

PARADOX:

You sit around for three weeks without a really good job in the house, then two come in on the same day, both for delivery at meetings on December 10th.

All these situations fit the definition of paradox . . . contradictory to common sense, and yet absolutely true. In fact, they are probably so true that it may be painful to reflect upon them, and perhaps we will have to take refuge in a violation of Rule Number One, originally stated by Gretchen Gustafson.

I think the reason our industry is so beset by these paradoxes is that the industry itself is something of a paradox. We are always at some crossroads . . . where entertainment meets education . . . where art meets industry . . . where technology meets marketing . . . where culture meets accounting . . . and where people meet ideas.

This is the sort of subject matter which will form the contents of these columns in the months to come, and in closing this first column I'd like to pose a paradox, which I myself have been avoiding.

PARADOX:

Why does a writer who hates to work on Sundays, and who has one script deadline on Tuesday morning and another on Thursday at 2:30 p.m., spend Sunday afternoon writing a new monthly column? I think I know the answer to that one, however.

One of the most basic of all drives which motivates a man to become a writer in the first place is deep respect for the value of personal communication with his professional peers. That is the objective I hope to achieve in these pages in issues to come.

who's kidding whom?

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comment

A Letter from Our Publisher

I'm sure you've noticed a great many changes in the new BUSINESS SCREEN you're reading today. Perhaps you'd like to know why and how they came about.

Last spring, two surveys were conducted for us which indicated that readers would generally prefer a magazine in the "standard" 8¼ by 11¼ inch format. Two comments which turned up repeatedly in the surveys were: (1) a standard-size magazine would be easier to store for reference—a significant proportion of BUSINESS SCREEN readers do store a year's back issues for ready reference; and (2) it would be more convenient to pack a standard-size magazine into a briefcase to take home to read. The surveys convinced us that the time had come to make a change; we hope you will like the new size.

But size is not the only change you'll find in BUSINESS SCREEN this month. After much concentrated experimentation and selection of dozens of new typefaces and layout designs this summer, a committee of HBJ editors, art directors and outside consultants have produced for us a modern, new-looking BUSINESS SCREEN which we're sure will make a more attractive and lively magazine that will be not only easier, but more enjoyable to read.

As you look through the issue you will find key numbers under each advertisement, new product announcement and reference shelf offering. These key numbers refer to numbers on a new Reader's Service Card at the back of the book. By ringing the appropriate number on this card, and returning it to us postage-free, we'll be able to let suppliers know that you want to receive more extensive information about the equipment or materials they offer. The Reader's Service Card is a new service entirely for you. We hope you'll want to use it often.

Another new feature starting this month is a fascinating monthly column, *Paradox*, by Stanford Sobel, long considered to be one of the nation's foremost industrial film scriptwriters. Stan's wealth of experience in writing for both industrial sponsors and producers makes him an ideal catalyst to bridge their two sides of the industrial visual communications world. Don't miss his first column in this issue starting on page 23.

Bob Seymour

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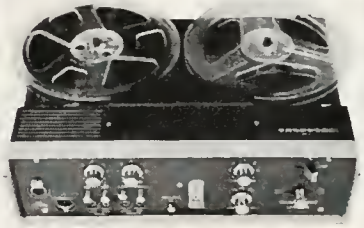

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BLACK, GRAY, AND THE AMA

In a departure from traditional films, the American Medical Association asked Mike Gray & Associates to produce a film to recruit young black people into the medical profession. "A Matter of Opportunity" should work well.

"Hell! A doctor's got to be a politician, a social force to bring about change in a society which seeks to maintain the status quo!"

"I don't want to be one of those Cadillac-driving, slick-haired physicians of the past!"

"There are 721 whites for every white physician. There are 3800 blacks for every black physician!"

The speakers are black doctors and medical students. They appear in *A Matter of Opportunity*, a 25-minute documentary which examines the role of blacks in the medical profession.

There is no music or enlightening narration. No capricious camera work, no optical effects. There is only talk.

The result is an involving and emotionally charged — almost militant — film. Sponsored by the American Medical Association, the film presents a penetrating and often critical analysis of the medical-profession.

That the AMA, traditionally a conservative trade association, paid for — and released! — *A Matter of Opportunity* seems rather strange. That the AMA hired Mike Gray & Associates of Chicago to make the film seems masochistic.

Director/cameraman Mike Gray and his associates are the long-haired, bearded and mustached moon-cats who ride monster motorcycles and convince airline stewardesses that they's a rock band.

Actually, they make films. Like *American Revolution II*, the critically acclaimed documentary of how it came to pass that the Chicago Black Panthers forged an Alliance with the Young Patriots, a street gang of Southern whites.

And *Black Panther*, Gray's newest film which focuses on Fred Hampton, slain chairman of the Illinois Panthers.

Mike Gray and the AMA? Why?

Continued on next page

During a discussion of the filming of "A Matter of Opportunity, Mike Gray (left) and Chuck Olin make a point.

Because the AMA, like Gray, is deeply concerned with social problems. The AMA knows that there is a desperate need for blacks in the medical and paramedical professions and has launched a massive campaign to recruit young blacks.

But the AMA's standard recruitment film is aimed at an all-white, middle class audience. The kind of film where the kid takes off his letter sweater and tells dad, who's washing the family station wagon, that he's decided to become a doctor.

Clearly, the AMA needed a different type of film to interest black high school and college students in medicine. Dick DuMont and Denny Cavan of the AMA's TV-Radio-Motion Picture Department decided they needed Mike Gray whose reputation for being able to relate to blacks is considerable.

"Caven knew that the black man has received shirt shrift," said Jim Dennett, Gray's production manager, "and to get it together you couldn't do a glossy, half-hour television drama about how everything is really cool. You've got to really get down there and find out what the problems are and what can be done about them."

So Gray and his crew took the question of black recruitment to black doctors and medical students. They shot almost ten hours of film at Howard University in Washington, the National Institute of Health, and the University of Pennsylvania. The "sets" were dorms, labs, administrative offices . . . even operating rooms.

The final print of *A Matter of Opportunity* (The title is from Hipprocrates; "Healing is a matter of time, but also a matter of opportunity") enumerates the opportunities for blacks in paramedicine. But it stresses the need for black *doctors* and the brutual odds against them ever making it.

A Matter of Opportunity is done in chiaroscuro; the personalities are black but the subject is definitely white. The film shouts to the medical Establishment, "Look what's going on! This is what you look like from the outside.!"

The view is disturbing. Students and doctors recount the inequities of the medical school aptitude test, financial aid programs, recruitment programs; even the high school's lack of information on admission procedures.

And the view is distorted. Many blacks never see a black doctor and the medical profession is something beyond their experience. Those blacks who *are* interested in medicine are often discouraged by high school and college counselors — white and black — who fear that the financial and academic demands of med school are too difficult.

Denny Cavan of the AMA TV/Radio/Motion Picture Department wanted a film that related to blacks.

Few of the un-black, un-poor, and un-young really understand how serious the difficulty of getting into med school is for blacks, people who, literally, come from a different culture. But Gray and the AMA understand. Their film is *about*

Jim Dennett, production manager for Mike Gray will "do anything for a film he is working on."

black doctors and therein lies its strength.

"The film is essentially militant because it's a powerful, motivating force," says Cavan. "It says to young blacks; 'Here are your brothers and they're making it! So can you!"

The black students in *A Matter of Opportunity* obviously are not Cadillac drivers. If they weren't in medical school they'd be social workers or ACLU lawyers or Black Panthers. Their covenent is with their people, in working in black communities and in guiding more blacks into paramedical careers.

"If you don't have any money, you work in the summer for tuition and get a job when you get to school," insists a coed. "Don't let money be a hang-up. If you want to go to medical school, you go!"

And there's Walter Palmer. He's big — real big — and he's got a beard and he's wearing shades and a Nigerian cap and he doesn't come on like any doctor.

"We must eliminate disease, man, and affirm the health standards of our communities . . . To do that, we have to take the mystique out of medicine, make its language understandable so that ten-year-old boys can learn to recognize communicable diseases . . . Paramedicine means you engage everybody."

Despite the danger of implicit and outspoken criticism of organized medicine, the AMA refused to influence the direction of the film. The AMA's primary concern was to bring blacks into the medical profession, not to put on a black-face corporate image.

Nobody over shoulder

"Nobody sat over our shoulder, telling us how to engineer the truth," said Denett. "We shot and recorded everything, from the hip. If it happened, and it was important, we got it."

The "we" is the skeleton crew of Gray, Denett, Chuck Olin (producer cum sound recorder), John Mason (utility film maker) and Cavan (even the client worked). On Gray's crew, job titles are superfluous.

"We'll do anything for a film we're working on," said Dennett, "anything at all. We all become tremendously involved, emotionally involved."

The sense of involvement is apparent in the highly subjective camera work and the discrete use of overlapping individual scenes — unrelated by time or space — with a single dialogue track. The effect can be devastating.

A team of interns is shown examining a chronically ill black man. The man admits to having belted down at least a pint a day for 34 years, but no doctor ever told him he was a heavy drinker. Amusing enough. Even one of the interns cracks up.

As the examination continues, the track goes from synch to voice over. Med students are discussing the need for black doctors to relate to their people. The scene shifts to the students rapping. The talk continues as the action cuts to the team of interns, now fingering what is obviously an ossified human liver.

"Heretofore, the black doctor has not been someone we could be proud of . . ."

Overlap is the only remotely theatrical technique in the film and it's used to crystalize rather than abstract. There are no "aesthete duschlock" effects to distract from what is being said. The film is guided by the subjects themselves.

The overwhelming reaction to *A Matter of Opportunity* was laudatory from both civic groups and the profession. Dr. Ernest B. Howard, executive vice-president of the AMA has championed the film, especially to its few critics. The AMA's Committee on Health Care for the Poor offered Chuck Olin suggestions for similar films to explore different aspects of black recruitment. Dick DuMont, who seldom gets excited about anything, said, "We've got a winner! This is the film we needed."

A prototype?

And Mike Gray is satisfied.

"There is a real possibility with this film that somebody may walk up to us on the street and say, 'Hey, listen, man. I want to thank you because I saw your film in 1970 and I decided to become a doctor and now I am.' This is what we were after, this is the soul of the film."

And the value. *A Matter of Opportunity* could well be the prototype for any major institution involved with eradicating its own inequities. The film doesn't offer a young black a macawberish future of money and prestige. It doesn't offer the white Establishment any racial panacea. All it offers is a challenge and a struggle.

Ultimately, the matter of opportunity that Mike Gray and the AMA examine is the opportunity to serve humanity.

Utilization Key to Savings with Videotape

Making maximum use of a videotape installation is the real key to cutting costs and saving money with its use. Here's how one company found many applications and saved thousands in the process.

Videotape recording has helped save time and money and improve the flow of technical information at Combustion Engineering Inc.'s Combustion Division.

The Windsor, Connecticut division, the leading U.S. supplier of fossil and nuclear steam generating systems and components used for electric power generation, has established a videotape recording link with five regional sales offices to help keep its sales force up-to-date in highly specialized technology.

One of its major tools is a videotaped course *Introduction to Nuclear Power*, which was produced at the division's main studio in Windsor and distributed via videotape to the regional offices in New York City, Chicago, San Francisco, Dallas and Birmingham.

The course consists of 52 clock-hours of formal TV instruction — a full year's instruction. It has been taken by approximately 300 employees. The primary purpose of the course is to provide a contemporary review of nuclear terminology and nuclear power plant development trends to the field sales force.

Without videotape recording, the course would require three full-time instructors to present the 52 sessions in the five regions, plus 600 annual class sessions in Windsor," said James C. Anderson, training coordinator for the Combustion Division's field sales department.

"In addition, each of the three instructors would have to travel 60,000 miles at a cost of about $6,000. Add to this the cost of salaries, lodging, food and course materials, and it is easy to see that the total cost of instruction would far exceed that of TV instruction.

"By using videotape recording, we were able to reduce expenses by about 40 percent and cut the live teaching time of each instructor by 87 percent.

"And the result is a more informative and uniform presentation than is possible with a grueling schedule of travel and in-person presentations. Also the course is on tape and can be repeated each year at minimum cost."

Master tapes were produced at divisional headquarters using two Ampex VR-7500 closed circuit videotape recorders and closed circuit television cameras. Five copies of each tape were made and distributed to the regional offices for playback on Ampex VR-6000 videotape recorders.

The course, prepared in conjunction with the Nuclear Utility Services of Rockville, Maryland, included tapes on such topics as atomic and nuclear structure, nuclear reaction, economics of nuclear fuel and plant start-up and testing.

Technical instruction is just one of the ways in which the Combustion Division is putting its videotape recording equipment to use.

Training and educational tapes are duplicated for distribution to regional offices. Here, James Anderson, training coordinator of C-E's field sales department duplicates a master tape.

Each month, sales engineers and district managers from more than a dozen metropolitan areas meet to keep informed of developments within the industry. Television presentations have become a regular part of these informative sessions.

Videotape recording also permits efficient visual communication between Windsor and the field offices, and even among the field offices. Each regional sales office has a videotape recorder, camera and TV monitor and can prepare its own master tapes for intra-company distribution.

Each regional office is in a position to prepare TV instruction for district personnel within its geographic area.

Videotapes are available to inform customers of new products, services and other company offerings. Tapes on C-E's air pollution control systems, waste treatment systems and advanced steam supply systems for production of electrical power have been produced and shown to customers in the field.

Since 1968, approximately 80 hours of master videotape information have been prepared. Tapes from the master file are often used to instruct new employees and update veteran empoyees.

So effective has been the Combustion Division's use of videotape recording that other departments and divisions are evaluating its use. To date, C-E's manufacturing plant in Chattanooga, Tennessee and C-E Natco, Tulsa, Oklahoma, another C-E division, have installed VTR equipment.

As a result, all of the videotapes may be used in any of the three areas without dubbing the content onto a second electromagnetic format.

CCTV camera (above) captures image of instructor for course on nuclear energy during taping session in combination studio-classroom.

Combustion Engineering employees participating in taped course on nuclear energy (TV monitor not shown in photo).

Videotape recordings of instructional material are packaged for mailing (left) to the five regional offices. Tapes reduced expenses about 40 per cent and cut instructor teaching time by 87 per cent.

Multi-Screen Destruction

Entrance to exhibit invites visitors with suspended panorama, hinting at architectura delights to come.

Viewers (far left) are invariably stunned. The effect of the non-synchronous projection is almost hypnotic. Photo shows three of the six film screens (cloud of dust displayed on one at right appears hazy).

Throughout the exhibit, 40-inch square panels are used, sometimes singly, sometimes combined for murals or blow-ups.

at the Met

A tight schedule, modest budget and projection questions are problems that can be overcome. Here's how one producer created a dynamic presentation in the face of such obstacles.

By ED SCHULTZ
President, Cinemakers, Inc.

"We want people to realize that some of our best 19th-century buildings are being destroyed. We want them to care about it, and we want them to take action to stop it. We'd like to have this accomplished in a two- or three-minute movie."

This was the challenge posed to Cinemakers this past February.

The Metropolitan Museum of Art was planning a new exhibition, "The Rise of an American Architecture," as part of its special centennial celebration. Edgar Kaufman Jr. of Columbia University and James Stewart Polshek of the American Institute of Architects, respectively the exhibition's director and co-designer, envisioned an exhibit that would offer insight into 19th-century American architecture through the use of huge color and black-and-white photographs, original plans and sketches, and three dimensional building fragments. For the climax, they wanted a film — a film that would communicate the urgency for action before the architectural heritage being saluted in the exhibit was destroyed forever in favor of parking lots and pizza parlors.

Because the film was to function as an integral part of the exhibition, there were unique and specific requirements from the start. The plan called for a film that would tell no "story," but rather, would make its point immediately and wordlessly. There would be no scheduled screenings in an auditorium-like situation; instead, the film would have to attract the passer-by instantly, hold him long enough to deliver its message, but not so long that the film area would become a bottleneck at the show's exit. Further, the film, as part of the exhibit, would have to run continuously — eight hours a day, six days a week, plus four extra hours on Tuesday evenings, plus four hours on Sunday afternoons — for a full five months.

It was quickly agreed that the act of demolition itself — especially the huge wrecking ball swinging through the air to shatter stately walls — would make the most powerful statement. But they couldn't be just any old walls. Our subjects had to be distinguished in design, good examples of 19th-century American architecture; since "American" implies the whole country, those examples had to be taken from a variety of locations; including private homes, as well as public buildings. Taking the chance of being present at the filmworthy instant of demolition of a qualifying building would tax both schedule and budget to an impossible extent.

So began an intensive search led by Carol Hale, Cinemakers producer/writer and, incidentally, longtime architecture buff. She found that few newsreel or stock houses had bothered to record architectural treasurers being demolished, and art-lovers hadn't had much heart for filming the destruction. Still, as phone calls and letters went out across the U.S., she discovered a tremendous undercurrent of interest and eagerness to help in the search, so that one contact led to another, and yet another.

Finally, we had what we wanted:

Continued on next page

DESTRUCTION continued

excellent examples of nine different buildings — ranging from Chicago's Garrick Theater to a handsome New Hampshire mansion to New York's imposing Penn Station — being reduced to rubble. Some material was in the form of film footage, some in stills, but all captured that moment-of-destruction impact we were looking for.

Meanwhile, the technical problems were being explored. Projection equipment had to be arranged for, and quickly, if it was to be in place and functioning for "dress rehearsals" before the exhibit's opening date. Budget limitations simply ruled out 16mm. Was there an 8mm projector that could run continuously, hour after hour, day after day, for five months—unattended? "Forget it!" was the most printable answer we received from incredulous audio-visual equipment dealers.

Meetings continued. Rear-screen projection was a must: it would better tolerate light spill from other galleries, and the necessity of mounting projectors out of maintenance reach would be avoided. Multiple images were highly preferable for impact; how many would depend on the cost of hardware. Whatever the number, we were presented with a new—and unchangeable—requirement: screen size was to conform to the rest of the exhibition, mounted entirely in 40-inch-square panels, used singly or in combination for mural-size photographs. The standard three-to-four ration was out; each screen, whether there were two or twenty, had to measure precisely 40 inches from top to bottom and from side to side.

By now it was evident that Super 8 might be the only solution—even though the requisite image size would still be anything but a snap to achieve. The problem was presented to the manufacturers, most of whom plainly did not know—because they had never before encountered such a challenge—whether their machines, or any, could function under the conditions we described. Projectors were exhaustively tested and compared: in sharpness and brightness, in ease of operation, above all in ruggedness and ability to withstand wear—and, in economy. We settled, at last, on the Technicolor 810WS.

Six screens, it was mutually agreed, would fit both the budget and the space allotted within the exhibition to the film presentation.

Now the pieces were beginning to come together. We had our material, and we knew what we were aiming for. Rights were cleared for the photos and footage we had selected. Next the stills in our macabre demolition collection went under the animation camera, to be cut in with the live footage; animation was conformed with the 24-frames-per-second speed of the live footage, the whole to be projected at 18—a modified slowdown we felt was desirable to subtly prolong the "moment of destruction" (and which, incidentally, did just that, very effectively). Most of the material was in b/w; we converted the color to b/w, for starkness as well as for consistency.

The final, edited result was reproduced on Super 8 loops running slightly under three minutes. A separate special-effect sound track was prepared and inserted into Cousino tape cartridges. At the Museum, final plans were drawn for the physical set-up: the six screens to abut, with a 40-inch-square mirror right-angled at each end of the row of screens, and special baffles between screens on the projector side to prevent light spills.

At midnight on April 30, workmen at the Museum could be seen frantically sawing, painting, moving cumbersome columns, iron railings, and photo panels into position. This was *it*—for at 10 a.m. on May 1, there was to be a special press review of the exhibition, a full day before the show opened to the public.

Miraculously, all was serene next morning as reporters and critics were admitted to a stunningly mounted display of American architectural achievement. In the exhibit's fourth and final gallery, they entered a room illuminated only by the light of the six square screens. Each film loop was deliberately projected out of synch with the other five, so that the same scene of devastation seemed eternally repeated—and in slightly slower-than-life motion—as the shocked viewer watched; faintly but distinctly, there was heard the sound of an ominously pealing bell.

"Bell tolls for all"

"The bell tolls for us all," art critic Emily Genauer of the New York *Post* reported, while "giant wrecker's balls swing relentlessly back and forth in some demonic choreography as they topple the towers and walls of majestic 19th-century structures." Wrote Pulitzer Prize-winning Ada Louise Huxtable of the New York *Times*: "The message is clear. The ball swings, towers topple, rubble cascades. This is a significant and disturbing show, as it is meant to be."

As the exhibition continues (in New York through October 4, the show is at this writing scheduled to then tour other museums across the country), other visitors stand and watch the mosaic of destruction playing endlessly upon the screens—mourners paying final respects to a part of their heritage. On leaving, each receives a booklet, "What You Can Do," prepared by the National Trust for Historic Preservation, a cosponsor of the exhibition.

If movies *do* move people—as we believe they do, and as the Metropolitan evidently does as well—a beginning is being made in combating one of the major, albeit oft-overlooked, threats to our American environment: the threat, as the National Trust puts it, of loss of our historical identity, of the advent of "an environment strange and unfriendly."

Mounted on special pedastals to minimize vibration, projectors perform their 56 hour-a-week job of beaming repeated scenes of destruction on six 40-inch screens.

Single Concept Training Films — New Profit Idea

By JACK L. COPELAND*

Combining the new single concept film idea with the need for training materials in the mushrooming food service industry, producer Jack Copeland has found a new income source.

The service industry, now the third-largest in the world, has more growth potential than any other sector of the economy. This is the message the nation's foremost economists have been preaching for years.

Taking their predictions to heart, National Educational Media, Inc., producer of sponsored films for industry, government and religious organizations, has carved out a niche of its own in the production and distribution of non-sponsored training films using the Eastman Color System of Eastman Kodak Company.

Our first task was to select a specific field of endeavor. The maker of sponsored films starts out with at least a generalized definition of his subject and objectives. Not so the motion-picture entrepreneur — his options are as diverse as those of the feature film creator.

After extensive research, we chose food service for our initial venture. We did so because our affluent society was eating out more often, and new facilities — from quick-service outlets to posh restaurants — were mushrooming. Furthermore, the proliferation of hotels, motels and hospitals was compounding the problems of an already tight labor market for food service workers.

Dramatic close-ups add realism and impact to the food-service training films.

Every phase of the food service industry is covered in the single concept films, beginning with the way orders should be taken.

Turnover was high and morale was low. Many potential workers held the whole field in low esteem, despite the very real prospects for substantial earnings.

By and large, this important segment of American business still was forced to rely on man-to-man training, a totally inefficient and inadequate way of approaching the problem. Some institutions and chain operations, it is true, ran classes for new employees, but even those were crippled for lack of a coordinated, systematized training approach that utilized the best available audiovisual techniques.

Since the production of our first pilot film in 1967, we have introduced 27 single-concept motion pictures in sound and color and none running more than eight to 10 min-

Continued on next page

**Jack L. Copeland has been a Hollywood writer, producer, director since 1954 specializing in documentary, educational and industrial films. His 1968 documentary "Decision at Delano" on the grape strike won a CINE Golden Eagle and numerous other awards.*

SINGLE CONCEPT continued

utes. Before the end of 1970, we plan to have at least 40 titles in our catalogue, including the beginnings of a new series to train room maids and other hotel workers. Twenty more titles are planned for

The subjects of the films we've done range from the practicalities of kitchen safety to the subleties of courtesy. Many are how-to-do-it treatments: deep fat frying, egg preparation, rib roast carving, sandwich preparation and presentation, table settings, the rudiments of order taking, waste prevention, dishwashing and sanitation.

Our training programs are used in most of the Hilton International hotels throughout the world, as well as by organizations as diverse as the Hamburger Hamlet chain in Los Angeles and the famed Ecole Hoteliere in Paris. The materials also are used by other hotels and restaurants, clubs, schools, airlines and steamship lines, convention centers, hospitals, convalescent homes and governmental agencies on the federal, state, county and municipal levels.

For example, the Federal prisons systems uses our films for vocational training in their career development programs as do the prisons of many states. The Louisiana Hospital Television Network broadcasts them by closed circuit to many hospital facilities.

30 per cent overseas

About 30 percent of our orders are for overseas delivery. Although we made one Spanish-language film on dishmachine operation for use among the Puerto Rican people in the U.S., the audio tracks on all of the rest are currently English. Their use among people in Africa, Europe and Asia who don't speak English indicates what a powerful communications medium the motion picture is, even in solely visual terms. Complete Spanish and French translations, however, are planned for the future.

If there is any single key to our success, it is careful research and meticulous attention to detail. From the inception of an idea to the fashioning of a script, we consult panels of experts. We also rely heavily on industry polls. Typical was one we sponsored ourselves in conjunction with the School of Hotel and Restaurant Administration at Cornell University in Ithaca, New York.

The filming usually takes several weeks, followed by an even longer period of editing. The last is critical because we're trying to condense as many as 50 specific points in the eight to 10 minutes of running time, and we're trying to do it dramatically.

The thinking used to be that showmanship was undesirable in training films. We don't believe that. If you're trying to educate, the pill goes down more effectively if you offer it with entertainment.

The empathy of the viewer for what he's seeing on the screen is what makes the film medium unique. If we can capture and hold

Film crew voices pleasure over obviously tempting platter of food used in one of the films.

Careful attention is given the final product in the editing room.

Jack Copeland (center) confers with staff members about production of one of the films in food service series.

PRODUCTION IN

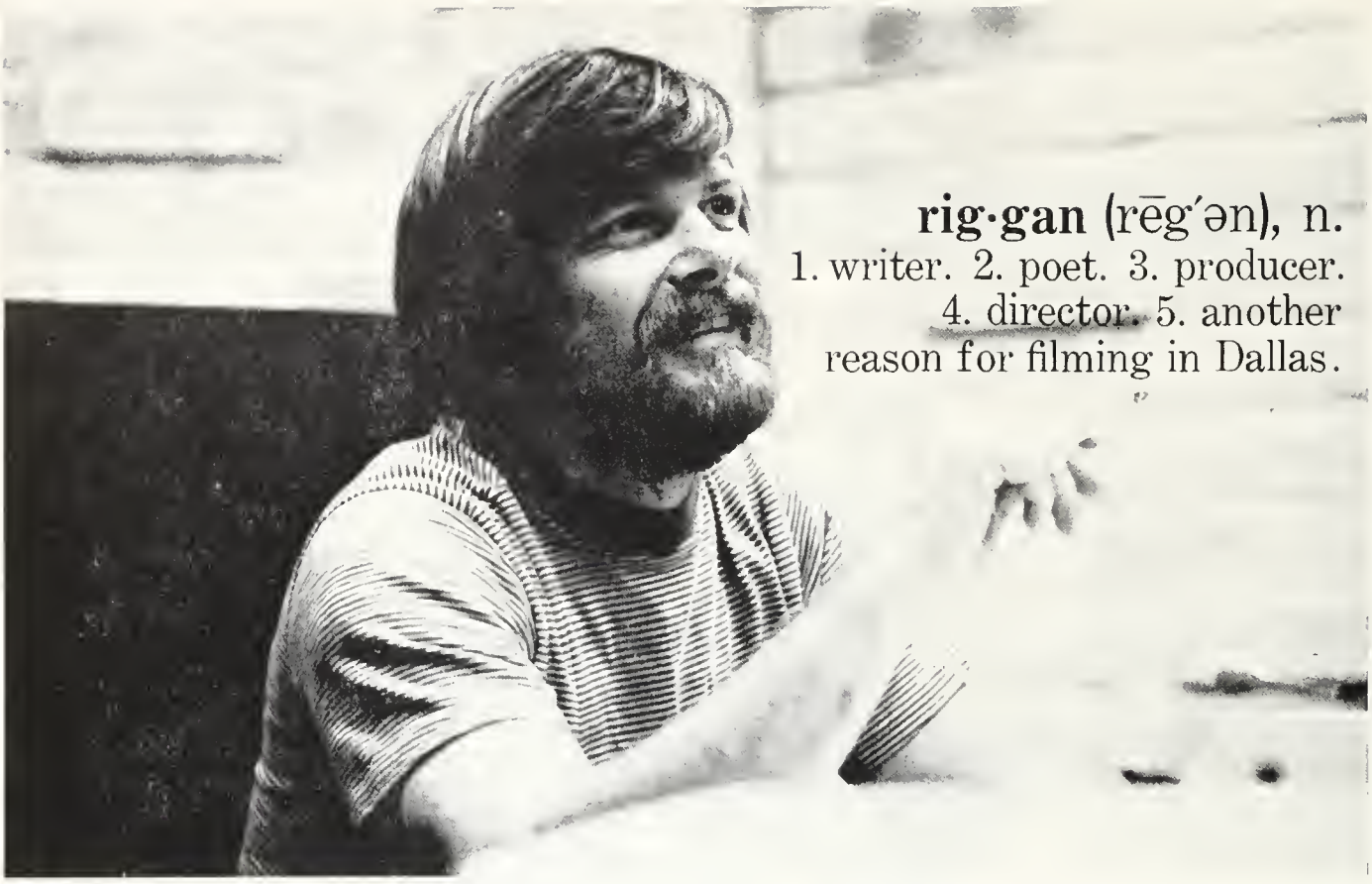
DALLAS

Dallas, Texas has become a metropolitan hotbed of film and TV commercial production activity. In the past six years, production there has skyrocketed. More and more national sponsors are finding the area to their liking for various reasons.

The tarnishing of Hollywood's golden image in the past decade has caused many to question the credence of the old saw that Hollywood and New York were *the only* places of creative filmmaking . . . and spurred growth in many areas. Good weather, varied outdoor shooting locations, availability of every necessary production component, generally lower costs and the gradual influx of highly creative people coupled with an unparalleled spirit of cooperativeness have brought a tremendous amount of new business to Dallas. Theatrical filmmakers have even found the area successful.

Probably no area in the country has achieved such successful growth in film production as has Dallas in the past decade. Somewhat surprisingly, most new production ventures have succeeded. Even more surprising is the genuine spirit of friendliness that prevails among nearly all of the producers there. The common feeling that "what's good for any producer is good for the entire Dallas production market," overrides petty competitive bitterness and jealousies common elsewhere. There is competition, but most Dallas producers are understandably as much intent upon selling Dallas as a first-rate, fully equipped production center as they are in selling their own personal services.

On the following pages is a picture of filmmaking in Dallas today, along with a look at many of the people and companies instrumental in the area's tremendous growth . . . and current vitality.



rig·gan (rēg′ən), n.
1. writer. 2. poet. 3. producer.
4. director. 5. another
reason for filming in Dallas.

If you need to communicate, maybe you should come to Bill Stokes Associates and hire this man. In the past five years, eighty-five people have. And the resulting films have won thirty-five festival awards including a 1970 Ciné Golden Eagle.

If you were to ask Marshall Riggan, our Creative Vice-President, why his films have been so well received by his own industry, his clients and their clients, he would tell you three things: First, to approach the project as if you were paying for it out of your own grocery money. Second, to prepare the film as if its only audience would be a single, intelligent and feeling human being. And, third, to produce the film with a group of aware and talented friends who care a great deal about what they do.

That's the way we all feel about things at Bill Stokes Associates. To see what we can do, write for one of the films listed below. To see how we charge for what we do, write a few of the listed sponsors and ask about value received.

DOCUMENTARY. **This Sailcar Was Made With Love.** Interpretive documentary for Antioch College; 1970 Cine Golden Eagle Award.

EXHIBIT. **Tour Fourteen.** Motion picture tracing man's search for God in the Western Hemisphere; produced for the Texas Baptist Convention; First place U. S. Industrial Film Festival; Silver Medal, New York International Film and Television Festival.

SAFETY. **How Motorcars And Other Living Things Can Find Happiness In The Dallas Freeway System.** Safety film with Mel Blanc newly released for the City of Dallas.

TRAINING. **I Rather Like You Mr. Bell.** Film for Southwestern Bell Telephone Company starring Bob Newhart; Special Award for Creative Excellence, U. S. Industrial Film Festival; Gold Medal, New York International Film and Television Festival; First Place, Public Relations Society of America; Chris Award, Columbus Film Festival.

EDUCATIONAL. **A New Look At The Old Sauce.** Educational film on the effects of alcohol; produced for Texas Commission on Alcoholism; First Place, National Visual Presentation Association; Bronze Award, New York International Film and Television Festival.

MEDICAL. **Questions.** Thirty-minute drama produced for Mayo Clinic as patient education film; completed July, 1970.

INDUSTRIAL. **Varo.** Corporate film for Varo, Inc., for presentation to financial analysts.

RECRUITING. **Right Man For The Job.** Recruiting film for Campbell-Taggart; Bronze Award, New York International Film and Television Festival.

FUND RAISING. **The Far Side Of The Garden.** A 12-minute theme film for the 1969 Dallas United Fund Drive. Bronze Award, New York International Film and Television Festival.

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Bill Stokes Associates Typical of the Dallas Story

Checking a Stokes multi-image presentation for Frito-Lay is Val Holley, vice president of sales promotion of Tracy-Locks advertising agency. Beneath his hands is the Media Master 600, designed for Stokes by Systems Technology.

Ten years ago, one would have been hard pressed to find a dozen film production firms in Dallas. Today, there are more than 40 listed in the Dallas yellow pages.

Typical of many of the new firms in the area is Bill Stokes Associates.

With 24 employees, the company produced 20 filmstrips and 15 films during 1969. The company's facilities today include a 6,500 sq. ft. sound stage (used for the filming of *Bonnie and Clyde* by Warner Bros.); a complete $150,000 sound theatre with the latest RCA transferring and mixing equipment. It is capable of handling any or all sound requirements in either 16mm or 35mm or a combination.

In addition, Stokes provides complete editing, set, prop, filmstrip, and slide, services. A fully equipped still photo lab and a specialized equipment rental service round out the operations. The facilities enable the company to provide a complete range of production services.

Interestingly, the company was started in 1965 by Bill Stokes with $5,000 borrowed from his minister, a part-time secretary and a small office. Slide and filmstrip presentations were the initial key to success since few other firms in the area were promoting such services at the time. Good early work for various clients established the necessary foothold to permit expansion and growth into films. To this day, most Stokes filmstrips feature original scores.

As the company grew, new and experienced people were brought into the various phases of the operation. And, with the exception of Bill Stokes himself, none of his employees come from a competing Dallas company.

The company won six major awards for its films last year, one already this year, and continues its reputation as a producer of rather unusual films with a distinctive approach. This year the company received one of the 14 contracts let by the U.S. Navy. Two of the three Navy contracts west of the Mississippi River are in Dallas! And, Bill Stokes was the youngest company of the 14 to receive a contract.

Bill Stokes is a jovial, friendly

Continued on page 14

A highly skilled stop motion animation department at Bill Stokes Associates is headed by Dan Peeler, above working on "The Band Wagon" for a City of Dallas film.

Console in Stokes screening room is in front of machine room (from which picture was taken). It provides 8 input channels, 3 output, compression, limiting, de-essing in each output bus

During a scene for "Question," a Mayo Clinic pilot project in patient education films, Thor Brooks (left) director sets scene. Also in progress at Stokes Associates are films for the U.S. Navy.

Film crews from Jamieson are everywhere apparent . . . having filmed about 150 commercials and 17 films during 1969 alone. Like many Dallas firms, Jamieson attracts sponsors from all over the country.

Jamieson Film Company— An Established Success

If Bill Stokes Associates (preceding page) is typieal of the new filmmakers' success in Dallas, then Jamieson Film Company represents the established success story. In fact, Jamieson is one of the oldest film firms in the nation . . . established in 1916 by Hugh Jamieson. Sr.

Today, the firm provides complete motion picture production facilities, including animation and laboratory services. Currently housed in two separate buildings, the firm plans occupancy in new quarters in North Dallas on a 5½ acre tract in 1971.

In addition to its film production services, Jamieson manufactures color film processing machines of its own design and patent. These units are in use in TV stations, laboratories, and industrial in-plant film units throughout the world.

Jamieson's first work involved "silent screen" films for nickleodeon theatres. Cameras were hand cranked, exposure was by eyeball estimate and processing was a hand operated rack-and-tank procedure.

In 1930, the company became the first independent film producer to add sound recording equipment to its capabilities and patented its processing machine the same year. The company was one of the pioneers of industrial films and began using color in educational and business films in the late '30s.

Today, the company is engaged in all types of production activities, provides services in 16mm and 35mm, with a staff of more than 85 persons.

The company is headed by its founder Hugh, Sr., who is currently active only in an advisory capacity as board chairman. Bruce Jamieson serves as president and Hugh, Jr., is executive vice president and directs the equipment manufacturing division. A total of 66 years of filmmaking experience is represented in the company's production management team of David Orr, Jerry Dickinson, Lloyd Abernathy and Tom Terrell.

Like nearly everyone in the Dallas film business, Bruce Jamieson reflects the enthusiasm felt for the area and its potential.

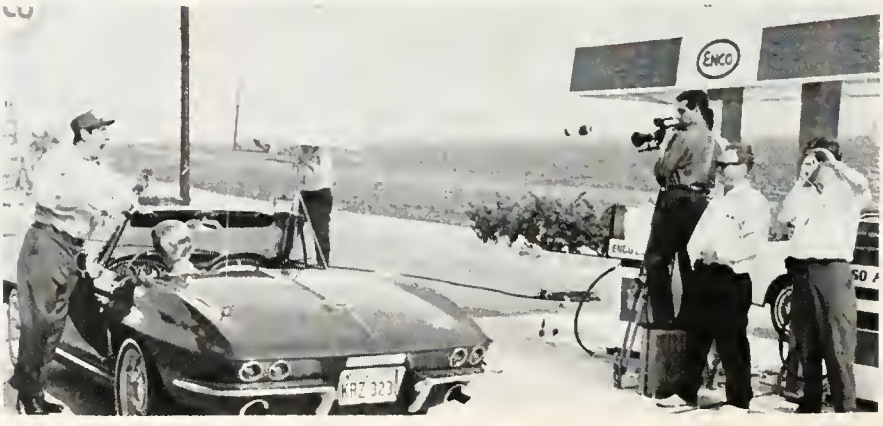
Explaining the flourishing of filmmaking in the area, he admits the answer is not simple, but relates:

B. Jamieson

"Dallas has a personality all its own. It is exhibited by the vitality and dynamics of its people resulting from a variety of influence of its history. It has the pioneering spirit of the frontier, as well as the sophistication of the cosmopolitan east. It couples the grace and hospitality of the old south with the informality and spirit of the west. Underlying all of these are the values of self responsibility, diligence of effort, and esteem of honor and integrity that are part of its rural heritage.

"Dallas, unlike most other metropolitan centers has no real reason for being there in the first place.

Continued on page 6



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JAMIESON continued

It is not a seaport or on any navigable waterway. It had no special natural resources to attract industry and investment. It was not the seat of government or a historical center in the early settlement of the state. Dallas grew only because the people of the city were determined that it should.

"Around the turn of the century, by hook and crook and pure salesmanship, the city fathers required that a southern route of the transcontinental railroad pass through Dallas, establishing a necessary lifeline to commerce. Thus Dallas began to grow, based on a semi-rural economy of cattle ranching, cotton farming, light industry, and marketing distribution of goods manufactured elsewhere."

With the establishment of the East Texas oil fields, Dallas then became the financial center for this gigantic industry. Gradually, the city became a center for airline operations, and continuing development assured the position. The same forward vision and action applied as the city continued to grow through solid economic expansion.

"A key leader in the growth of Dallas," relates Jamieson, "R. L. Thornton, had two favorite sayings: 'In Dallas, nobody builds things big enough the first time.' (This was true of even his own bank.) And, he concluded meetings with . . . 'and let's keep the dust flying.' The dust has certainly flown. Dallas now has a metropolitan area of 1½ million and is still growing.

"Years ago, film production activities, outside of Hollywood and New York, existed in small pockets around the country each serving its own area in business and non-theatrical film requirements. Occasionally films were produced outside the local area, but by and large it was a regional business. As transportation modes improved, however, film companies extended their area of service to where now in the age of jet airplanes, no spot in the country is over a few hours away. Thus, today we in Dallas serve film users throughout the nation. Among our own customers are business, industry, government, and advertising agencies located from coast to coast.

"Let's keep the dust flying."

Keitz & Herndon . . . It Began with Animation

Keitz & Herndon, Inc. is unique in the production of advertising films for theatres, having been classified as the industry's largest producer of "snack bar" promotional films. Sponsors of these films include all of the major soft drink companies.

For K&H, it began with animation. Larry Herndon and Roddy Keitz began the company in 1950 with a home-made animation stand and a second-hand Mitchell camera, with which they produced a number of animated TV commercials for local and regional advertisers. Their expertise and reputation for animation has continued to this day.

In 1969, the company produced some 250 commercials, 50 filmstrips, and 15 films (including 3 theatre trailers), in addition to 200 graphic illustration and 75 still photo assignments.

A talented crew consisting of Tom Young, Tom Doades, John Bronaugh and Ben January rounds out the K&H management staff. And even though the company provides all production facilities and services, its animation identity continues.

When the company moved to its new offices and studio in 1960, an optical printing facility was added making them the first in the Southwest with the capability.

In 1969, the company became a wholly owned subsidiary of the Chilton Corporation, a Dallas based organization which foresees a dramatic future for the communications industry in Dallas.

In its 20 years of growth, the company has developed the full range of motion picture services and has most recently added videotape production facilities. The company currently provides educational and promotion films, filmstrips, slides and films for advertising and television.

An asset has been the versatility of its animation staff . . . moving with equal skill from a children's cartoon series to complex presentations for the Apollo Space Program. Computer animation and fully automated animation photography are the company's most recent new tools.

WFAA Offers Full Range: Specializes in Videotape

The largest videotape production center in the Southwest is found at Dallas' WFAA Productions, a subsidiary of the A. H. Belo Corporation, whose holdings include WFAA-AM-FM and TV stations in Dallas; the *Dallas Morning News;* and Beaumont Television Corporation.

WFAA Productions' expanding commercial-program activity includes productions for major New York, Chicago, Dallas, St. Louis, Atlanta and Houston agencies. Clients include Delta Airlines, Blue Cross/Blue Shield, Humble Oil, Falstaff Beer and many others. The company also serves as an agency for clients needing a complete commercial production package.

Nearly all of the company's director/producers are multi-talented young men with experience in all phases of TV production. Much of the firm's TV production equipment was specially designed. For example, General Electric and

Still from "Make Me Smile" by WFAA which made use of solarization device on camera and won several awards for the company.

WFAA recently premiered a custom designed multiple re-entry production switching system.

WFAA is geared to handle three videotape sessions simultaneously, while having commercial film crews on location at the same time. Ten videotape recorders — including the innovative HS200 computerized disc recorder, RA-4000 random access programmer, and five Ampex 2000's with full Editec — plus ten GE 350 color cameras help effect the triple-taping capability. The company also has separate, completely equipped film and audio production facilities.

A typical WFAA commercial may involve "in-house" film, audio and videotape production of any portion of a production. A complete mobile unit with remote taping rounds out the flexibility of the WFAA services.

One of the company's most unique recent productions was a four-minute experimental tape, *Make Me Smile,* which used a new unit known as the CVI Video Quantizer 606. The 606 assigns eight various colors to different shades of the gray scale and "solarizes" the video product. The tape won a silver medal at the Atlanta International Film Festival.

Agencies like BBD&O, Ketchum, McLeod & Grove, Tatham, Laird, and Foote, Cone & Belding have found facilities and capability at WFAA equal to anywhere in the country.

Director/producer Frank Sloan discusses script with Joe Namath during filming of commercial in Dallas in 1969.

Sloan Film Productions Taps Free-Lance Pool

Like many of the smaller companies in Dallas, Sloan Film Productions offers complete production services with a solid background.

With a business office that includes only an art studio and editing facilities, Frank Sloan adds personnel and rents equipment and studios as needed permitting a functional flexibility vital to success. His 16-year filmmaking background includes sound, editing, laboratory supervision and directing/producing.

The company began operation in 1968 on the premise that a small operation with minimal overhead can generally provide faster, more personalized work on a competitively priced basis by taking advantage of the physical studio, equipment and laboratory services already available in the area on an as-needed basis. Similarly, smaller producers have a diverse pool of creative free-lance talents in Dallas from which to select those best suited to a particular assignment.

Wynne Enterprises Adds Film Division

Another of the very new production operations in Dallas is Wynne Award Films, a Wynne Enterprises subsidiary. Wynne Enterprises was begun in October 1969 with most of the original personnel at the location of what formerly was C.T.I. Audio-Visual.

In addition to its newest film production division (which began operation in February, 1970), Wynne Enterprises leases 35mm production equipment, carousel computers, 16mm interlock plus a wide range of standard audiovisual presentation equipment. In addition to the capability to produce complete slide or films programs, the company offers a wide range of audiovisual system design, construction and installations services.

The company is headed by David Wynne and Herman Day, vice president. Robert Curran, Kenneth Marthey and Yves Vezina head the film production division and Edward Goodman is the division manager for the A-V services.

From its headquarters at 3905 Main St., Wynne provides a large inventory of rental equipment for production or presentation. In addition, they offer specialized equipment like five Bell & Howell MARC Interlocking projectors, Magna-Sync 16mm recorder. Carousel programmer capable of handling up to ten projectors, four 35mm Simplex projectors with xenon or carbon arc and modified 16mm projectors able to project up to 1½ hours.

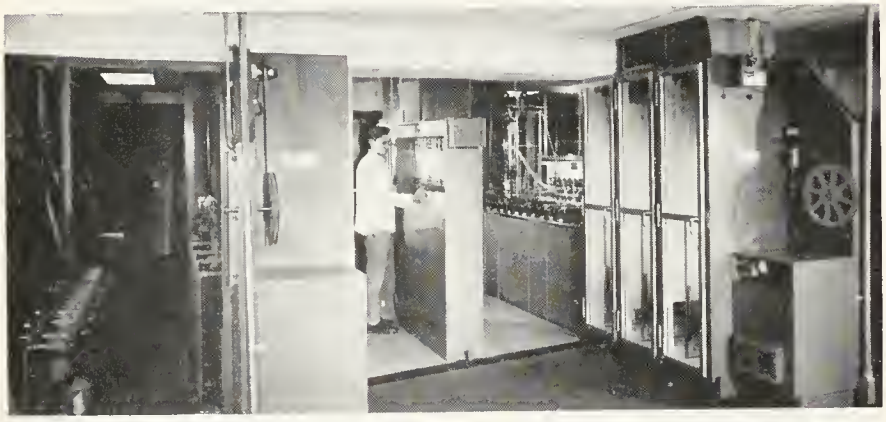
A specializing cartoon theatre division manufactures 32 sq. ft. miniature theatres with continuous 16mm cartoons leased to department stores, bowling alleys and the like to entertain children while parents recreate or shop.

Wynne Award Films the production division has already completed training films for IBM. The division is presently filming the 10th anniversary film for Six Flags Over Texas and has just completed cinematography for the *Holiday on Ice* commercials and promotion films for a New York firm.

LANE Industries —

A mixing console, interlock facilities and dubbing transferring are but a few of the Producer Service, Inc. offerings.

Chemist at work in the PSI laboratory in Dallas.



In just the past year, Producer Services, the Lane Industries lab, has invested more than a half million dollars in new equipment to make it one of the most modern labs in the country.

On location for the filming of a Munsingwear commercial for the Lowe-Runkle agency in Oklahoma City, a Century film crew prepares to shoot.

One of Dallas' newest firms is Century Studios, a subsidiary of Lane Industries, which also is parent company to Producer Services, Inc., and Universal Cine Photo in Dallas.

Century began operation in February, 1969, under the direction of John Beasley and "Brownie" Brownrigg, both formerly with Bill Stokes Associates. Since the company's inception, Century has completed more than 14 films, 76 commercials and 22 filmstrips.

A full-time staff of 16 is headed by Larry Stouffer, director; Mike Freeman, chief cinematographer; and Dick Spraggins, chief editor. Beasley and Brownrigg operate as executive producers sharing administrative and executive responsibilities in a highly complimentary fashion.

The key to the quick success of the company can be attributed to the talents and experience of Brownrigg and Beasley coupled with the tremendous creative capabilities of the rest of the relatively young staff.

Century provides a complete range of production services from its 4519 Maple Ave. studio location which includes a 100′ x 60′ sound stage, and a custom-built 8-channel mixing console. Through its sister company Universal Cine, Century can furnish complete lighting and cinematographic requirements for any job.

Heading the Century Studios production is "Brownie" Brownrigg, director, here with Lito White.

3 for Dallas

Producer Services

Since its appearance in 1961, Producer Services has been an integral part of the Dallas film scene. It is today one of the Southwest's prime sources of motion picture laboratory and technical services.

Founded and operated on the philosophy that quality insures growth, the company strives to maintain fast, reliable service through a 24-hour a day operation.

The company's facilities include Bell & Howell Model "C" additive color printers, five film processing machines installed by Triese Engineering. All film is cleaned prior to printing on the latest Lipsner-Smith Ultrasonic cleaner.

A sophisticated sound department provides original recording and mixing with a 12-channel stereo system custom designed by the Audio-Acoustics Engineering Co. Optical sound transfers are made on transistorized RCA film recording systems.

PSI became a Lane Industries subsidiary in 1968, seven years after its beginning with three employees. President Robert Reed has more than 25 years experience in various phases of the film industry and has kept PSI always strongly competitive in the lab business. It was the first Dallas lab to offer 7352 processing and is the only Dallas lab to offer complete 16mm b/w and color processing and printing.

Universal Cine Photo

Rounding out the Lane Industries film business in Dallas is Universal Cine-Photo, a production equipment sales, rental and repair firm.

Begun in 1967 by Robert Redd, the company currently provides a wide range of production equipment services. The company is a dealer or representative for Eclair, Color-Tran, Sylvania, Canon, Sennheiser, Phillips and practically every other brand of motion picture equipment.

The firm, headed by Danny Brown with more than a decade of experience in production and sound, does its own Auricon conversions as well as those for Gordon Enterprises. UCP also manufactures a line of zoom controls for the Arri BL zoom lens and Angenieux zoom lenses. At the present time, the company has a fluid head and geared head of its own design undergoing tests.

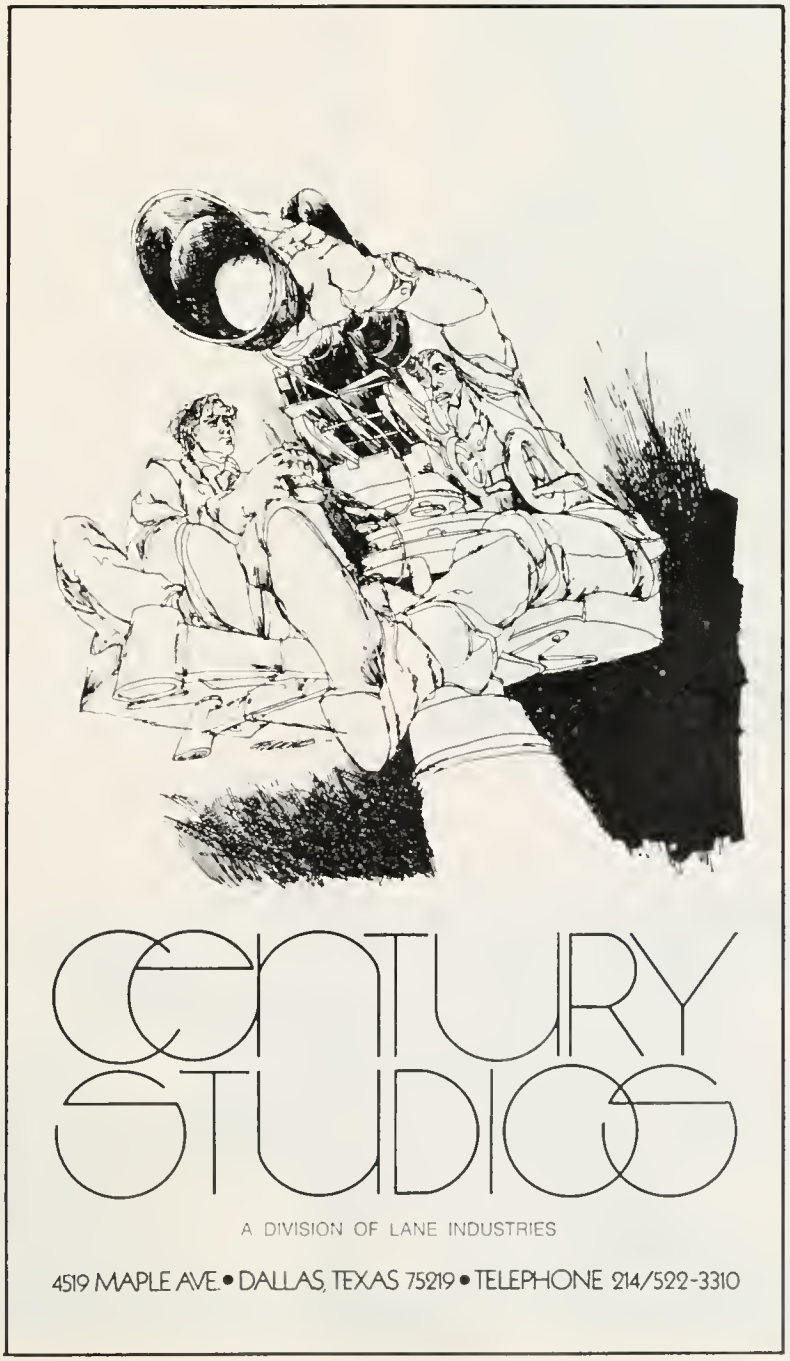
In addition to offering a complete engineering and manufacturing facility for custom equipment, UCP is designing a portable AC power supply and solid state amplifier for simple system magnetic sound application.

The president of Lane Industries, David T. Lane feels that Dallas "is unusually well equipped to continue its development as a motion picture production center.

"More and more people with impressive credits and experience are moving here from New York and Hollywood.

This has resulted in a steady upgrading of the technical talent available in Dallas in recent years."

With a positive eye to the future, Lane adds, "Our ability to continue to grow will be in direct ratio to our ability to supply imaginative, creatively superior personnel to turn out films that will match in professional excellence those which can be obtained elsewhere."



Pat Sims Productions— "Full Value"

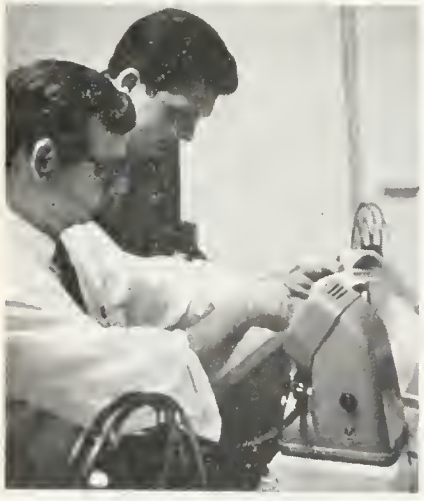
Pat Sims Productions, 3636 Lemmon Avenue, was originally organized in 1959, but reestablished in its present form in 1968 after Pat Sims had spent three years as motion picture director and coordinator for a major aerospace company.

The company provides a full range of production services for a variety of clients from headquarters which include offices, an art, animation & filmstrip department, a screening and conference room and two fully equipped editing facilities.

Headed by veteran writer/director Pat Sims, the full-time staff includes cinematographer/editor Ben Jack Smith, music director Bobby Rambo and sales coordinator/cameraman Paul Stewart.

The versatile staff is complimented by a reserve of area free-lance writers, crewmen, artists, technicians and musicians. During 1969, the company produced 10 films, 6 commercials, 4 filmstrips, 5 slide presentations and 2 one-hour videotape programs, for such clients as LTV, Humble Oil, the U.S. Air Force, and others.

Like most Dallas producers, Sims Productions believes "the basis of our operation is to deliver to our clients the full measure of solid production value for every cent they invest with us."



Ben Smith and Pat Sims review script during editing on a recent film.

Marty Young— Looks Ahead

Another veteran on the Dallas filmmaking scene is Marshall Young who heads Marty Young Productions at 3303 Lee Parkway. A native of the Lone Star State, Young began his career with early TV commercials and as a stringer for CBS News in the early 50s.

He moved to Dallas in 1954 and after three years as a film editor moved up to directing and producing. He organized his present company in 1967, and operates on an independent basis renting equipment and facilities as needed for various production work. He boasts an impressive list of credits with a consistency of film awards dating back to 1959. In 1969 he garnered a Gold Medal at the Atlanta International Film Festival, a "Chris" award at Columbus, a bronze medal at the New York International Film & TV Festival and a special merit award in Australian competition.

Looking ahead Marty Young Productions soon anticipates entering film distribution with services to colleges and universities throughout the country.

Sims crew prepares take for Air Force Film.

Bill Bracken— Designer

Bill Bracken's production business at 3512 Caruth includes art, animation and editing facilities and is an outgrowth of The Film Shop, one of the few production ventures to close in recent years. His background includes five years with Keitz & Herndon and three years operating his own film and graphic design studio.

In his present operation he works as a free-lance producer and film design consultant. To date he has produced a number of films and commercials for a variety of clients.

Directing a scene in a TV commercial, Bill Bracken gives instructions to actors Bob Tananis and Bob Glenn.

Bracken plans to direct his experience in commercial production toward specialized educational efforts in the future.

Films Only at Shuler Productions

Shuler Productions, headed by one dynamic Linda Shuler from 3400 No. Central Expressway is another of the many Dallas production firms utilizing the plethora of local facilities, equipment and people available on a free-lance basis.

Unlike similar companies in other areas, Shuler Productions makes films exclusively, feeling that "Dallas has outstanding producers of

television commercials who can hold their own anywhere; their expertise is widely known and getting better all the time." The firm occasionally enters a joint venture with their services available to other producers on a subcontract basis.

Since establishing Shuler Productions in 1952 after leaving WFAA-TV, Shuler Productions has compiled a solid list of credits (over 400 films) including 17 films for Humble Oil. One, a five screen experimental film, *My Name Is Paul,* was one of the main attractions at San Antonio's HemisFair.

Linda Shuler believes an important reason for the recent emergence of Dallas as a major film center is its location. "The West Coast is oriented toward the old Hollywood," she says, adding, "New York is oriented toward New York. The psychology, mores and values of these areas are not those of the majority of viewers. Dallas is closer to the majority physically. More importantly, we can emphasize with a national audience. We are West, but not wholly Western; South, but not wholly Southern. There is some truth to the old daying that 'Fort Worth (30 miles west of Dallas) is where the West begins, Dallas is where the East begins!" (*There may be more than mild truth in this, for in two trips to Dallas compiling this section, the only place we saw a western hat or horse was on a movie set. Ed.*)

Don Hansen Believes in Dallas

Don Hansen, president of Hansen Productions, 6400 No. Central Expressway, believes Texas has a "fantastic potential to become *the* leader in the film industry." He believes the recent influx of talented people from Hollywood is indicative of a movement in this direction.

Hansen Productions offers a full range of production facilities and services, maintaining only executive offices. "We utilize the luxury of having very many talented freelance people in the Dallas area," says Hansen, "and rent one of the many fine stages or studios here when necessary."

Hansen, whose company com-

Continued on page 12

Everything's Coming Up Talent

by Margaret F. (Mark) Murrell

The Southwest may be desert to many — barren and arid — but on the Talent Scene, it's the next Garden of Eden. For here is a bounty of beautiful and talented people — a collection of ready, willing and able performers for that growing multi-million dollar audio-visual industry that consumes talent at a fantastically rising rate.

It's no wonder that the talent files of one agent numbers in the thousands, and that the dancing schools, acting classes and model workshops burst their enrollment seams. Talent surely grows, flourishes, thrives — or moves like transplanted pollen to this Soaring Southwest. They 'want to be in pictures,' and they must be professional to do it.

This region has suddenly become a leading national center for audio-visual production. National advertising agencies produce more and more television commercials here, on both film and videotape. It's first in the nation for commercial jingle production, and ranks high in radio commercial production, in still photography and the graphic arts. Motion picture firms add more to the talent draw with some 200 film production companies located in the seven-state Southwest. There's big money to be made by talent here.

Feature film producers, local and imported, are making the Southwest a second Hollywood. And all of us know its pull as a trade show and convention center. Fashion manufacturers and fashion centers constantly insist on glamour guys and gals for their nationally recognized markets, shows and photographic spreads.

This shift in production from the Coasts and the Midwest has been the signal calling for a continuous pool of professional talent: men, women, children, even animals . . . for new faces, new personalities, new performances.

Margaret F. (Mark) Murrell is a partner in Whitmark Associates and Creative Director of Carlocke/Langden, Inc. Recognized as Dallas Ad Woman of the Year, 1969, Mark has received many national, regional and local awards for broadcast and print advertising.

Exhibit A in the case for talent in the Southwest is the annual Whitmark Talent Directory. This publication serves Arizona, Arkansas, Louisiana, Colorado, Oklahoma, New Mexico and Texas, with listings of actors and models available for assignment.

Other signs that point to better trained, more professional talent to be found in the Southwest include the new demand by the new dinner playhouses, the rise in community theaters, and in the establishment of a regional office of he American Federation of Television and Radio Artists and the Screen Actors Guild.

So, Mr. Producer wherever you are, when you're looking for a location with a film climate deluxe, plus a pool of pros in the talent field, look Southwestern. Everything here comes up talent. And look at the latest edition of the Whitmark Talent Directory, just off the press, and available at $7.50 from Whitmark Associates, 505 North Ervay Building, Dallas, Texas 75201.

HANSEN continued
pleted 22 productions in 1969, believes only better financing and a more aggressive selling effort by producers is needed to turn the area into *the production center* of the nation. He believes local producers will be the trendsetters of the future.

His company is currently in the midst of one of the most unique projects undertaken by any producer. They are in the midst of an anticipated 6-year project of animating both the Old and New Testaments of the Bible. Using interfacing animation techniques with computer techniques, the finished product will be in 35mm.

Filmstrips & Slides Only

Filmstrips, slides and slide programs have always been a major part of most Dallas producers' bag. The establishment of Filmstrips & Slides, Inc., was a natural for Jack and Ross Benton, who have a combined total of 20 years photographic experience.

They decided to specialize in 35mm and eventually opened their present firm which provides filmstrips, slides from art and slide duplication. They have four camera rooms and two filmstrip cameras capable of converting transparencies from 35 mm up to and including 8 x 10, into 35mm super slides. They operate as a custom house for many local businesses and producers.

Gable Associates— Youngest Crew

Jim Gable Associates at 3701 Turtle Creek Rd. has perhaps the youngest staff in the area (average age of six regular employees is 27 years). Headed by Jim Gable who has a background in agency work and film production, the company has produced about 30 commercials and three films in the past year.

Looking ahead, Jim Gable and cinematographer Jeff Kimball, formerly at Warner Bros., anticipate production of more documentaries and possibly some feature films.

Producer Services— No Shortage in Dallas

As many producers have noted on the preceding pages, there are a tremendous number of facilities and services available in the Dallas area. Small independent producers can rent or lease stages and studios as necessary from companies like Bill Stokes Associates, Jamieson, Century, Hallmark, Keitz & Herndon and others.

In addition, Producer Services (page 8) and Southwest Film Laboratories represent two of the most modern lab facilities in the nation. Universal Cine-Photo and Victor Duncan provide rental and repair services for all types of production. Companies like Bauer Audio Video, Audio Visual Associates, Lou Walters and others provide a full range of sound and presentation equipment for all kinds of audiovisual needs.

Like the Dallas economy itself, the production industry there is self-sustaining . . . positively everything necessary for any kind of production is there.

Southwest Film Lab— The First

Dallas' Southwest Film Laboratory, Inc., is probably the oldest lab in the area and presently processes film from 40 other states and several foreign countries.

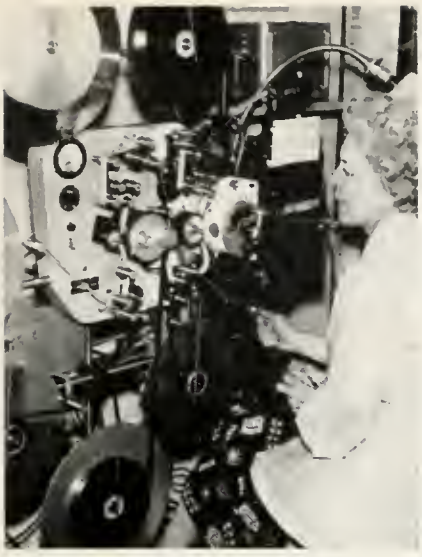
Established in 1950, the lab is situated in modern quarters near downtown Dallas and provides complete "in-house" services for the producer of 16mm films including editing, sound recording and optical recording and effects.

Southwest originated Triad Color printing in 1954, which provides additive scene-to-scene color correction for color fidelity and saturation. The lab's three high-speed Triad Color Printers bear a substantial part of the printer work load. In 1968, the firm became the first in the Southwest to install the high-speed 16mm Internegative/Positive processor, and in 1969, RCA magnetic film equipment was installed in the sound department.

Jack Hopper, vice president and general manager, founded the company. He entered the film processing business shortly after World War II by purchasing surplus b/w

Ultra-sonic cleaning is another of the services provided by Southwest Film Labs.

Edge numbering machine at Southwest Film Labs codes original and work prints.



Employee at Southwest Film labs keeps close eye on printing machine.

ices. the company provides full production services and operates the American Schools of Cinema (the only one in the Southwest) with courses on professional cinematography and editing.

The company was formed when several free-lance editors decided to pool their talent to form their own company. Besides president George Jaloniek, the company is operated by Robert Rogers (20 years as a producer, director, cinematographer, editor including three years on NASA project); Don Lovins (18 years experience including cinematography at RCA & General Dynamics); and Sam Russell (10 years experience including work in U.S. Navy and editor at Keitz & Herndon).

16mm film, then packaging and marketing it. From this, he expanded the operation by inventing and manufacturing his own film processing machines and supplying processing service.

MP Editors— Teachers, Too

One of the most unique stories in Dallas is Motion Picture Editors, Inc. Besides offering editing serv-

Students at American Schools of Cinema learning operation of Arri 16mm camera.

Students at Dallas' American Schools of Cinema discuss merits of KEM editing machine.

Victor Duncan Began in Dallas

Victor Duncan was an active motion picture cameraman when he gave up motion picture photography in 1959 to organize Victor Duncan, Inc. in Detroit, Mich. to provide a specialized equipment rental and sales firm to serve the area between New York and Hollywood. In 1969, the company opened a branch in Dallas.

Owner Victor Duncan was born and raised in Dallas and began his motion picture career there . . . *but left Dallas twenty years ago because of the lack of motion picture activity there.* He opened his Dallas branch last year because of "the fantastic increase of production in the Southwest."

Victor Duncan's Dallas branch

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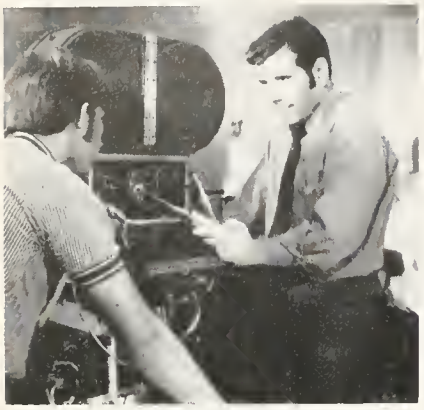
FILM PRODUCTIONS • IN THE QUADRANGLE

2800 ROUTH ST. NO. 231 • DALLAS, TEXAS 75201 • 214/742-8517

DUNCAN continued



Joe Pope, manager at Victor Duncan in Dallas discusses camera repair job.

today boasts the largest inventory of cameras and accessories within a thousand miles. Joseph Pope is general manager of the Dallas branch and Robert Burrell heads the service division there, which provides complete precision equipment repair services.

STOKES continued

likable man, who is never more than ten seconds from a telephone. Asked about the recent tremendous growth of production in Dallas, he said:

"I believe it has something to do with two specific kinds of filmmakers who work together here. There are a great many enthusiastic young people who have grown up in the business free of the restrictions found in Hollywood, Chicago and New York. They lacked only technical discipline.

"The recent infusion of adventurous technicians from other areas has resulted in an exciting blending of technical know-how and enthusiasm.

"As far as our business is concerned, we have tried to base our business on a 'problem-solving' philosophy. After consultation with a client, we try to develop the proper method to solve the problem."

Bill Stokes Associates is probably the most recently successful firm in the area and certainly has recorded the fastest growth, despite the fact that Bill Stokes himself is not a film technician. His knack for hiring highly skilled people and eye for what will sell in the current market have been the keys to success.

Summary . . .

Not Another Hollywood, Dallas Is Here to Stay

Dallas will not be the new Hollywood. There will never be another. But there is no doubt that the city has firmly come into its own as a major production center in just the past five years.

The history and growth of the film industry there is similar in many ways to the growth pattern of the city itself. Dallas actually grew slowly mainly due to the efforts of some dedicated early residents. Then came the oil boom and Dallas skyrocketed. The film business in Dallas dates back to the early part of this century in companies like Jamieson. Many dedicated people slowly built the industry. Then came the late 1960s coupled with the decline of Hollywood, a gradual influx of new talent . . . and the boom was on.

There can be no doubt today that by any yardstick, Dallas is as complete a production center as New York, Chicago, and Hollywood. And, it is perhaps the harbinger of things to come in the industry. Already, places like Miami, Denver, San Francisco and Seattle are begining to show strong signs of a similar growth. Modern transportation facilities have forced the dropping of geographical barriers. The programs and films emanating from Dallas in the past three years harpoon the old image of Dallas as a "second rate citizen" in film production. Indications are that many producers there are rightly tired and indignant over this image. The world can expect a far more positive approach from them in the future.

The film industry there has everything it needs to become a real leader in the future. A solid mix of experience and young talent, highly creative and skilled people, every necessary physical ingredient to produce anything. And, in terms of climate (meteorological, economic and social), outdoor shooting locations and a dedicated spirit, it is a step up on other areas.

Big sponsors have already discovered the economic advantages of productions from Dallas. Others are sure to follow.

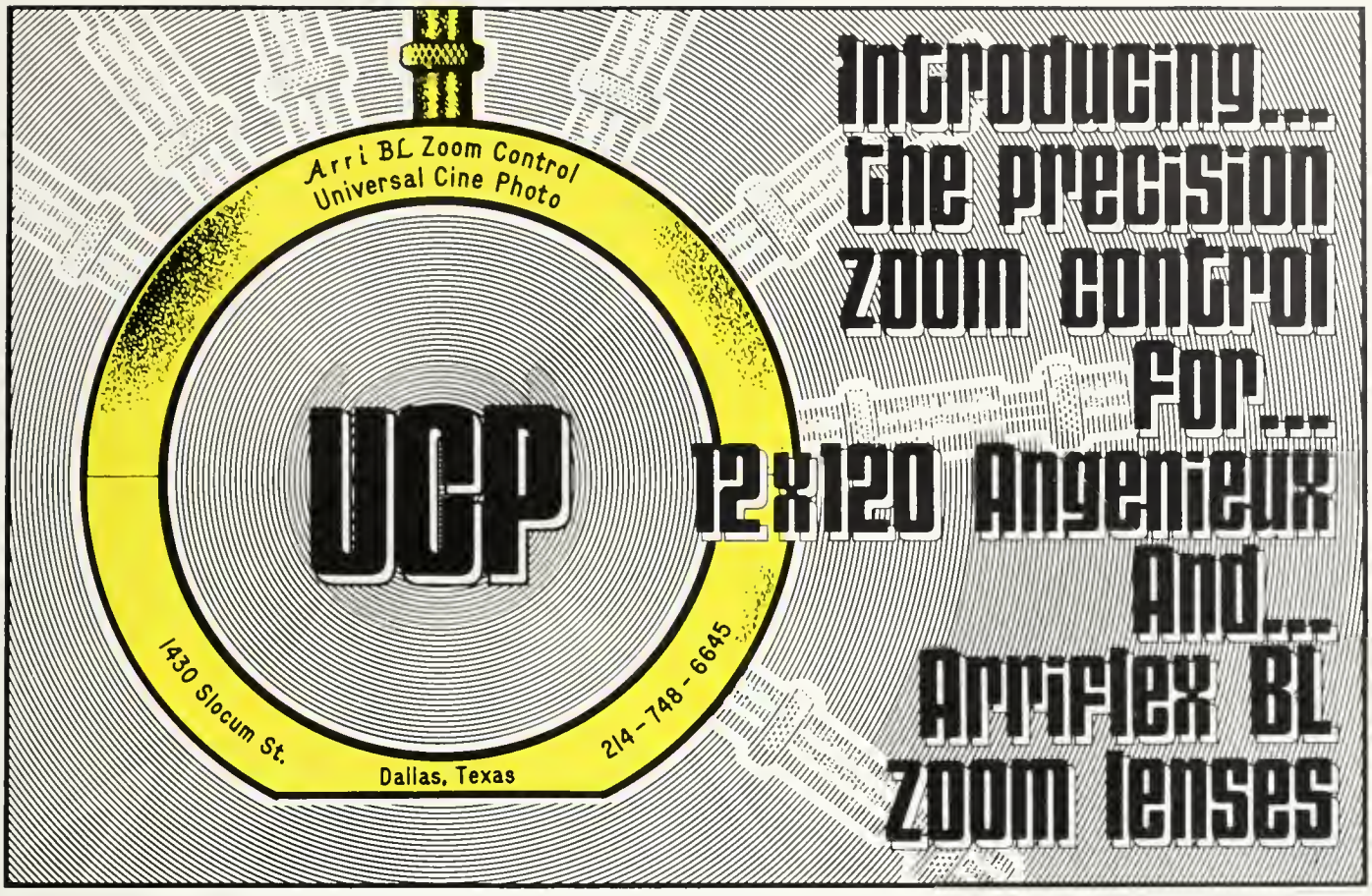
On the preceding pages we have presented the stories of several "key" or typical production and service operations in Dallas. Space simply did not permit coverage of other equally capable firms such as Carlock/Langden, Hallmark Films, Visual Presentations, Pepper & Tanner and many other high quality production operations. Several larger companies like N. Lee Lacy and Robert Yarnell Richie have branch offices there.

There are nearly 50 film distribution firms with offices in Dallas, and Modern Talking Picture Service and Association-Sterling Films are among those with regional libraries and headquarters there.

In addition, there is a plethora of free-lance writers, editors, cinematographers and recording specialists there.

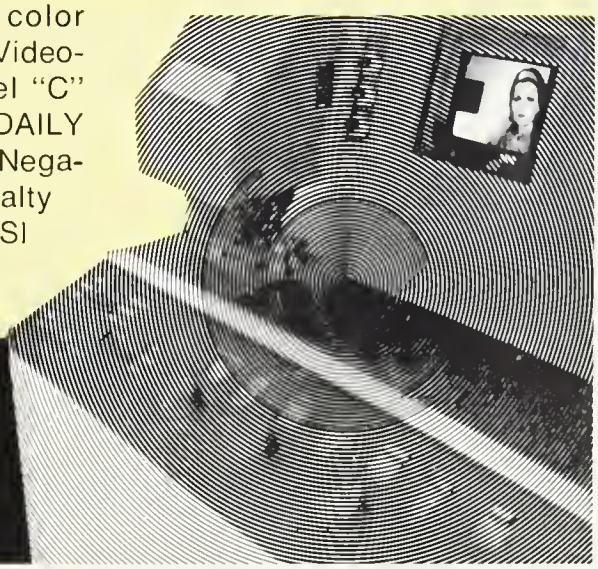
There is also a unique spirit of dedication and cooperativeness among the people in the film industry. There is a genuine air of welcome hospitality and informality that is difficult to forget, and is perhaps unequaled anywhere else in the country. And, there are ever increasing signs of strength, leadership and optimism growing there.

As Dallas leader R. L. Thornton said years ago, "In Dallas, nobody builds things big enough the first time." The film industry there is no exception. Even with the phenomenal growth there in recent years, the surface has barely been scratched. The best is yet to come from Dallas.



At PSI all colors are Beautiful!

We don't discriminate. Every color gets equal treatment from PSI with the Kodak Video-Color Analyzers and our Bell and Howell Model "C" Additive Printers. Plus 3-stage quality control in DAILY runs of ECO-2, ECO-3, ME-4 and Eastman Color Negative/Positive processing. Couple this with RCA Royalty Free Optical Sound Tracks and you can see why PSI is the Personal Service Lab for motion picture producers who do discriminate.



PSI FILM LABORATORY

3011 DIAMOND PARK DRIVE • DALLAS, TEXAS 75247 • (214) 631-5670

The more you look at Dallas...

The more you see of Jamieson Film Co.

Long a national leader in the motion picture industry, Jamieson Film Company reflects the dynamic vitality and spirit of the Dallas scene.

Exciting things are happening at Jamieson. Whether you want to move the audience or just move the product, Jamieson offers a creative atmosphere for production of documentary, sales, training, and educational films, TV commercials, and slide/filmstrip presentations. Jamieson is an old company with fresh young ideas about visual communications, and has a comprehensive range of facilities, staff and equipment to back it up. That is why major corporations, advertising agencies, and government activities look at Dallas... and select Jamieson Film Company.

JAMIESON FILM COMPANY

3825 Bryan/Dallas, Texas 75204 (214) 823-8158

attention in a context with which the worker can identify, we've won half the battle.

Reviewed for accuracy

When completed, our films are shown to a review board carefully selected from experts in the field. If questions are raised, we revise.

For example, we had to throw out all the footage we had prepared for a safety film because the participants — kitchen workers — were wearing rings and wrist watches, a real taboo to safety experts. Another time we had to replace an audio track because we'd identified an obscure meat bone by the wrong name.

Actors are employed for the scenes involving dialogue, such as those demonstrating courtesy or the proper way to take an order. For kitchen work, however, we usually use European-trained professional chefs and cooks. It simply would take too much time to teach an actor how to use a deep fat fryer or carve a roast, for example. The impact of showing *real people* at work cannot be overestimated.

We've used a variety of real-life locations, including distinguished hotels and restaurants, cafeterias, trade schools, and hospitals. One of our favorites is the famed Century Plaza Hotel in Los Angeles, which provides us with sets of some of the most modern and fully-equipped kitchen and hotel facilities in the country.

Throughout production we use the Eastman Color System. All our original footage is exposed in 16mm format. When color fidelity is especially important, as with food footage, we use Ektachrome Commercial Film, 7255. When we have a little more latitude regarding color fidelity, such as for our film on preventing waste, we use the "faster" Ektachrome EF films. They permit us to move more quickly and to work with less lighting equipment.

Either way, our film is processed and printed by Consolidated Film Industries in Hollywood. The camera original is transferred to Internegative Film, 7271, which produces economical release prints with consistently sharp images, fine grain and faithful color rendition on Eastman Color Print Film. About 80 percent of our orders are for 16mm prints, but demand is increasing fast for the continuous loops of 16mm and super 8 film, which we sell in cartridges. In all cases, the sound is recorded on magnetic strips edge-coated on the film.

Small format portability

While schools and libraries, in particular, are still major 16mm users because of the projection equipment they own, we feel the smaller format films along with regular-screen projection equipment have definite advantages for individualized training. Workers can even view them in fully-lighted working areas during their spare time — on coffee breaks, for example. Training directors particularly like the new super 8mm attache case projectors, which can be easily transported from one location to another.

The 8mm and super 8 cartridge equipment permits easy handling and repetition of our films. Thus, we encourage such use by our customers because the information recorded on film is so compressed that trainees can benefit from repeated re-runs. They pick up a little more information each time.

Printed study guides

The training films produced by National Educational Media, Inc., can be used independently, but each is designed for use with a printed study guide. Each guide contains a programmed self-examination which stresses points made in the motion picture. This we feel, produces maximum learning retention in a carefully structured program of multi-media education, which is fast becoming a generally accepted tool for food service industry education.

On location in the kitchen of the Century Plaza Hotel in Los Angeles, film crew photographs professionals at work.

During break in the filming of "Love," Ali McGraw (above) visits with other celebrities while David Susskind (below) conducts impromptu interview.

Doug McClure and Henry Fonda chat during shooting break.

Making "Love"

A 10-minute film on the making of the commercial "Love" may generate as much attention as the commercial itself.

Last December 7, one of the most ambitious spectaculars in the history of television comercials was filmed at MPO studios in New York for The Urban Coalition, a private nonprofit corporation seeking better jobs, educational opportunities, housing, health services and a better life for residents of the inner cities.

A group of over 200 of some of the best known people in America from government, private industry and the entertainment world took part in a 2-minute "commercial" designed to reverse the forces of divisiveness and anger in America and foster constructive attitudes toward people and the problems of the cities.

The basically simple idea was dreamed up by Arthur X. Tuohy, Vice President of Ketchum, McLeod & Grove, volunteer agency for the Urban Coalition, through the Advertising Council. It was designed to show this large crowd of celebrities of all races and religious persuasions singing "Let the Sun Shine In" from *Hair*, while the screen carried but one line of copy, "Love — it comes in all colors."

The commercial, now informally titled *Love,* has been seen on all major networks and almost all TV stations throughout the country this year. It has received applause from all sectors of media, as well as several awards as an outstanding public service commercial of the year.

As plans for filming the commercial progressed, the idea seemed just too good to be confined within the walls of one TV commercial. So, MPO and The Urban Coalition decided to make a film about the making of the commercial — in other words, *Making Love,* as the ten-minute film is called. While it incorporates most of the commercial, itself, *Making Love* is mainly a chronological account of how the deeply moving TV spot came about, and how the complex mechanics of putting such a major project together were accomplished.

Two MPO crews, under cameramen Lloyd Ritter and Juliana Wang, shot 12,000 feet of color film covering the day-long filming session, and the preceding day's rehearsals, while Bea Conetta performed a masterful editing job in putting all the bits and pieces together. Art Tuohy, Executive Producer, and Finbar Harvey, director for MPO, deserve accolades for organizing and directing.

Making Love will be seen on television and in theatres on behalf of The Urban Coalition. Its premiere performance was held at the New York Film Festival at Lincoln Center, September 13.

In what has to be one of the greatest assemblages of talent in recent years, stars gathered at MPO studios last December for filming of TV commercial "Love."

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one or all of these provable advantages can make this your most effective and reliable microphone!

1. WIDER FRONT WORKING ANGLE
The SM53 allows *greater freedom of performer movement—tonal quality is unaffected by movement throughout* the broad effective pickup area. *Eliminates "holes" and "hot spots"* when using multiple microphones. These valuable attributes stem from a broad, true cardioid frontal pattern *at all frequencies, in all planes*—freeing the user from the restrictions of overly tight angular sensitivity.

2. MORE EFFECTIVE REJECTION OF UNWANTED SOUNDS
The SM53 prevents sound coloration due to off-axis reflections or reverberation—and, in addition, unwanted sounds (even air conditioner rumble) are effectively controlled. These properties are achieved through the polar pattern which is singularly uniform with frequency (even at the extreme low end) and is symmetrical about its axis.

3. MECHANICAL NOISE ISOLATION
Built-in effective shock mount significantly reduces the objectionable stand, cable, and handling noises associated with many unidirectional microphones. The SM53 can be used in many applications where conventional units have proved marginal or unusable.

4. EXTRAORDINARY RUGGEDNESS
You can even drop the SM53 directly on its nose without damaging the microphone element—and it will maintain its excellent performance characteristics.

5. SUPERIOR HUM REJECTION
Built-in hum-rejection system reduces magnetic hum susceptibility by as much as 20 db compared to other units! Makes it far more usable in distant pickup applications and in areas with extremely high magnetic fields.

6. LESS SUSCEPTIBILITY TO "POP"
Integral "pop" filter minimizes explosive breath noise without external screening. Works well where other microphones are marginal or unusable.

7. MINIMIZED PROXIMITY EFFECT
Uniform tonal quality is maintained (without objectionable low-end build-up) regardless of whether the microphone is worked close up or from a distance.

8. FIELD SERVICEABILITY
Element (cartridge), connector, front screen, roll-off switch can all be replaced in minutes.

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People like to watch television. And closed-circuit television systems of various kinds have been used for years to train, to sell, to communicate.

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any standard television receiver... one or as many as you require.

The EVR System is fully described in an illustrated brochure that shows how your audiovisual materials can be converted to the EVR format for more convenient, flexible and economical display.

To obtain a copy, fill out and mail the attached postpaid reply card. Or write on your company letterhead to Electronic Video Recording, a Division of Columbia Broadcasting System, Inc., 51 West 52 Street, New York, N.Y. 10019.

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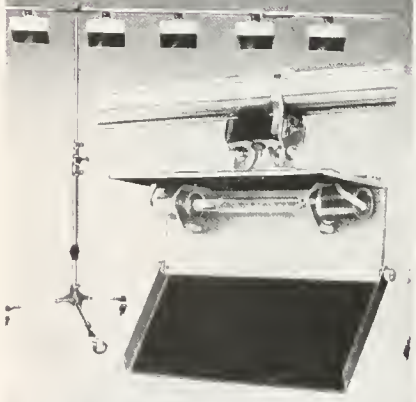

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IFPA JOURNAL

an official publication of
INFORMATION FILM PRODUCERS OF AMERICA, INC.
P.O. Box 1470, Hollywood, California 90028

Meaty 1970 National Conference Shown in Preliminary Program

The 11th Annual National Conference of the Information Film Producers of America promises to be the busiest and most loaded to date. Co-sponsored this year by the Naval Air Reserve Photo Unit at Los Alamitos, the meetings will be held at the Newporter Inn, November 5-7.

This year's theme is "The 1970's: Challenge or Change?". The scheduled six half-day sessions will be moderated by Michael Rye, actor-narrator and IFPA executive VP.

"The Challenges" will be examined by a keynote speaker (to be announced) on the opening (Thursday) morning. The afternoon session will look at "The Moving Mediums: Electrons & Emulsions." This promises to be an enlightening comparison of the very latest in film and video. Panelist include Roy Neal, NBC News; Al Hibbs; a representative from Eastman Kodak and others.

Friday afternoon's program will look at the latest in multi-image and multi-screen techniques with workshop sessions running simultaneously in three rooms.

"Our Responsibilities, Ethics, Conscience & Practice" will be the topic Friday morning. Speakers will represent government, industry and education.

"The State of the Art" will be reviewed by several specialists on Saturday morning. The emphasis will be on new techniques and concepts in filmmaking. Not to be an equipment presentation, the program is designed to examine the concepts and effectiveness of optical effects, solarization, computer graphics and other things.

Saturday afternoon will feature a look at "The New Wave," featuring speakers from the theatrical field of all generations. A promising examination of the imaginative, avant garde and student films.

The annual "Cindy" awards banquet and grand ball will conclude the scheduled program Saturday night. This year, the presentations will be televised for the first time with movie stars making the presentations.

"Cindy" award winning films will be screened during the first two evenings of the conference. In addition to the "Cindys" presented at the banquet the coveted Eugene C. Keefer (for a production unit consistently demonstrating professionalism in the making of films) and Jay Gordon (to the person who has contributed the most during the year to the status of the industry) awards will be presented. In addition, the Keefer scholarship presentation will be made to a deserving young film maker for his or her continuing education in the cinema.

An exhibit area of more than 30 booths will be featured next to the meeting rooms. In addition, a special outdoor area will feature equipment and items too large to be shown inside.

Optional activities during the conference include:

► A golf tournament to be held at the Irvine Country Club with prizes awarded at the Saturday luncheon.
► A variety of water sports are available including pool or ocean swimming, skin diving, fishing or surfing.
► Tours of Disneyland, Marineland, Knotts Berry Farm and other nearby attractions.
► A genuine Hawaiian Luau Friday night. Some real surprises are promised at this event.

For additional information or details, write IFPA, P.O. Box 1470, Hollywood, Calif. 90028.

Continued on page 48

Good SHORTSmanship!

In hundreds of top theaters the "added attraction" these days is THEATER CAVALCADE, a 10-minute sponsored "newsreel."

This unique public relations concept—created by Association-Sterling Films—gives sponsors an unprecedented opportunity to reach theater audiences in full-color on the wide screen, *at very low cost.* For that matter, most sponsored segments in THEATER CAVALCADE are adapted from existing 16mm films—re-edited and blown-up to 35mm. Sponsors pay for *exposure only.* We assume all costs for editing, narration, music and effects, and prints. If you would like to see your present film become a "selected attraction" in first-run theaters in major markets—our current issue played three weeks on Broadway with the latest Elliott Gould comedy—contact us today. The next issue of THEATER CAVALCADE is on the boards for an early release.

THEATER CAVALCADE issues have included Clairol, Ford, Florida Citrus Commission, South African Tourist Corporation, General Dynamics, Sears Roebuck and Co., A. T. & T., and the American Trucking Association Foundation.

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☐ We have existing footage which might be included in Theater Cavalcade.

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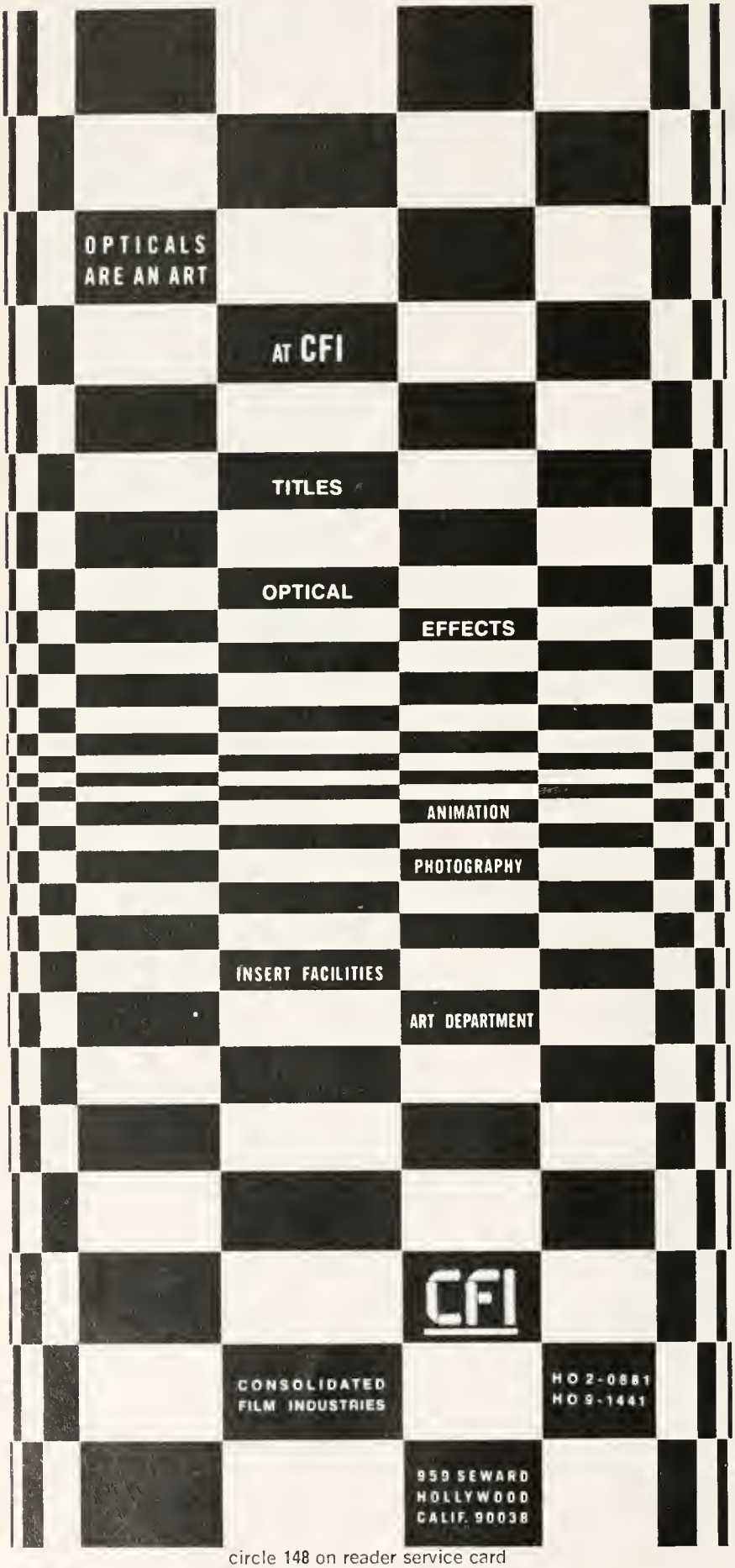

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August Board Meeting Approves San Jose Chapter

This months' meeting was held in the relaxed surroundings of executive Vice President Michael Rye's home. His lovely wife, Pat was a very attentive hostess.

This was the first West Coast meeting in three months, the last two being held in Washington, D.C. and Dallas, Texas respectively.

The major item on the agenda has been the topic of great controversy and importance, namely, the petition of a San Jose Chapter from members of the Northern California Chapter. Under consideration for more than one hundred days, the precedent setting petition was discussed, first at the May meeting of the Board in Los Angeles. It was decided to poll the affected area members for their opinion regarding a shift in chapter affiliation. The results were overwhelmingly in favor of a new chapter. San Jose is some miles (60) south of San Francisco and Southern members find it inconvenient to make the trip, particularly during early evening rush hours. The petition was then discussed at the Eastern Board meeting in Washington and at the Southern meeting in Dallas. A decision of this *kind* would affect many chapters in the future. It was felt that a group who really wanted a local chapter, who probably would not go to more distant meetings anyway, and who fully met the requirements as outlined in the bylaws for chapter formation, should be granted a charter.

The San Jose group have had two meetings, (one of which was a banquet), have elected acting officers, and outlined six months of meetings programs. They desire an identity and point out that they are not a suburb of the Bay City. A second petition was received by the board, containing more names, and further justifications.

The pros and cons were fully examined and a motion to grant the petition was made. A quorum was present. Proxy ballots obtained before the meeting were counted with those present. The motion was carried, making San Jose our tenth IFPA Chapter.

LIGHTING THE SHOW FOR OVER 30 YEARS!

In 1956 thousands witnessed the *This Is Your Life* Network Show honoring Ernest Breech. Lighting was by Jack A. Frost.

Tons of Frost lighting equipment traveled to Havana for this 1958 Steve Allen TV Show. Today Frost experts are still lighting "the show" wherever temporary lighting and power are needed.

Frost has been creating artistic lighting effects for special exhibits, such as this Flower Show, for over a quarter of a century.

The first Auto Show in Detroit's Cobo Hall started right with lighting by Frost and Frost is still lighting these important shows.

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picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

Occidental's "Green Sahara" Shows Birth of Vital New Agricultural Area

For the second years in a row, Los Angeles based Occidental Petroleum Corporation contacted Sandler Institutional Films to produce a half-hour film for their annual shareholders meeting. Those who found the first film a sort of hum-drum presentation of oil drilling in the Libyan Sahara, could not have been bored by this year's offering, *Green Sahara*. It contained all the important elements absent in the first film and cannot be ignored.

Occidental, primarily concerned in overseas oil exploration, rather plainly told the story of their success in oil drilling ventures in the desert in the first film. It appears that in the intervening year, the company learned a lot about people, public relations and films.

The Green Sahara tells a story somewhat removed from oil. Drilling more than 2000 feet beneath sand (whose nutrient value was likened to "ground-up soda pop bottles"), Occidental searches for water in this film and upon finding it transforms thousands of barren acres into vital food producing green, growing agricultural land via irrigation. The film is a tribute to the accomplishment itself.

The film is in part the story of people, in part of the story of Occidental's role, and in part the story of the effect their accomplishment may have on the future of a hungry world.

Narrated masterfully by globe trotter Lowell Thomas, *The Green Sahara* tells a contemporary story in terms that command attention. Sandler's David Bransby wrote the solid script and special credit must go to Tom Warner for photography and direction.

The film is both moving and startling. No one can remain impassive when he sees strong, green alfalfa growing amidst a desert wasteland . . . especially in light of a narration that cites future famine as a major problem facing mankind, adding that it helps the Libyan economy now.

Recording the narration of "Green Sahara," Lowell Thomas (left) reviews script with Bill Loudon and David Bransby of Sandler Institutional Films.

Rightfully, the film was not limited to just the annual Occidental shareholders meeting. It is available on free loan from *Audience Planners, 208 S. LaSalle, Chicago, Ill.* 60604. —LBG

Playoff Film Could Be Shot in Arm for NBA

Still struggling for that important attendance and public attention, the National Basketball Association plans half-hour TV films this year (see BUSINESS SCREEN, September, 1970) to help grow.

Meanwhile, a half-hour film, *The NBA 1970 Championship Playoffs*, currently available, could help a lot. Taking the best from the past season's emotional and hotly contested playoffs, the film shows dramatically that there is a lot of action in basketball for the spectator. It's fast-paced, action packed and includes a lot of the color interjected by promoters to gain audiences.

Produced by Winik Films and directed by Leslie Winik, it emphatically shows the physical and emotional demands of the game . . . including some very good action scenes of the game's super-stars as they vied for the 1970 championship. Typical of Winik sports coverage, nothing is missed in bringing the action and excitement of the game to the screen. Prints of the film are available from Sportlite Films, 20 N. Wacker Dr., Chicago, Ill. —LBG

The American Trail Beckons— Get Into the Great Outdoors

The American Trail is not a trail at all, but a happy, colorful tour through much of America's public park land that has been set aside just for human enjoyment.

In this film for Humble Oil, producer Larry Madison conveys the message with just the right touch. From Central Park to the Pacific Redwoods, this excitingly colorful film shows the majesty of the American outdoors in all of its splendor in various seasons of the year. *The American Trail* suggests a relaxing respite from the choking, stifling routine of our cities.

Through the use of sharp photography and good editing, *The American Trail* literally beckons the city dweller into the woods, forests and parks of America. It thanks conservationists, condemns those who would usurp these needed lands and charges all of the public with the responsibility of keeping these most enjoyable, relaxing places clean and free from impending pollution.

Prints are available on a free loan basis from Modern Talking Picture Service —NMO

Continued on next page

Producers—Sponsors

If you would like to submit prints of your new films for review in **Business Screen** in the future, please write **Picture Parade Editor, Business Screen, 402 W. Liberty Dr., Wheaton, Ill. 60187** for information and shipping instructions.

Sonata—A Point of Pride for California's Bank of America

Obxiously, the Bank of America's new corporate headquarters building in San Francisco was not built just to enable a film to be made about it's construction. But one cannot help but wonder after seeing *Sonata,* a magnificient film about what must surely be a great structure.

Produced by Walter Landor As-

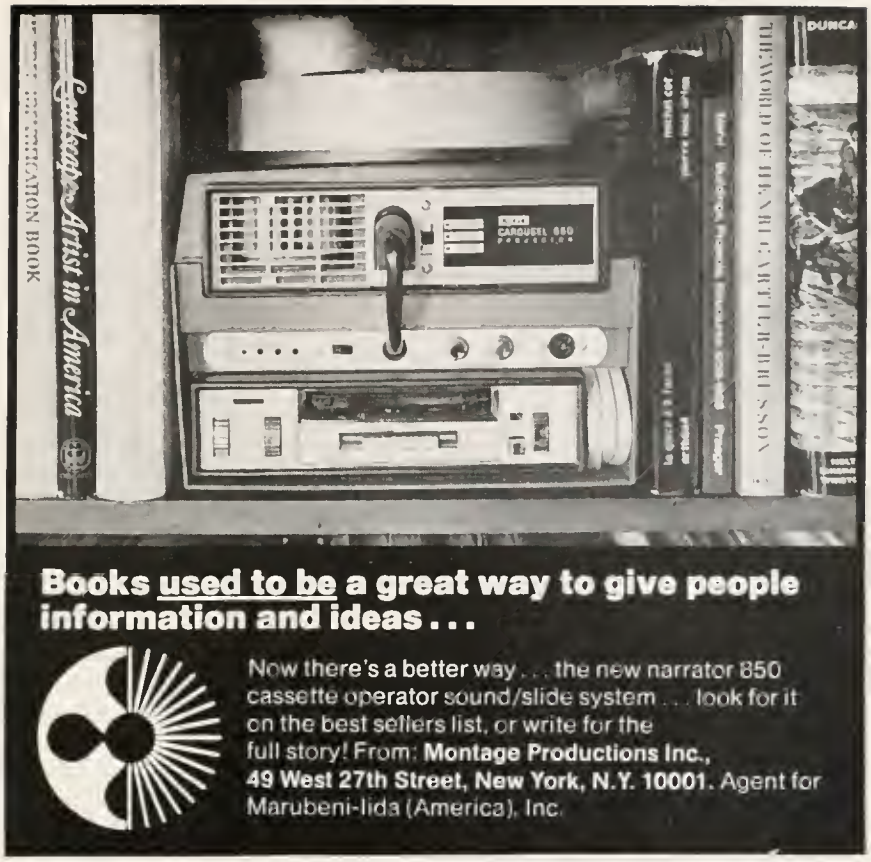
On location at the Bank of America center during filming of "Sonata" is Hugh Salisbury, director of photography.

sociates of San Francisco, *Sonata* tells the story of the building of the bank of America's new International headquarters building . . . in unforgettable terms. Exemplary photography, a brilliant score and a positively outstanding editing job makes this film a must for any company considering a film about a building. Not overlooking the vital human element at all, *Sonata* actually seems to create an audience feeling for the inanimate steel and marble used in its construction.

One cannot help but liken it to Charles Guggenheim's *Monument to the Dream.* While with not the same drame and historical significance, *Sonata* conveys a similar impact and emotion to the viewer. For its effect, *Sonata* uses very imaginative, split, spread and multi-screen techniques along with a great score and quick cuts. This film cannot help but auger well for the Bank of America. Prints of the film are available from Modern Talking Picture Service (in the West only as of this writing). —AR

EDITOR'S NOTE: As part of Business Screen's expanded coverage and service to the audiovisual industry, our "Picture Parade" department will henceforth consist of

Continued on next page



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Two days of screenings of outstanding award winners. Enlarged program and facilities to accommodate attendees. Friday night awards banquet with foreign diplomats making presentations, Statler-Hilton Presidential Ballroom. Plan to attend. Make reservations now.

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PICTURE PARADE continued

several reviews of current films based on impressions from screenings of the films by various staff members and contributing critics, plus a brief description of pertinent newly released films listed under "New This Month" . . . much like this month's department looks.

The reviews will praise the good films, pan the bad ones and suggest general improvements as necessary in the hope that even better, more meaningful films will be made in the future.

To submit a newly completed film for review, write to Picture Parade Editor, Business Screen, 402 W. Liberty Dr., Wheaton, Ill. 60187 for information and shipping details.

new this month

ASSOCIATION — STERLING FILMS

It's Only Money develops a basic understanding of (1) the concept of insured deposits; (2) how the banking sector contributes to our national economy; and (3) how the Federal Deposit Insurance Corp. works with bank management. Produced by Audio Productions for the Federal Deposit Insurance Corp. 20 minutes. Color. Available for free loan.

Seafood 'n Seaports, 13½ minutes, color, has as its theme Yankee seafood cookery against a background of quaint Massachusetts seaside towns. Available to home economics classes and church groups in most eastern and mid-western states. Sponsored by Massachusetts Seafood Council.

No Hands but Yours. 28 minutes. Color. Marilyn Van Derbur, former Miss America, simply and dramatically inspires her audience to be dedicated to their own ideals. Sponsored by Best Foods. Available to high school age levels and above.

Extrusion tells the story of metal extrusion in a fast-moving, exciting way to a background of electronic music. Presented by The Aluminum Association, Aluminum Extruders Council. Available to those in related fields.

Forests of the Night is an unusual training film on drug users, drug abuse and pushers and the subtle signs involved in recognition by law enforcement officers. For law enforcement classes and agencies, school administrators, senior high school. 15 minutes. Color. Purchase or rent.

Play it Cool . . . A Question of Control is a 15 minute, color film showing how police behavior can increase or diminish hostility potential. For law enforcement classes and agencies, school administrators, senior high school. Purchase or rent.

Home Economics — An Expanding Career. A 10 minute, 35mm, color filmstrip with 33 1/3 rpm record narration. The University of Akron presents the thousand job titles a Home Economist can aspire to in food, clothing, furniture, and other fields. Available to high school age level and above east of the Mississippi and north of the Mason-Dixon Line.

A Feast for the Mind is a film as colorful and kaleidoscopic as the world of magazines it describes. Sponsored by International Paper Company, this 24 minute color film is available to adult groups.

The Men from the Boys is a U.S. Army Recruiting Command film available only to junior and senior high schools and tells the complete story of the eight weeks of basic training during which a raw recruit becomes a soldier. 52 minutes. Color.

Moments of Decision, a 27 minute color film, tells how the army instills

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the concept of leadership into Officer's Training School candidates. U.S. Army Recruiting Command. Available to junior college and above.

Your Stake in Tomorrow tells the story of three young men who would have trouble obtaining the specialized education required for high professional status in civilian life but are able to advance through specialized education during military service. U.S. Army Recruiting Command. 21 minutes. Color. Available to junior and senior high schools.

Best Food Afloat was shot aboard the S.S. Rotterdam, Holland-America Lines, during a fourteen day Caribbean Cruise. The emphasis is on gourmet foods. Sponsored by CPC International, Inc., Best Foods Division. 14 minutes. Color. Available to adult groups.

Men, Mountains and Mud, a 28½ minute, color film, takes the viewer into the land of the Spanish Conquistadores and the forbidding jungles of Colombia. It shows men transforming the dream of a Trans-Andrean pipe line into astounding reality. Sponsored by Texaco, Inc., the film is available for free loan.

MODERN TALKING PICTURE SERVICE, INC.

1980 *is Tomorrow* was produced for the Department of Airports by Clete Roberts Film Group. It illustrates the solution to the commercial air traffic problem which faces Los Angeles' Dept. of Airports. 18 minutes. Color. For TV.

Central American Holiday gives the viewer, in 30 minutes and color, a whirlwind tour through Central America's six exciting countries. The film was produced by Flagg Films, Inc. and sponsored by Secretaria de Integracion Turista Centro Americana—Guatemala.

Picture Hong Kong was sponsored by the Hong Kong Tourist Association to give television audiences a pictorial tour of the Orient's most fascinating city. 18½ minutes. Color.

Chevrolet on Skis presents safety tips and fine techniques for the novice and the experienced skier. Sponsored by The Chevrolet Sports Dept., Chevrolet Motor Division and produced by the GM Photographic Dept. 27 minutes. Color.

Chevrolet Presents: the 1970 *U.S. Open* was sponsored by The Chevrolet Sports Dept., Chevrolet Motor Division and produced by International Sports Producers of New York. This 27 minute film in color tells of the golf history that was made when, for the first time in 50 years, an English-

Continued on next page

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& also a **500 Watt** focusing light when you change bulbs . . .

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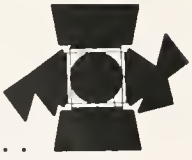
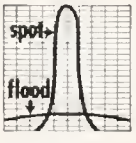


& all interchange with the Lowell Quartz 'Remote' model . . .

& unprecedented spot flood range . . .



& a plug with swing away ground pin & wall mounting with Lowel-Light Gaffer Tape . . .
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man, Tony Jacklin, won the U.S. Open.

Everyone is Somebody, sponsored by Southern Arizona School and produced by Ray Manley, tells the story of a secondary girl's school in diary style. 28½ minutes. Color. TV only.

The Fly Fisherman's World was sponsored by Old Crow Bourbon, Division of National Distillers and produced by Lee Wulff Productions. Sportsman Lee Wulff shows the thrill of fly fishing in the Rockies and in the Atlantic and Pacific oceans. 28 minutes in color.

Playing it Safe With Power Tools demonstrates safe procedures in the use of a variety of portable power tools for industry, home and lawn and garden. Produced for Black & Decker Manufacturing Company by Ben Fowke Productions. 14 minutes in color.

Come Ski With Me features Jean Claude Killy skiing the western United States. Beautiful scenery, excellent skiing, in this 28 minute, color film from United Air Lines.

Carpeting the Earth, a 13½ minute, color film for television, is a look at the revolutionary new techniques in carpet manufacturing. Produced by Jack Fenimore for Trend Industries.

Bright Star introduces the Vega 2300 and carefully documents its development. Sponsored by Chevrolet Motor Division Merchandising Dept., Passenger Cars and produced by the GM Photographic Dept. 25½ minutes. Color.

Doctor, Teacher, Friend was sponsored by Project Hope to describe its people-to-people medical training and treatment programs on four continents. 27 minutes. Color.

Style 70's, 9 minutes of fabulous 70's fashions in color. Filmed in Sardinia by Marathon International for J. C. Penny Company.

Sonata, 27 minutes in color, shows two creative people — an architect and a composer — doing their respective things. Produced by Walter Landor & Associates for Bank of America and available in California only. (See review in Picture Parade.)

Prevent, Protect, Preserve presents the hazards of the fire fighting profession with spectacular scenes from actual fires around the country. 28 minutes. Color. Sponsored by International Association of Fire Fighters and produced by Paragon Productions.

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Our filing system helps you organize your slides—by subject matter, date, etc. Slides are easy to view in place, easy to insert or remove. Capacities from 720 to 6760 slides, 2" x 2"... or 240 to 2080 slides, 4" x 3¼"... or combinations. Bulletin LS-168.

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Day in the Death of Donnie B, a 14 minute, black and white film dramatizing narcotics addiction through scenes showing Donnie's need for a fix and his scrambling for the money to buy one. Produced by the National Institute of Mental Health. Purchase.

Tomorrow Will Not Wait — Air, Water and Land Conservation indicts us for befouling our air, water and soil, and shows attempts by the Air Force to do something to stop pollution where possible. 13 minutes, color. Produced by the United States Air Force and cleared for TV. Purchase.

The White Cloud — The Truck of Joe Madrid, a 30 minute, black and white film, tells the story of a Mexican-American truck driver who hauls perishable goods worth thousands of dollars across the continent. Produced by the United States Information Agency. Purchase or rental.

A Step in the Right Direction dramatizes the importance of merchandise control in retail stores and illustrates some control procedures and techniques. This 13 minute, color film was produced by the Small Business Administration of the Department of Commerce and is for purchase or rent.

PUBLIC SERVICE
AUDIENCE PLANNERS
6290 Sunset Blvd.,
Los Angeles, Ca. 90028

The Miracle of Vision, a 14 minute color film sponsored by the American Optometric Association. The film is an entertaining look into the phenomenon of vision and the mechanics of the human eye in photographs and drawings. Free loan.

Eyes on the Road, sponsored by the American Optometric Association. This 24-minute color film emphasizes the importance of good vision to drivers of today's cars.

Show and Sell is the story of the development of a TV commercial. Sponsored by the Keebler Company, the film follows the creative brainstorming, storyboard and final animation. Free loan.

That Certain Something. A 14-minute film sponsored by Patricia Stevens Career Schools, this film shows how training and development can provide a girl that certain something through poise, grace, confidence and self-assurance.

Careers in Fashion Merchandising from Patricia Stevens Career Schools is a 14-minute color film showing the role of women today in shaping the fashion world of tomorrow. It's available on free loan.

Continued on next page

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Let's cut out the problems.

Editing, one of the most essential and creative steps in producing a film, is the subject of a booklet we have produced. It contains valuable information about the equipment, the procedures, and the language of editing.

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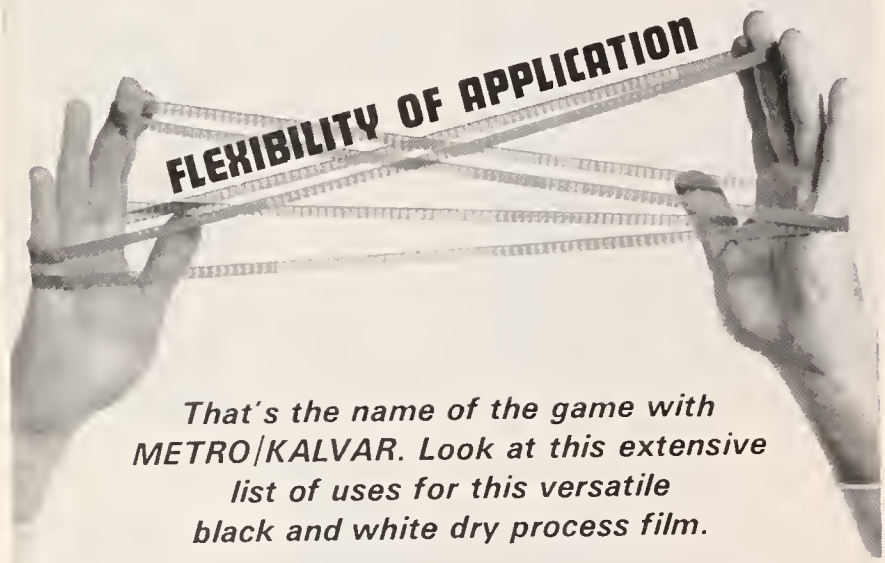

That's the name of the game with METRO/KALVAR. Look at this extensive list of uses for this versatile black and white dry process film.

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STA. INES-MELALE MARKETING CORP., Manila
RECENT PICTURES (P) LTD., Calcutta

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PICTURE PARADE continued

High Country Awakens is a spring panorama of the state of Colorado sponsored by the state. Many of Colorado's scenic wonders are shown in this 14-minute color film available for free loan.

Autumn Fantasy. This 14-minute state of Colorado film in color looks at the state and its autumn appearance. Deserted ghost towns and mining ruins add to the historic interest. Free loan.

Colorado's Mystery Mesa takes the viewer back 2,000 years into the unique Colorado Mesa Verde cliff dwellings. It is the mysterious story of a race of people who disappeared before Columbus set foot on the North American continent. 14-minutes, color, sponsored by the State of Colorado. Free loan.

The Proud Breed is a 26-minute color film sponsored by the International Arabian Horse Association. The film follows Arabian horse owner Wayne Newton as he enters these animals in various shows.

Colorado Images is a 27 minute color fantasy based on the misadventures of two scientists and their attempt to perfect a machine which can show the viewer any activity in Colorado at the push of a button. Sponsored by the State of Colorado for free loan.

Of Mountains and Music is the true story of four teenagers brought to Colorado to play in the Blue Jeans Symphony in the Rockies. The 14-minute film follows them through an entire day. Free loan.

Dude Ranch Country U.S.A. is a 28 minute film sponsored by the State of Colorado which takes the viewer into the heart of dude ranch country. Much of the film follows especially the exuberance of children as they mount a horse for the first time. Free loan.

Rebirth of Libya. A 23-minute film on the discovery of oil and its economic effect in Libya. New development encroaching into former desert wastes is shown against a centuries old culture. Sponsored by Occidental Petroleum for free loan.

ASSOCIATION OF EDUCATIONAL COMMUNICATIONS & TECHNOLOY
1201 Sixteenth St., NW,
Washington, D.C. 20036

Hey Look at Me is part of an AECT (formerly DAVI) program to develop understanding of the concept of visual literacy. Produced by Screenscope, this 12½ minute film shows Appalachian children using movie cameras to gain a greater understanding of their surroundings. Purchase or rental.

Business Screen

buyer's guide

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CAMERAS

ARRIFLEX CORP. OF AMERICA **301**
The 16BL is a quiet-sound convertible camera for double or single system sound recording. The 16S is compact; has 100′ internal film capacity with 200 and 400′ external magazines with torque motors. The 16SGS has a signal generator and electric clapstick system. The 16M features greater capacity. A wide range of accessories is available. Also Model 2C 35mm and accessories.

BACH AURICON **302**
Filmagnetic 16mm cameras with sound head for recording on prestriped film; Cine-Voice II, Pro 600, Pro 600 Special, Super 1200 self-blimped models for optical sound.

BECKMAN & WHITLEY **303**
CM 16 has single and double system sound. Pin registered film movement, reflex viewing.

BELL & HOWELL **304**
Model 70 16mm cameras: 70DR has 7 filming speeds, 70 HR for magazines. Also the Eyemo 35mm for newsreel work.

BERKEY TECHNICAL/OXBERRY **305**
Model 5326 16mm animation camera for animation and stop motion. Reflex viewfinder with ground glass reticle, 200′ capacity, automatic take-up.

CANON U.S.A. INC. **306**
Canon Scoopic '16' motion picture camera w/13-76mm zoom lens, motor drive, fully automatic exposure system with manual override, contoured hand grip. Complete set includes camera, 3 filters, battery, charger, lens hood and cap. Underwater housing, complete line of accessories available.

CINEMA BEAULIEU/HERVIC **307**
R16B Automatic features extra-luminous reflex viewfinder, iris diaphragm; speed control allows sync cound recording; 200 ft. magazine; 1 amp. battery; accepts lenses for micro, macro, telescopic cinematography. Two semi-automatic models available.

CINESTAR INTERNATIONAL **308**
Cinestar super 16mm camera for blow-up to theatrical wide screen format. Uses 16mm width stock with one and/or two rows of super 8 perforations. 400′ magazine.

ANDRE DEBRIE OF NEW YORK **309**
The CX-16 features light weight, 400′ magazine and sound level of 37db at 3′.

EASTMAN KODAK CO. **310**
K-100 16mm turret camera has full speed range from 16 to 64 fps and complete range of Ektar lenses with interchangeable telescopic finders.

ECLAIR CORPORATION **551**
Five 16 and 35mm cameras. Silent 16mm NPR permits sync sound without a blimp; 5-second magazine change; 400 loads, dalight spools or core wound; reflex viewing; rotating two-lens turret, crystal control sync motor, battery operated; variable shutter. Silent 16mm ACL has clip-on magazine; lightmeter behind lens. CM3 shoots 16 and 35mm and can be adapted to Techniscope; three-lens turret. 16mm GV16 features high-speed, portability. 35mm GV35 high-speed portable has clip-on magazine; four claws and four registration pins.

FOROX CORPORATION **311**
SS slide/filmstrip camera and copy stand has 16, 35 & 46 mm capability; rotation head; 400′ magazine; film notcher & cutter; automatic two power viewer with reticle projection and automatic focus. Micro Nikkor lens has auto-diaphragm and covers 48″ opaque copy or 14″ transparencies; wide angle lens available.

GENERAL CAMERA CORP. **312**
SSIII lightweight single-double system sound camera.

GORDON ENTERPRISES **313**
AN-6 and AN-N6A: built-in overrun control with indicator image on film to show which part was exposed during overrun. Frame rates are 16, 32 and 64 fps and film capacity is 50′.

INTERCINEMA CORP. **314**
Doiflex 16 has reflex viewing, three lens C-mount turret, battery operated motor. Accessories available.

MAGNIPHOTO CORP. **315**
ADMIRA 16 AI—a lightweight 16mm electric drive "C" mount viewfinder camera, rechargeable NiCad pistol grip batteries, backwind, footage counter, 16, 8, 24 & 48 fps, 100′ capacity. Available with or without lenses.

J. A. MAURER, INC. **316**
16mm Cine-Sequential and time-exposure camera features miniaturization. Model 308 with attachable magazine is capable of functioning in outer space, as well as airborne and ground-based installation. Both are small and lightweight without sacrifice of reliability and ruggedness.

MITCHELL CAMERA CORP. **317**
Motion picture camera systems (airborne, ground and underwater), electromechanical systems involving motion picture cameras and/or projection systems with rapid processing in 16, 35, 65 and 70mm format.

PAILLARD, INC. **318**
Bolex H-16 Rex-4 and Rex-5 cameras have reflex viewing systems, variable shutter speed, rewind, automatic threading and triple turret. Rex-5 has 400′ capacity magazine.

PHOTO-SONICS, INC. **319**
Acme 35 or 16mm process camera has spring loaded pressure plates to take 1, 2 or 3 films without adjusting the cam. Positive reflex viewer; anti-buckle switch; manual and automatic dissolve.

JACK PILL & ASSOC. **320**
The Cine-Con camera converts Auricon Cine-Voice camera to accept 400′ Mitchell magazines. It offers a reduction in weight and maintains accurate film speed.

TELEDYNE CAMERA SYSTEMS **321**
The DBM-64A 16mm kinescope recording camera provides rapid film transport. Synchronous speed of 24 frames per second on 60 cps system; 25 frames per second on 50 cps system. Self-cleaning gate, lifetime lubrication, no reciprocating parts.

TELEDYNE CAMERA SYSTEMS **322**
Several Models of D. B. Milliken Co.'s 16mm motion picture cameras with variable speeds from 2 to 500 fps, intermittent film transport and positive registration pin.

PRODUCTION ACCESSORIES

BERKEY COLORTRAN **323**
The Mini-Crab dolly is 26¾″ wide; crabs, tracks, has front wheel steering; will carry camera, operator and assistant; self-contained CO_2 powered hydraulic system.

BREWSTER CORP. **324**
Polecat studio back ground light supports spring between floor and ceiling and holds seamless paper rolls, drapes, panels, shelves or lights.

CENTURY PRECISION OPTICS **325**
Custom made sound blimps.

CHRISTIE ELECTRIC CORP. **326**
High current D.C. power supplies and battery chargers.

CINE 60 **327**
Electric zoom drive for Angenieux 12-120 and 25-250. Powerbelts for Arriflex, Eclair, etc. Sun Gun belts. Uni-Pack battery supply for Arri 16S and 16BL. Fiberglass blimp for Arri 35 IIC and IIB. Stretch power cables.

CINEMA BEAULIEU/HERVIC **328**
Hydrofluid Jr. tripod support motion picture cameras and accessories up to twenty pounds; features an integral leveling ball.

CINTEL CORP. **329**
Motor-driven pedestal, tripod-dolly, cradle heads, friction heads, line of studio equipment.

DAVIDSON OPTRONICS, INC. **330**
Saturn tripod features multi-motion head with swing-over feature, finger-tip adjustments for pan and tilt, elevating air-cushioned center column, positive leg lock and reversible rubber and spike tips.

VICTOR DUNCAN, INC. **331**
Lightweight power source drives Auricon, Arriflex and Eclair cameras.

F&B/CECO 332
Sync motor for Eclair NPR; motors for other cameras; sync, variable speed, stop-motion.

FELLER VACUUM FORM 333
Pre-fabricated backgrounds for realistic, inexpensive scenery. Light-weight and easy to erect, each unit is fully dimensioned and detailed.

JACK A. FROST 334
Rental of lighting equipment for stage, studio and motion picture. Generators, transformers and rectifiers.

GENERAL RESEARCH LAB. 335
Frezzolini portable power packs.

HENRY GROSSMAN ASSOC. 336
DC to 110 V-A.C. for driving movie cameras.

INTERCINEMA CORP. 337
Electric motors for Angenieux 12-120-mm, 25-250mm and Arriflex BL Zoom lenses.

LAFAYETTE INSTRUMENT CO. 338
Time and motion study equipment. Camera drives for Bolex H-16, Bell & Howell 70 Series, Eastman Kodak Cine Special and K-100. Plus other accessories for time lapse, surveillance, animation and memo motion.

MAGNAPHOTO CORP. 339
Carshot, a 10 x 3 camera platform for filming while driving.

MAGNASYNC/MOVIOLA CORP. 340
Crab dolly for 16, 35mm cameras. Mobile camera support places camera in any position.

C. M. MARCHIONI 341
Elevating center post tripod with all angle tilt head and 360° pan. Extends to 70″; folds to 30″.

D. B. MILLIKEN CO. 342
Instrument positioning tripod, camera mounts, lens supports, maintenance kit, environmentally sealed camera housing, 16mm 1200′ magazine and automatic exposure control.

NATIONAL CINE EQPT. 343
Hydrofluid Master tripod has true fluid head, pans 360°, tilts —75° to 775°. Also Hydrofluid Junior, Model C and Model H.

O'CONNOR ENGINEERING 345
Line of pan and tilt fluid-motion picture camera heads. Level heads and pedestals.

PAILLARD, INC. 346
Underwater housing for Bolex-Paillard H-16.

JACK PILL & ASSOC. 347
Kelly Zoom Control Pod, Model JP 1001, provides camera support with control of zoom, focus and motor without shifting hand position. Also, the Powernator, an efficient, low cost, mobile electric power unit.

QUICK-SET, INC. 348
Husky IV elevator tripod and head has three-section legs, geared elevator, reversible 1¼″ diameter to 15″ rise, extension from 30″ to 72″. Hi-Boy extends from 31″ to 90″. The Samson Professional tripod with elevator and pan head reaches a maximum height with column extension of 98″. Many other models and accessories available.

CHARLES ROSS, INC. 349
A fleet of generator trucks for rent.

SOS PHOTO-CINE-OPTICS 350
Tel-Amatic Bolex conversion enables Bolex to take 400′ or longer runs of film. SOS Sound Seal Blimp for Arriflex cameras and Cine-Voice conversion for mounting 400 or 1200′ magazine on Auricon. Light weight SOS Body Brace.

TERADO CORP. 351
Inverters for conversion of 12 and 24 volts D.C. to 115 volts 60 Hz A.C. in operation of videotape systems and other equipment. Also, portable power supplies.

TRAIO CORP. 352
Magazines, precision film transports, boresight tools, disc shutters, portable power supplies and power converters.

YARDNEY ELECTRIC CORP. 353
Compact high-energy rechargeable battery packs; lights; sound equipment. Battery chargers and inverters. Rechargeable D-cell packs nearly three times the power of nicads.

ANIMATION & TITLING EQUIPMENT

BERKEY TECHNICAL/OXBERRY 354
Two Oxberry Animation Stands available: 5332 (Filmaker Series) designed for the industrial and educational 16mm film producer, and the Model 5442 (Master Series) designed for the professional animator. Model 5442 features the 5420 camera with fixed pin registration and camera and stand are made to professional standards for tolerances and flexibility. Various accessories available. The 5332 includes the Oxberry 5326 animation camera which features automatic focus, camera interchangability for 35mm filmstrip work, reticle projection and ease of operation.

CAESAR-SALTZMAN 355
Animation equipment including special effects optical printers.

COMPREHENSIVE SERVICE 356
Sturdy, portable optical lathe, designed for both vertical and horizontal operation and critical zoom movement. Can be used with 8, 16, and 35mm television cameras for shooting moving and superimposed titles, animation, background and depth effects, as well as conventional copy work.

FOROX CORP. 357
Forox coordinated three-axis motor system for controlling compound and zoom movements on animation stand. Each movement has individual speed control with master control to bring all three up to speed simultaneously.

KARL HEITZ, INC. 358
Alpha Macrostat combination: Macrodia provides accurate vertical and horizontal alignment as well as critical fine focusing. Special film holder attaches to macro-stage for copying slides and uncut 35mm film, 3 interchangeable discs offer choice of background and lighting effects. Incandescent light source can be substituted by electronic flash, allowing use of daylight color film.

HOFFMAN CAMERA CORP. 359
Multipurpose Verticam for direct and copy photography.

MERV'S ANIMATION AIDS 360
Complete package of essential equipment for the design and production of all types of animated or still photographic art visuals. Animator's discs, inking boards, checking boards, animation punches and camera stands.

NATIONAL CINE EQUIP. 361
Animation motors constructed of cast aluminum assure even exposure with synchronous motor unit, 115 volt, single phase. Motors are 100 frames per minute.

PAILLARD, INC. 362
The Super Titler can be used with many 16mm cameras, including the Bolex H16 and H8, in either vertical or horizontal position.

PHOTO-SONICS, INC. 363
Acme 35mm or 16mm process camera designed for optical printing, step contact printing, animation camera and titling. Can be equipped with Acme stop motion or variable speed synchronous motor.

RICHARDSON CAMERA CO. 364
Model RB-300 Superior animation camera stand features camera movement from 3 to 20 fields, accurate field guide 360° camera rotation.

SOS PHOTO-CINE-OPTICS 365
Tel-Animastands for special effects and animation work.

VISUAL ELECTRONICS 366
Visual Electronics Corporation.
TV titling equipment.

LENSES

ALLIED IMPEX CORP.
For 16 and 35mm.

ANGENIEUX CORP. OF AMERICA
For 16 and 35mm and TV.

ARRIFLEX CORP. OF AMERICA
For 16 and 35mm.

BACH AURICON, INC.
For 16mm.

BAUSCH & LOMB, INC.
For 16, 35 and 70mm and TV.

BELL & HOWELL
For 16mm.

BIRNS & SAWYER
For 16mm and TV.

BUHL OPTICAL
For 16 and 35mm.

BURKE & JAMES
For 16 and 35mm and TV.

CENTURY PRECISION OPTICS
For 16, 35 and 70mm and TV.

CINE MAGNETICS, INC.
For 16mm.

CINEMA BEAULIEU, INC.
For 16mm.

COHU ELECTRONICS, INC.
For TV.

EASTMAN KODAK COMPANY
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ERCONA CORP.
For 16, 35 and 70mm and TV.

F&B/CECO
For 16mm.

GORDON ENTERPRISES
For TV.

GRAFLEX, INC.
For 16mm.

HENRY GROSSMAN ASSOCIATES
For 16 and 35 mm and TV.

KARL HEITZ
For 16, 35 and 70mm and TV.

OSCAR H. HIRT, INC.
For 16, 35 and 70mm and TV.

KALART/VICTOR
For 16mm.

MITCHELL CAMERA
For 16 and 35mm.

MOTION PICTURE CAMERA SUPPLY
For 16 and 35mm and TV.

NATIONAL CINE EQUIPMENT, INC.
For 16 and 35mm and TV.

PAILLARD, INC.
For 16mm.

PHOTO-SONICS, INC.
For 16, 35 and 70mm.

JACK PILL'S CAMERA EQUIPMENT
For 70mm.

PROFESSIONAL CINE PRODUCTS
For 16mm.

RADIANT CORP.
For 16mm.

RED LAKE LABORATORIES, INC.
For 16mm.

SOS PHOTO-CINE-OPTICS, INC.
For 16, 35 and 70mm and TV.

WILLEY OPTICAL CORP.
For 35mm.

H. WILSON CORP.
For 16 and 35mm.

ZOOMAR
For 16, 35 and 70mm and TV.

LIGHTING

BARDWELL & MC ALISTER 367
Complete line of studio and location lighting. Individual fresnel spotlights, stands, accessories, plus lightweight Tungsten-Helogen models in single units or comp'ete kits. Can also supply outdoor reflectors and motion picture grip equipment.

BERKEY-COLORTRAN, INC. 368
Production equipment for motion picture, television, still photography and specialized photographic applications.

BIRNS & SAWYER, INC. 369
Line of studio and portable lights including B&S Snooper underwater light for depths to 5000'.

THE BREWSTER CORP. 370
Polecat telescoping and spring loaded supports for photographic lights and backgrounds. Fittings to support rods, crossbars, shelves and tables.

CENTURY STRAND INC. 371
Key and back lights, scoops, striplights, spot and effect lights, follow spots, studio lighting packages, portable light equipment and kits, lighting control packaged systems.

CHRISTIE ELECTRIC 372
Xenolite illuminators with slide and motion picture projectors to provide 3 to 7 times more light for rear screen, large screen or high ambient light projection applications.

JACK A. FROST 373
Rental, sales and service on wide range of lighting equipment.

GENARCO 374
Spotlights for studio and location lighting. Metro-Lite ME-4 for long distance light throws of up to 400'.

GENERAL ELECTRIC CO. 375
SuperMate and MardiGras on-camera movie lights.

HARWOOD MFG. CO. 376
Models XR1, XR1H, XR3, XR4 and MB1 reflectors with Harwood bracket attaches to all movie cameras or tripod/light stands. Furnished with 650W DVY Quartz Bromine Lamp for 117V. operation.

HERVIC/CINEMA BEAULIEU 377
Hervi-Quartz Location Lighting Kits, lightweight, self-contained, flow-through convection cooling permits operation for long periods, reducing heat load.

LOWEL-LIGHT PHOTO ENG. 378
Light weight, compact, versatile, location lighting equipment for motion pictures, television and still photography.

MOLE RICHARDSON CO. 379
Complete line of specialized lighting equipment for motion picture and TV studios. Arc lamps, Molequartz kits, wide range of accessories.

NAREN INDUSTRIES, INC. 380
Strong, lightweight, diecast aluminum housing, push-pull beam control, equipped with table base, removable for mounting on floor stand.

JACK PILL & ASSOC 381
Giraffe line of portable studio stands.

CHARLES ROSS, INC. 382
Complete inventory of lighting equipment, grip equipment, props and generators available for sale or rent.

SYLVANIA ELECTRIC 383
Lamps designed for the film and TV studio. Lamp types are available for direct replacement of incandescent types in present equipment as well as recently developed fixtures. The product line ranges from 150 to 10,000 watts.

UNILUX 384
System 700, a strobe light for synchronous use with motion picture cameras and videotape. Up to 250 flashes per sec. with 250 ft. candles over 300 sq. ft. Lamp head converts from spot to wide

WESTINGHOUSE ELECTRIC 385
Lamps for all motion picture and television flood and spot light requirements.

EDITING, SPLICING INSPECTION EQUIPMENT

ALLIED IMPEX CORP. 386
The large evenly illuminated screen of the Bauer F1 Super editor permits critical focus.

BAIA CORP. 387
Movie viewing and editing machines. Various editing and viewing models include slow motion to high speed viewing, projector speed rewinding, instant switching of film direction and speed, instant stopping without film spilling or coasting, automatic threading when using projector take-up reel.

BIRNS & SAWYER, INC. 388
Film Splicers — Model 2668 Instant Splicing Block for 16mm film/tape. Model 2669 Instant Splicing Block for 35mm film/tape.

CINEMA BEAULIEU/HERVIC 389
Minette Viewer Editors for Super 8, single 8mm and 16mm.

JACK C. COFFEY CO. 390
Slide and transparency viewing and preparation unit. Fluorescent illumination, steel case, plexiglass stage.

COMPREHENSIVE SERVICE 391
A compact viewer which fits between a pair of rewinds which projects a sharp image of picture and perforation area in a well-lit room. Available with built-in counter and Kodak Ektalite screen. Also available mounted on formica board with power rewind.

CUMMINS-CHICAGO CORP. 392
Complete line of film marking perforators for 8, 16 and 35mm.

ANDRE DEBRIE 393
The Vedette 16mm professional viewer permits high-speed inspection and aural monitoring of optical sound.

DU PAGE METAL PRODUCTS 394
7600 Micro Splicer, automatic dry splicer for microfilm. 7616 Cine Splicer, automatic dry splicer for motion picture film with punch.

F&B/CECO 395
Editing tables and bins. Viewers for 16 and 35mm editing. Automatic splicer and Magic Mylar splicing tape.

ALAN GORDON ENTERPRISES 396
Wide range of splicers for 16 and 35mm.

GRISWOLD MACHINE WORKS 397
Splicers for 8 and 16mm.

GRYPHON CORP. 398
Compact bench rewind units feature special lineal torque motors along with highly sensitive and stepless power controls. Safe enough for negatives; rugged enough for production use.

THE HARWALD CORP. 399
Editing and viewing equipment, electronic film cleaners with cleaning and protection attachment. Film inspection machines with sound track, sprocket, thickness, splice and scratch defect detection; allows for immediate correction.

KARL HEITZ, INC. 400
Multiscope — Combination table viewer for daylight inspection and comparison of 35mm slides, 35mm filmstrips, and non-perforated microfilm. Optional attachable magnifying glass.

HOLLYWOOD CAMERA CO. 401
HollyCam portable hot splicer cuts, splices and welds in one operation. Features built-in carbide film scraper, .065" splice, across frame line splicing method, 110° splicing temperature, 110 to 120V AC power requirements, 35 or 16mm film, grey wrinkle finish.

HOLLYWOOD FILM CO. 402
Manufacturers and distributors of all types of film handling devices, rewinds and splicers.

INTERCRAFT CORP. 403
KEM editing machine.

KALART VICTOR CORP. 404
Craig film editing equipment includes Pro Viewers, rewinds, splicers, frame counters, both as components and as complete projector editors. For 8mm, Super 8 and 16mm film.

LIPSNER-SMITH CORP. 405
16 and 35mm professional projectors for fast, safe, high speed viewing and inspection. Ultrasonic cleaner for restoring clarity.

MAGNASYNC/MOVIOLA CORP. 406
Series 20 editing machines for 16 and 35 mm. Also rewinders, editing tables, viewers and bins, synchronizer sound readers available for optical or magnetic sound or combination.

MAGNIPHOTO CORP. 407
Meonet 16, stury, portable manual editor with 3 x 4 glass screen, easy load, notcher, self-braked rewinds for 400′ reels. Operates on all voltages, 15w condenser augmented light source, three element lens and double silver mirrors, prism shutter.

MAIER-HANCOCK SALES 408
1600 editor is precision made and designed for continuous, professional use; features four rollers, one sprocket wheel and a film pressure plate with special mirror finish to prevent scratching. Portable Hot Splicer cuts, splices and welds in one operation.

MASTEREEL IND., INC. 409
16 and 35 mm split reels. Forms two separate usable film flanges, each capable of handling film on negative or positive cores; or tightwound just as when flanges are joined to make a reel. Aluminum, non-magnetic, 1200′ size.

RAY MERCER & CO. 410
Film patches, Mercer film rule — 16mm, 35mm and 16/35 combination.

METRO/KALVAR INC. 411
Negative and raw stock are threaded through the Metro/Kalvar Film Cleaner/Contrast Control accessory where static electricity is eliminated by replaceable polonium strips and dust particles are dislodged by air and removed by vacuum. Contrast can be controlled by variable pre-exposure of all Metro/Kalvar films.

MOTION PICTURE ENTER. 412
The Pro Splicers feature automatic scrapers, stainless steel construction and precision pins. Available for 16 and 35mm film.

NEUMADE PRODUCTS 413
A complete line of film handling and editing equipment including tables, rewinds, (hand and power) synchronizers, splicers, cleaners and accessory items.

W. A. PALMER FILMS 414
Interlock Projector utilizes Graflex 800 series picture transport. Will record or playback from 16mm stripe or 16mm magnetic film in interlock. Sound transfer from stripe to magnetic fullcoat or from fullcoat to stripe.

PAULMAR INC. 415
Automatic 16mm film inspection & splicing equipment.

JACK PILL & ASSOC. 416
Pic Sync editor with synchronous motor modification for forward and reverse operation at sound speed. Three position switch control forward and reverse and in the center position through an electro-magnetic clutch disengages motor to permit manual operation.

PRECISION LABS. 417
A complete line of film editing and viewing equipment for the motion picture and television industry, including Precision editing tables of various sizes, equipped with electrical outlets, film editor and optical sound reader for matching lip-sync. Also model with unitized synchronizer and 16mm projection viewer.

PRESTOSEAL MFG. 418
Rewind equipment and splicers.

RESEARCH TECH. INC. 419
"Retectron" film inspection machine offering defect detection for 8mm, 16mm and 35mm film at speeds from 0 to 1400 fpm.

SOS PHOTO-CINE-OPTICS 420
Data reduction editor for 16, 35, and 70mm permits rapid viewing of film in either direction. Models for magnetic and/or optical sound. Pic-Sync synchronizer, footage counter, viewer and sound reader.

SUPERIOR BULK FILM CO. 421
Line of editing and splicing equipment.

TRAID CORP. 422
Hot Splicers for 8, 16, and 35mm.

ZEISS IKON VOIGTLANDER 423
Editor with bright viewing screen for 16mm.

ZYCO MFG. INC. 424
Double rank film slitter for clean cuts and extreme accuracy.

RECORDERS SOUND GEAR

AMEGA INTERNATIONAL 425
Sound reproducers in single, double, triple, combination and automatic modes. Also portable units, modular control centers and amplifier systems.

AMPEX CORP. 426
Complete line of cameras for studio, location, CCTV, etc.

BACH-AURICAN, INC. 427
Special head for recording sound-on-film on Auricon cameras.

CINEMA BEAULIEU/HERVIC 428
Hervic Corp./Cinema Beaulieu
Exclusive U. S. distributor of the Uher 1000 Report Pilot ¼" tape recorder, designed for sound/film synchronization.

ELECTRO-VOICE INC. 429
Studio monitors offer precise and constant audio reference, standard for studio and control room monitoring in radio, TV and recording facilities.

ERCONA CORP. 430
High quality dynamic and condenser microphones for home and studio.

F&B/CECO 431
Mini Monitor for tape recorders, sound reader.

GENERAL CAMERA CORP. 432
Magnetic amplifier/mixer for Auricon cameras.

HENRY GROSSMAN ASSOC. 433
Recording amplifiers for sound film, solid state, compact & lightweight, rechargeable battery, custom electronic units designed and built to specs.

THE KALART CO. 434
Mixer Magnasound for recording and playback of magnetic striped 16mm film sound track. Adds sound to silent film, records and erases in single operation.

MAGNASYNC/MOVIOLA CORP. 435
Synchronous magnetic film recorders and sound equipment, pickup recorders, studio-mixing consolettes.

MAGNA-TECH ELECTRONIC 436
Complete line of professional motion picture studio sound recording and projection equipment.

J. A. MAURER INC. 437
Model 10, 16mm sound recording system features quick installation, dual system recording, permits playback of any portion of a pre-recorded tape, disc or film.

NAGRA MAGNETIC RECORDERS 438
Nagra IV ¼"-tape synchronous sound recorder, still retaining components of the Nagra III, plus additional features.

OPTRONICS TECH. INC. 439
Optical systems for 16mm or 35mm film.

PHILIPS BROADCAST EQPT. 440
Norelco full audio system components, including three-speed (3¾, 7½, 15 IPS) Pro-36 studio tape recorded with Ferroxcube heads for longer life.

PHILIPS BROADCAST EQPT. 441
Norelco F.E.T. condenser mics LBB 9080 (uni-directional), 9073 (uni-directional "gun"), have wide 20 to 20,000 Hz frequency responses. Many others.

PHOTOMART 442
Rubylite microphone mixer will accept up to four low-impedance microphones for use with Auricon sound cameras.

PRECISION LABS 443
Precision sound editing equipment.

RCA CORP. 552
Magnetic and optical film recording systems, available for 35mm, 16mm, and Super 8 film. Many features for automated operation.

RHEEM MFG. CO. 444
Complete line of microphones, with switchable Lo-Hi impedance, adaptable to floor stand or boom mount. Also desk, hand and casette recorder models.

ROBINS INDUSTRIES 445
Robins Industries Corp.
Magnetic recording tape on reels and casettes for magnetic recording. Also, cartridges for magnetic recording.

RYDER MAGNETIC SALES 446
Nagra ¼" synchronous tape recorder, Sela four dial mixer, Sennheiser & Beyer microphones & headsets, Talmak footage counters for projection & dubbing studios, Ryder sync-generators for 16mm and 35mm cameras.

SHURE BROTHERS INC. 447
Professional broadcasting microphones, tape recording and general purpose uses. Also, microphone mixers, disc reproducers, tone arms and acc.

SOS PHOTO-CINE-OPTICS 448
Magnetic striping machines, combination sound readers/viewers and sound recorders and mixers.

STANCIL-HOFFMAN CORP. 449
Magnetic film recorder/reproducers for 16mm, 17.5mm or 35mm as ordered, complete with microphone mixers and interlock motors.

TANDBERG OF AMERICA 450
Tandberg of America, Inc.
Model 11-1P "Pilotone", battery driven tape recorder with pilot tone equipment for synchronization of sound and picture.

VANDERLEELIE FILM 451
Vanderleelie Film Systems
Manufacturers and distributors of single system sound modules for Bolex, Beaulieu, and most other 16mm cameras.

WESTREX 452
Sound recorders and reproducers for motion pictures, theatre projection and sound systems.

REELS, CANS, STORAGE EQUIPMENT

ADVANCE PRODUCTS CO. 453
Welded steel, stacking cabinets for projectors, audio tapes, records, filmstrips, slides, transparencies and related electronic equipment. Use individually or stack.

BELL & HOWELL CO. 454
Complete line of 16mm reels and cans.

BUCKEYE STAMPING CO. 455
Film and filmstrip cans.

JACK C. COFFEY CO. 456
Luxor filing and storage cabinets for filmstrips, sound filmstrips, slides, audio tapes, cassettes, disc records, transparencies, study prints, 16 & 8mm films, 8mm film loops, video tape, microfilms and microfiche. Also mobile cabinets and projector stands.

COMPCO CORP. 457
Overhead projector tables with adjustable shelf for flush or scroll mounting heights, with 2 storage bins. Also mobile cabinets and mobile tables.

COMPREHENSIVE SERVICE 458
Motion picture reels, cans and cases.

FIBERBILT PHOTO PRODUCTS 459
Shipping Cases for all audio-visual equipment such as projectors, viewers, screens and film.

THE HARWALD CO. 460
Cabinets for 16 and 35mm film, tapes, discs, filmstrips and data processing reels. Mobile cabinets for storing projector equipment, discs, tapes and films.

HOLLYWOOD FILM CO. 461
Manufacture and distribute reels, cans and shipping cases.

MASTEREEL INDUSTRIES 462
16 & 35mm plastic storage and shipping containers. Designed for hub-mounted storage for film on reels or cores. 1200′ size.

CHARLES MAYER STUDIOS 463
Filmstrip cases, vulcanized fibre.

MOTION PICTURE ENTER. 464
Film reels, cans and shipping cases.

NEUMADE PRODUCTS CORP. 465
Complete line of storage facilities including cabinets, open racks, and drawer files for film, slides, filmstrips, and disc records, tape casettes, audio tape, and 1" & 2" video tape.

PLASTICAN CORP. 466
Store 2" x 2" slides, vertical or horizontal mount, slide emulsion touches no other surface.

PLASTIC REEL CORP. 467
Plastic shipping cases, reels, cans and phono record case, cores, bearings, bushing, rollers, reel paks, casettes, tape reels and boxes.

RICHARD MFG. CO. 468
Poly-Cons, for storing filmstrips and processed uncut 35mm film. Album pages, for storing 2x2 slides and other sizes of transparencies.

SCHUESSLER CASE CO. 469
Div. of Ludwig Industries
Hard vulcanized fibre carrying and

shipping cases custom made to your requirements for any of your equipment.

TAYLOREEL CORP. 470
Film cans and shipping cases in all sizes.

WALACH & ASSOC. 471
Sectional, double door and mobile cabinets for storage and filing of records tapes, films, slides, transparencies, cassettes, microfilm and microfiche.

H. WILSON CORP. 472
Mobile cabinets for storage with mobility, for photographic equipment and materials. Adjustable shelves are 18" x 24".

VIDEOTAPE CAMERAS

AMPEX CORP. 473
Complete line of recorders in 1", 2" and ½" formats.

COHU ELECTRONICS 474
Closed-circuit TV cameras offer video bandwidths from 8 MHZ to 32 MHZ, scan rates to 1225 lines, corner resolution to 900 lines.

PHILIPS BROADCAST EQPT. 475
Norelco TV cameras cover total range, from 3-Plumbicon PC-70 color camera to monochrome Plumbicon and vidicon studio and CCTV cameras with and without viewfinders. Also, high quality LDH-1 color camera.

RHEEM MFG. CO. 476
Roberts model C1100 CCTV camera.

RCA CORP. 477
Small, light, easy to operate color cameras.

SHIBADEN CORP OF AMER. 478
Model HV-70F, compact & lightweight, for use with the Shibaden SV-600, 700, & 800 series video tape recorders. Model FP-107, complete 2:1 interlace system, suitable for educational & industrial uses. Models FP200V & FP-200P, separate mesh vidicon, removable viewfinder. Model FPC-1000 color viewfinder, for CCTV and CATV in the educational, industrial and medical fields.

SONY CORP. OF AMERICA 479
Model AVC-3200, for both closed circuit television and video tape recording. Model DXC-2000A, features an internal crystal-controlled sync generator with 2:1 interlace, and automatic sensitivity control.

VIDEOTAPE RECORDERS

AMPEX CORP. 480
Professional magnetic tape equipment and related accessories.

CONCORD ELECTRONICS 481
Supplier of videotape recording systems and related accessories.

PHILIPS BROADCAST EQPT. 482
Videotape recorders in 1" & ½" formats. New LDL-1000 uses chromium dioxide tape at low speed for economy and quality reproduction.

RHEEM MFG. CO. 483
Roberts model 1050AV, portable, compact videotape recorder, is battery-powered and has instant playback on its own detachable monitor. Roberts model 1000, videotape recorder is also a 4-track stereo recorder. Camera TV monitors available.

SHIBADEN CORP. OF AMER. 484
Wide range of videotape recorders, monitors and accessories.

SONY CORP. OF AMERICA 485
Wide range of videotape recorders in ½" & 1" helical scan formats. Many models available.

TELEDYNE CAMERA SYSTEMS 486
Model DBM-R1, 16mm video film recording systems, exposure control, step generator for operation with exposure control, caveform monitor, vertical aperature corrector and gamma amplifier.

VISUAL ELECTRONICS CORP. 487
The VS40 compact high-bank recorder (monochrome or color) is mounted on, skids for portability. Suited for CCTV.

SALES, RENTALS REPAIR SERVICES

ABC CAMERA CORPORATION
352 W. 44th St., New York, N.Y. 10036

ADMASTER PRINTS, INC.
425 Park Ave., S. New York, N.Y. 10016

ALLEGRO FILM PRODUCTIONS, INC.
201 W. 52nd St., New York, N.Y. 10019

ALLIED AUDIO VISUAL SERVICES
3B22 Lincoln Ave., Chicago, Ill. 60613

AUDIO VISUAL CENTER
2855 El Camino Real, Palo Alto, Calif. 94306

BEHREND'S INC.
161 E. Grand Ave., Chicago, Ill. 60611

BIRNS & SAWYER CINE EQUIPMENT CO.
6426 Santa Monica Blvd., Hollywood, Calif.

BURKE & JAMES
333 W. Lake St., Chicago, Ill. 60606

CALVIN COMMUNICATIONS, INC.
1105 Truman Rd., Kansas City, Mo. 64106

CALVIN DEFRENES CORP.
1909 Buttonwood St., Phila., Pa. 19130

CALVIN PRODUCTIONS, INC.
1105 Truman Rd., Kansas City, Mo. 64106

CAMERA CRAFT RENTS
6820 Sunset Blvd., Hollywood, Calif.

THE CAMERA MART, INC.
1845 Broadway, New York, N.Y.

CAMERA SERVICE CENTER
333 W. 52nd St., New York, N.Y. 10019

CAPITAL FILM LABORATORIES, INC.
470 E. St., S.W., Washington D.C. 20024

CAPITAL FILM SERVICES, INC.
1001 Terminal Rd., Lansing, Mich.

CENTURY CAMERA SHOPS, INC.
119 N. 9th St., Minneapolis, Minn. 55403

CENTURY LIGHTING
3 Entin Rd., Clifton, N.J. 07014

CENTURY PRECISION OPTICS
10659 Burbank Blvd., N. Hollywood, Calif.

CINE MAGNETICS, INC.
202 E. 44th St., New York, N.Y.

CINE 60
630 9th Ave., New York, N.Y.

CINEMA RECORDING
21 W. 46th St., New York, N.Y. 10036

CINEMA SERVICES CO.
312 12th St., San Francisco, Calif.

CINERAMA CAMERA CORP.
119 W. Olympic, Los Angeles, Calif.

CRAWLEY FILMS, LTD.
19 Fairmont Ave., Ottawa, Canada

DEKKO FILM PRODUCTIONS, INC.
126 Dartmouth St., Boston, Mass. 02116

ECLAIR CORPORATION
7262 Melrose Ave., Los Angeles, Calif. 90046

ETF PRODUCTIONS, INC.
640 Bizzell Dr., Lexington, Ky.

F&B/CECO, INC.
315 W. 43rd St., New York, N.Y.

FILMCRAFT
5145 N. Keystone Ave., Indianapolis, Ind.

JACK FROST
234 Piquette, Detroit, Mich.

GENERAL CAMERA CORP.
321 W. 44th St., New York, N.Y. 10036

ALAN GORDON ENTERPRISES
5362 N. Cahuenga Blvd., N. Hollywood, Calif.

O. H. HIRT, INC.
41 N. 11th St., Philadelphia, Pa., 19107

HOLLAND-WEGMAN PRODUCTIONS, INC.
207 Delaware Ave., Buffalo, N.Y. 14202

HOLLYWOOD CAMERA CO.
6838 Sunset Blvd., Hollywood, Calif. 90028

HOLLYWOOD CAMERA EXCHANGE, INC.
1607 Cosmo St., Hollywood, Calif.

THE JAM HANDY ORGANIZATION
2821 E. Grand Blvd., Detroit, Mich.

J & R FILM CO.
905 Cole Ave., Hollywood, Calif. 90038

THE KALART CO., INC.
Hultnius St., Plainville, Conn. 06062

LABCRAFT INTERNATIONAL CORP.
4019 Prospect Ave., Clevelond, Ohio 44103

L-W PHOTO, INC.
15451 Cobrito Rd., Von Nuys, Calif.

LLOYDS CAMERA EXCHANGE
1612 N. Cahuengo Blvd., Los Angeles, Calif.

LOGOS TELEPRODUCTION CENTER
3620 S. 27th St., Arlington, Va.

MAGNASYNC/MOVIOLA CORP.
5539 Riverton Ave., N. Hollywood, Calif.

MPO VIDEOTRONICS
210 W. 65th St., New York, N.Y.

MAGNA FILM PRODUCTIONS, INC.
49 Berkeley St., Boston, Mass. 02116

CHARLES MAYER STUDIOS, INC.
776 Commins St., Akron, Ohio 44307

MIDWEST VISUAL EQUIPMENT
571 W. Randolph St., Chicago, Ill. 60618

D.B. MILLIKEN CO.
131 N. 5th Ave., Arcadio, Calif.

MOLE-RICHARDSON CO.
937 N. Sycomore Ave., Hollywood, Calif. 90038

MOTION PICTURE CAMERA SUPPLY INC.
424 W. 49th St., New York, N.Y. 10019

MOTION PICTURE EQUIPMENT COMPANY
210 Semple St., Pittsburgh, Pa. 15213

MACK CAMERA SERVICE
1025 Commerce Ave., Union, N.J. 07083

MOTION PICTURE LABORATORIES, INC.
781 S. Main, Memphis, Tenn.

MOVIE-MITE CORP.
1004 E. Jefferson Ave., Detroit, Mich. 48207

MAGNASYNC/MOVIOLA CORP.
5539 Riverton Ave., N. Hollywood, Calif.

NATIONAL CAMERA
2000 W. Union Ave., Englewood, Colo. 80110

NATIONAL CINE EQUIPMENT, INC.
37 W. 65th St., New York, N.Y. 10023

W.A. PALMER FILMS, INC.
611 Howard St., San Francisco, Calif.

PAN AMERICAN FILMS
822 N. Rampart St., New Orleans, La.

PEERLESS CAMERA
415 Lexington Ave., New York, N.Y.

PHOTO-SONICS, INC.
820 S. Moriposo St., Burbank, Calif. 91506

JACK PILL'S CAMERA EQUIPMENT
6510 Santa Monica Blvd., Hollywood, Calif.

PRECISION LABS
928-930 E. 51st St., Brooklyn, N.Y. 11203

PRODUCERS SERVICE CO.
1200 Grand Central Ave., Glendale, Calif.

PROFESSIONAL CINE PRODUCTS
2959 Ladybird Lane, Dallas, Texas 75220

PROJECTOR RENTAL POOL, INC.
1004 E. Jefferson Ave., Detroit, Mich. 48207

PROJECTION SYSTEMS, INC.
202 E. 44th St., New York, N.Y.

RELIANCE AUDIO-VISUAL CORP.
552 W. 53rd St., New York, N.Y. 10019

CHARLES ROSS, INC.
333 W. 52nd St., New York, N.Y. 10019

ROSS-GAFFNEY, INC.
21 W. 46th St., New York, N.Y. 10036

RYDER SOUND SERVICES
1161 N. Vine St., Hollywood, Calif.

S.E. FILM & SCHOOL SUPPLY
2608 Main St., Columbia, S.C. 29201

SOS PHOTO-CINE-OPTICS, INC.
East Coast:
311 W. 43rd St., New York, N.Y. 10036
West Coast:
7051 Santa Monica Blvd., Hollywood, Calif.

SOUTHWEST FILM LABORATORY, INC.
3024 Fort Worth Ave., Dallas, Tex. 75211

TECH-CAMERA RENTALS, INC.
1024 Cole Ave., Hollywood, Calif. 90038

TELECINE FILM STUDIOS, INC.
100 S. Northwest Hwy., Park Ridge, Ill. 60068

TELEDYNE CAMERA SYSTEMS
131 N. 5th Ave., Arcadia, Calif. 91006

TRAID CORP.
777 Flower St., Glendale, Calif. 91201

TRINITY PICTURES, INC.
P.O. Box 6111, Dallas, Texas 75202

UNILUX, INC.
48-20 70th St., Woodside, New York 11377

UNIVERSAL CINE PHOTO, INC.
1430 Slocum St., Dallas, Tex. 75207

W.R.S. MOTION PICTURE LABORATORY
MOTION PICTURE EQUIPMENT CO. DIV.
210 Semple St., Pittsburgh, Pa. 15213

WESTERN-CINE
312 S. Pearl St., Denver, Colo. 80209

WILLOUGHBY INDUSTRIAL CO., INC.
110 W. 32nd St., New York, N.Y. 10001

ZOOMAR, INC.
55 Sea Cliff Ave., Glen Cove, N.Y. 11542

LABORATORY EQUIPMENT

CHEMICALS

Motion picture processing chemicals are available from — Cintel Corp., H. G. Cramer, E. I. DuPont De Nemours, Eastman Kodak Co., The FR Corp., GAF Corporation, and Superior Bulk Film Company.

MOTION PICTURE PROCESSORS

AEROJET DELFT CORP. 488
Processors.

ARTISAN INDUSTRIES 489
Hi-Speed spray developing machines, black and white; Models FA-50, FA-200 & FC-200, negative-positive Eastman color equipment, Kodachrome, Ektachrome and anscochrome install., silver recovery systems, custom photographic processing equipment, laboratory engineering service.

BURKE & JAMES 490
Portable developing units for 16, 35, and 70mm.

CINTEL CORP. 491
Houston portable tank mixes and transfers photographic solutions in one operation. Built-in motor driven pump does the mixing and solution transfer without a separate mixing motor.

CINTEL CORP. 492
Black/white, microfilm/fiche and color processors. Eight, Super 8, 16, 35, 70 and 105mm capabilities.

H. G. CRAMER 493
Compact, portable units for the processing of Super 8, 16mm and 35mm film. Black & white reversal-positive-negative and color.

ANDRE DEBRIE OF N.Y. 494
Automatic daylight film processor at speeds up to 1400 feet per hour.

FAIRCHILD CAMERA 495
The Mini-Rapid 16 automatic processor for 16mm negative or positive features leaderless loading, self-threading.

FILMLINE CORP. 496
Daylight and darkroom processors for 16, 35 and 70mm.

OSCAR FISHER CO. 497
Semi-portable Mark 16/35 processing; also dry spray immersion film processor.

ALAN GORDON ENTERPRISES 498
Daylight operation A-9 portable processor for black & white films. Automatic processors for 16 and 35mm.

GRYPHON CORP. 499
Processing previewer for motion picture processing machines.

HOUSTON PHOTO PROD. 500
Model EC4-240, continuous; E-4, process; four lines simultaneously, designed for photo finishers; all film sizes.

JAMIESON FILM CO. 501
Manufacturers of Color Film Processors for all film widths from 8mm to 70mm and for all processing including Ektachrome, Eastman Color, C-22 and Gevachrome. A total of 15 models offered in two major lines.

JANPRO 502
Film processor rollers and bushings. Precision molded plastic film rollers and parts for use in film processing machines and related equipment.

MARK SYSTEMS, INC. 503
Bimat processors for 16, 35 and 70mm. Specialized processing equipment and materials.

J. W. MAURER, INC. 504
Models 154M & 153M for 35, 70, 16, & 35mm. No plumbing required, instant processing up to 15 fpm, small portable, rugged, processes negative or positive film to a negative.

METRO KALVAR INC. 505
The Model 135/16 convertible printer-processor produces black & white 35mm, 16mm, 8mm, or Super 8 positive prints at up to 199 fpm, cleans the negative and raw stock just prior to exposure, permits variable contrast, timing and print inspection in one continuous operation in ordinary room light without chemicals or solutions.

JOHN B. OLSSON CO. 506
Pocket processor using Kodak Bimat process. B & W-35/16mm. Provides developed negative and positive transparency simultaneously without use of free liquids or dark room.

PAKO CORP. 507
Tabletop Maurer-Matic Model 153M for 16 and 35mm. Cine-Strip processors for 16, 35 and 70mm.

PRODUCERS SERVICE 508
Complete line of optical printers, step contact, step reduction and special effects with a wide variety of accessories and formats. Plus a new concept in liquid gates, film gate photometers, and Focatron image focusing instruments.

SICKLES INC. 509
Circle-S automatic color film processor — the Mark III handles 16-35-46 and 70mm in lengths to 100′ and/or 1 to 28 small reels (35mm to 120 film size) May be programmed for most color and B/W films.

TREISE ENGINEERING 510
Continuous film processing equipment and accessories. Custom design and building for any processing need.

UHLER CINE MACHINE 511
Sound and silent processors for 8 and 16mm.

WESTREX 512
Densitometers for processing control of motion picture film, color, black and white, infra-red. Solid state and digital readout.

MOTION PICTURE PRINTERS

AEROJET DELFT CORP. 513
Reduction and contract printers for 16 and 35mm films.

BELL & HOWELL CO. 514
Printing equipment for all sizes. Professional additive color printing system.

BERKEY TECH/OXBERRY 515
Special effects optical printer series for complete control over film to have wipes, ripples, dissolves included.

CINEMATIC SYSTEMS, INC. 516
Continuous contact printer, sound track printer, optical reduction and loop printers are available in 16mm, 8mm, 35mm and Super 8.

ANDRE DEBRIE OF N.Y. 517
Complete line of step printers in contact and optical. Tipro RA optical printer, reduces, enlarges, makes 16 and 35mm contacts.

FOTOVEND CORP. 518
Ultra high-speed contact and reduction printers.

HOLLYWOOD FILM CO. 519
High speed printers, slitters, inspection projectors, edge numbering machines.

METRO/KALVAR, INC. 520
The Model 135/16 convertible printer-processor produces black & white 35, 16, 8mm or Super 8 positive prints at up to 100 fpm, cleans the negative and raw stock just prior to exposure, permits variable contrast, timing and print inspection in one continuous operation in ordinary room light without chemicals or solutions.

OPTRONICS TECH 521
Optronics 16mm to Super 8 Quad optical reduction printers. Includes both step and continuous high speed.

PETERSON ENTERPRISES 522
Manufacturers of a complete line of printing equipment from Super 8 to 70mm wide format films. New this year is slide and filmstrip printer and Super 8 reduction printers.

PHOTO-SONICS, INC. 523
The Acme Step Contact Printer is a daylight operating machine that functions on the proven step printing principle. Available are the 35mm and 16mm models.

PRECISION LABS. 524
Special printers, processing and tanks for the film laboratories.

PRODUCERS SERVICE 525
Complete line of optical printers, step contact, step reduction and special effects with a variety of accessories and formats

RESEARCH PRODUCTS 526
Line of optical printers in 8, 16, 35 and 70mm.

SOS PHOTO-CINE-OPTICS 527
Professional printers for all formats.

SUPERIOR BULK FILM CO. 528
Portable fully automatic L&F printer operates in daylight and provides reversal printing.

UHLER CINE MACHINE 529
Motion picture printers for the 35, 16, 8 and Super 8mm sound and picture in color or black and white film.

FILM MANUFACTURERS

AGFA-GEVAERT, INC. 530
275 North Street, Teterboro, N.J. 07608
Phone: (201) 288-4100
Sales Manager, Professional Cine Products, Irwin B. Freedman

EASTMAN KODAK CO. 531
Motion Picture and Education Markets Division
General Offices: 343 State Street
Rochester, New York 14650
Phone: (716) 325-2000
Dr. N. L. Simmons, General Manager

E. I. D UPONT DE NEMOURS 532
Photo Products Department
Wilmington, Delaware 19898
V. C. Chambers, Director of Sales, Printing & Industrial Markets
H. T. Harding, Manager Planning & Tech. Serv., Instrumentation Markets

GAF CORPORATION 533
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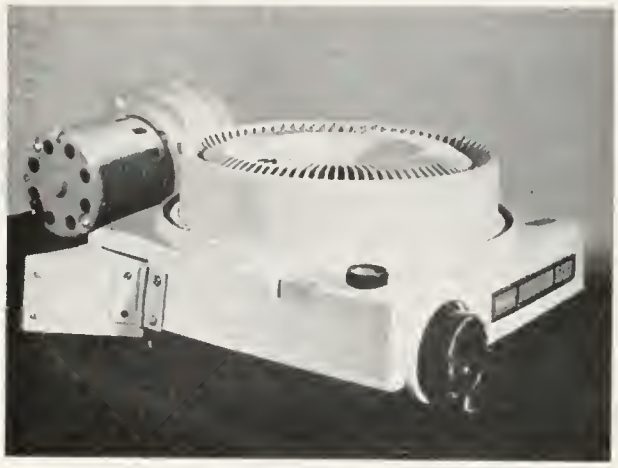

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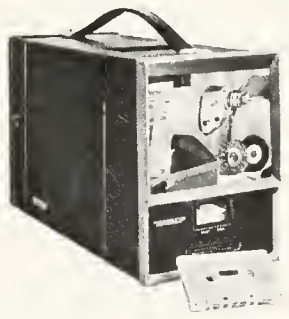

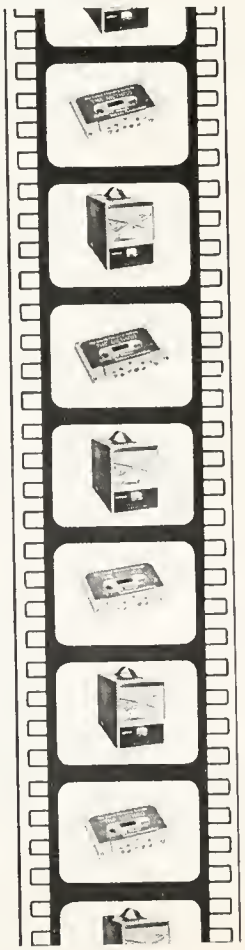

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new products review

FEATURING NEW EQUIPMENT AND SERVICES

production

Instavision Videotape Systems Feature Cartridge Loading

Ampex has introduced a series of miniature videotape recorders and players featuring automatic cartridge loading and designed for closed circuit television as well as home recording and playback markets. The Instavision system includes a choice of recorder/players and players operating on batteries or household current in either color or black and white.

The Instavision recorder/player uses standard half-inch video tape enclosed in a small circular plastic cartridge 4.6 inches in diameter and

.7 inches thick. It is compatible with all other conventional reel-type recorders embodying the Type 1 standard recently adopted by most manufacturers. *Ampex Corporation.*

circle **201** on reader service card

Cordless Crystal Motor Available For Mitchell BNC Camera

A cordless crystal motor for the Mitchell BNC camera operates from rechargeable batteries eliminating generators and all cabling to camera and sound recorder. *Cinema Products Development Co.*

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Zoom Drive for 16BL Lenses Aids Imaginative Camera Work

Increased versatility has been added to the Arriflex 16BL system with the introduction of a zoom drive for Arriflex 16BL lenses. The most essential controls, stop-start switch, zoom-in and zoom-out switch, and rheostat control for zoom speed are conveniently located in the right hand camera grip.

The drive works from the main battery pack and provides a three-

to-one speed range from 8 seconds to 24 seconds. Noise level is compatible with the 31 db level of the camera itself. *Arriflex Corporation.*

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Three 16mm Film Stocks for Government, Schools, Industry

Three new 16mm black and white camera reversal motion picture film stocks, well suited for sports photography and government and industrial applications, have been introduced by 3M Company. The films are available in film speeds for every lighting condition.

One is for daytime use, one for overcast conditions or night photography and one for indoor situations or where exceptional speed is needed. *3M Company.*

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Simple, Compact Video Camera Offered by Sony

The Model AVC-3000 compact, low-cost monochrome video camera is designed especially for industrial CCTV, surveillance and basic recording systems.

In corporating an automatic sensitivity control, it can be used over a wide range of lighting conditions without adjustment. Specially developed circuitry and a 2/3 inch, separate-mesh vidicon produce a high-resolution picture. Features in-

Continued on next page

before you buy any color processor, ask yourself these **5** questions:

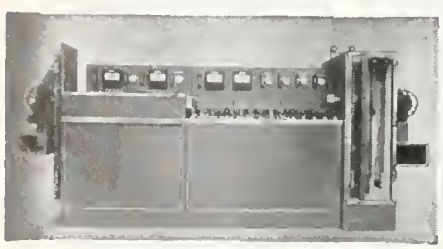
How long does it take to warm up?
Normally it takes most processors 3 to 4 hours to get from ambient 70° to the required 100-110°. With a Treise Color Processor, warm-up takes only 20-45 minutes. (Think how much valuable time you save!)

Once on temperature, does it stay on temperature?
Treise Processors feature a unique "proportional control" system that maintains a close watch over the temperature and provides just the right amount of heat to maintain it at all times. There is no "stop 'n go," no wide fluctuations of temperature. Thus a Treise Processor is more economical to run than any other processor.

Does it provide consistent quality?
No other processor can assure you such unvaryingly consistent quality and performance — end to end, side to side, roll to roll, day to day! This is the kind of performance you should demand . . . and can take for granted when you buy from Treise.

Does it "cut corners" to feature a "cut-rate" price?
Treise Processors meet or exceed all film manufacturers' specifications. All chemical solutions are pump recirculated and filtered. All moving parts in the drive system run on ball bearings. All components are the finest that money can buy.

How easy is it to maintain?
When it comes to maintaining a Treise Processor, there's frankly very little of it. When necessary, however, you'll find that it has been designed with service in mind. For example, the film racks are removable without the use of tools and without disturbing thread-up. Moreover, all pumps, filters, etc., can be easily inspected and replaced in a few minutes, instead of the usual 2 to 3 hours delay!



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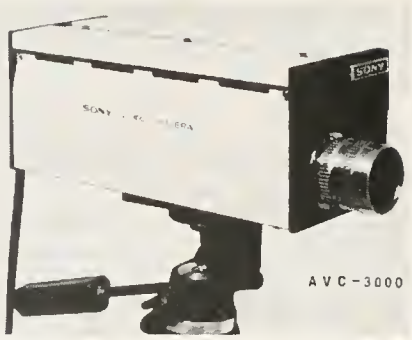

clude a C-mount for lens interchangeability and UHF connector for video signal output. *Sony Corporation of America.*
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Mini-Pro Go Kit Features Light Weight, Stability

The Mini-Pro-Go Kit, a lightweight, yet rugged, professional quality lighting kit is designed for use with 30 volt battery power or 120 or 220 volts. It includes three Mini-

Pro heads, which are fast focusing and produce a smooth field of light.

The design of the stand allows the legs to expand to a stable 46-inch base. *Berkey ColorTran, Inc.*
circle **206** on reader service card

Tray Cabinets Solve Storage, Distribution Problems

A full line of mobile and stationary tray cabinets that are ideal for storing and distributing work-in-process assignments, audio-visual materials and other supplies feature five or ten trays — with or without swivel casters and locking door.

Cabinets are of heavy gauge steel and trays are plastic. *H. Wilson Corporation.*
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U.S. Magnetic Tape Offers Monochrome, Color Tape

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product lines for use on ½" videotape recorders and one for 1" videotape recorders. All are compatible with any helical scan recorder.

The tape features low dropouts, high signal-to-noise ratio and minimal oxide shed and is preconditioned, permitting first pass use on the recorder. It comes in dust-proof plastic canisters. *U.S. Magnetic Tape Company.*

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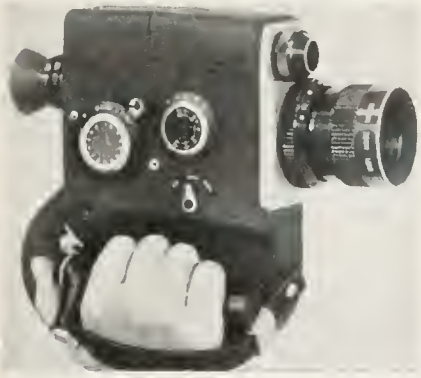
Double Super 8 Movie Camera Provides 200' Shooting Capability

The Canon Zoom DS-8 professional double super 8 movie camera utilizes a 100' spool of film, essentially the width of 16mm film with two rows of super 8 perforations, and



provides 200' of film for projection.

It features an f/1.4 lens with an 8 to 1 (7.5 to 60mm) zoom range, automatic light exposure, variable shutter control and powered rewinding mechanisms for fading and overlapping, film speeds of 12, 18, 24, 36, and 54 fps, and a powered and semi-automatic film loading system. *Bell & Howell Company.*

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implementation

Versatile Projector Melds Several Long-Life Features

The easy-to-operate Kodak Pageant 16mm projector features a lifetime

exciter lamp coupled with solid-state solar-cell circuit breaker for clean, noise-free sound pickup. For output, the new model AV-12E6 has a solid-state, eight-transistor, high-fidelity amplifier. Frequency response ranges from 30 to 20,000 cycles and the "music power" rating is 12 watts.

It is equipped with a heavy-duty, well-baffled speaker and has separate microphone and phono inputs. It threads easily and is equipped with a two-inch f/1.6 Kodak projection Ektanon lens. *Eastman Kodak Company, Corporate Information, 343 State St., Rochester, New York* 14650.

Jack C. Coffey Adds to Luxor Line Of Audiovisual Cabinets, Bases

A series of adjustable-height mobile audiovisual equipment bases and locking cabinet/bases has been added to the Luxor instructional materials libraries.

Construction is of all-welded, heavy-gauge steel finished in baked-on charcoal hammerloid. *Jack C. Coffey Co., Inc.*

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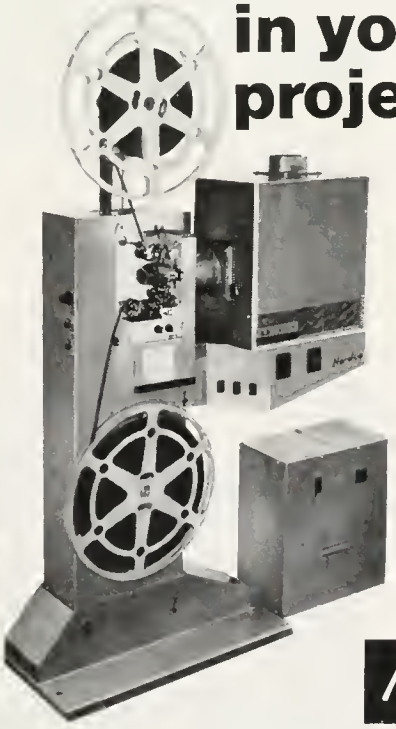
DuKane Adds Features to Micromatic Filmstrip Projectors

The "F" series of the Micromatic and Super Micromatic sound film-

Continued on next page

Put a professional in your projection room



The new Norelco FP-16mm projector brings big theatre performance to any auditorium because it's built to the same rugged standards of performance demanded by professional motion picture theatres. Provides a brighter, clearer, steadier screen image.

Lots of other features, too:

- Packs a 2½ hour film on one reel
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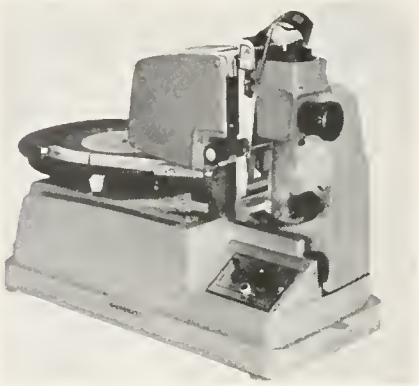
NEW PRODUCTS continued

strip projectors feature several improvements. Weight has been re-



duced by 2½ pounds and framing and take-up are easily accessible.

Leveling feet allow greater elevation. Push button picture change, molded sprocket and knob assembly and improved elevating lock have all been added. *DuKane Corp.*

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Endless Loop Cartridge Provides 400 Pictures, 30 Minutes of Sound

The RCS MODule system features a sound filmstrip cartridge the size of a deck of cards with the program capacity of 400 pictures and 30 minutes of sound. It contains its own 6″ x 8″ screen and also can be used for large, wall projections.

The MS-1 is complete with "run" mode of operation for story presentation and "response" mode for

programmed instruction. The system turns itself off at the end of the program and is ready to repeat without rewinding. The projector weighs only 9½ lbs. *Retention Communication Systems, Inc.*

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Equipment for Sale

Oxberry Moster Series Animation Filmstrip Stand. Shuttle—SF & DF Aperture — Timer — Coppingshutter — Strobe outlet — Etched Reticle — Dial Indicator — Auto focus.

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Color Slides, Incorporated
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35mm Arriflex IIc, sync light and generator, three lenses, matte box, three magazines, constant speed motor, variable motor, hi-hat, case, battery. Like new. $3500.

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Battery Operated Viewer for Individual Use

A battery operated filmstrip viewer for individual use features rugged construction, jam-proof film advance and reverse mechanism which

can't damage film, and distortion free, magnified optics.

The viewer shows the complete image and is brilliant enough for use in fully lighted rooms. *Standard Projection & Equipment Co.*

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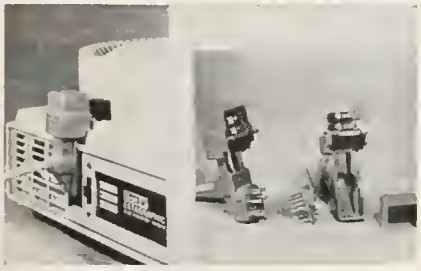
Convert Standard Projectors for Remote, Pre-Programming

A miniature micro-switch adapter plug provides the means for automatic homing and positive program resynchronization, as well as all



control functions for standard Kodak low-profile Carousel and Ektagraphic projectors. It permits multimedia show producers to move shows from one location to another without shipping specially modified projectors.

This miniature adapter provides remote control over all projector functions. *Hamton Engineering Associates, Inc.*

circle **214** on reader service card

Automated Cassette Recorder for Self-Paced Programmed Learning

The Coxco/Munnicator, series Y, is a single-unit programming cassette tape recorder capable of independent record/erase of voice and control pulses, as well as optional one-pass simultaneous recording of both.

It offers two independent pulses both recorded on the second track of the tape. The first advances a remote slide or filmstrip projector and the second automatically stops the tape, permitting step-by-step, self-paced programmed instruction. *Cox Communications, Inc.*

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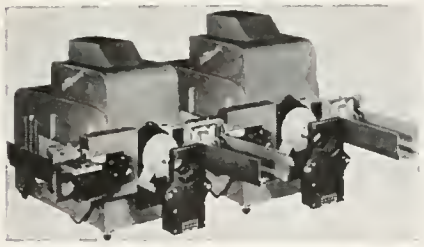
Dual Douser System Dissolves, Fades, Superimposes, Flashes

The Telefader Twin douser system can control one or two projectors independently or coordinate two projectors for simultaneous lap fades or dissolves. All action can be controlled at the unit, by remote control, or by automatic programmer.

The TelePro 6000, heart of the



system, produces over 6,000 lumens of light and has a magazine capacity of 65 slides. *TelePro Industries, Inc.*

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Oil Circulation System Insures Long Life for Honeywell Projector

Three 16mm optical sound projectors featuring an oil circulation system to insure long life for the intermittent mechanism were introduced by Honeywell. Typical of the three, the Elmo F16-1000S is durable and modular in construction, with motor, blower and shutter as-

sembly, amplifier, power supply and other major components in separate easily serviceable modules.

A 50mm f/1.5 lens and 1000 watt lamp produce a bright image. The projector has reverse and still frame capability and rapid rewind for the 2000-foot-maximum reels. *Honeywell Photographic Products.*

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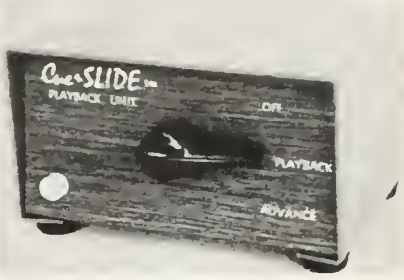
Playback Unit Available for Cue-Slide Programmer

The Cue-Slide Playback unit has been designed to meet the need of customers for a unit to use with salesmen when it is unnecessary to



have the recording capability of the Cue-Slide Programmer. It will play back any program prepared with the Cue-Slide Programmer.

It works with any remote controlled slide projector and any stereo tape recorder. *Klitten Co.*

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Rear Projection Screen is Lightweight, Easy to Carry, Store

TMC is introducing a daylight screen for showing slides, movies and filmstrips in color or black and

white. It sets up quickly and provides bright, clear pictures even in lighted rooms.

The screen size is 7.5″ x 5.5″ and weighs one pound. It closes to 11″ x 7½″ x 2¾″. *T. M. Visual Industries.*

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Maxi Projection from Mini Slides

A high-magnification attachment for the projection of 3¼″ x 4″ and 2″ x 2″ slides on Vu-Graph Century overhead projectors combines a holder for each size slide and a set of magnifiers. The operator can change from an 8″ x 10″ transparency to slides in a few seconds.

Three models are available. *Charles Beseler Company.*

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The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

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Useful Tool for Management

"Performance Appraisal: Responsibility and Opportunity" provides standards for using systematic performance appraisal in the management of people and in making decisions regarding promotions, salary increases, transfers, terminations.

This 32-page booklet emphasizes the fact that job and individual needs can and should be in harmony and presents, in easily understood steps, the methods for establishing whether work is being done effectively. This, and other guidebooks for managers, from *Roundtable Films.*

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Equipment Rental Catalog

A rental catalog listing Schneider lens accessories and a complete line of close-focusing Schneider 11.2 to 1 manual and servo lenses is available. The catalog includes 10 to 1 zooms for I.O. cameras, a PCP-90 hand held color camera, VR 3000 portable highband color VTR and an HS 100 slow motion VTR.

Also available for rent is any type of television production equipment and hard to find specialty items. *Tele-Cine, Inc.*

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Guide to Teaching Materials

The "Learning Directory," a computer-developed single-source reference for educational materials, including both print and non-print media, contains information on over 200,000 items from some 1,000 sources.

Material for all audiences and all age groups is included. *Westinghouse Learning Corporation.*

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Association Instructional Films

Association Instructional Materials has issued its 1970-71 rental/sale catalog. Copies are available to schools, community and industrial organizations, clubs and libraries.

The catalog describes hundreds of films on diverse subjects. Featured are television's *Insight* series, the Briggs Nature Library, CBS *20th Century* subjects, and Ryan Athletic Instructional Films. *Association Instructional Materials.*

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Videotaped Industrial Training

A library of career development courses offers, on videotape, industrial training in the areas of administration, business management, engineering and technical training, professional review, supervisory development and computer science. Eighteen courses are now available.

Each course consists of 24 one-hour sessions and is taught by a specialist in the field covered. A catalog of courses is available. *International Video Institute.*

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Video Disc Recorder Data Sheet

An information sheet describes the Ampex DR-10 series of portable video disc recorders for closed circuit television medical, educational, industrial, military and government applications. *Ampex Corporation.*

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Slides With a Purpose

A booklet from Eastman Kodak provides a step-by-step guide to more effective slide presentations for those who have never prepared a slide program or those who want to sharpen their skills.

The booklet gives pointers on how to plan, make and present slides that communicate effectively. *Eastman Kodak Company, Dept. 640, 343 State Street, Rochester, New York 14650.*

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Photolamp Catalog, Guide

Sylvania's photolamp catalog includes data on the Magicube and SG9 Sun Gun movie light, in addition to current lines of photoflash lamps, projector lamps for 16 and 35mm, movie lights, superflood lamps, darkroom lamps

The booklet has a projector and lamp reference guide and projector lamp substitution guide. *Sylvania Electric Products, Inc.*

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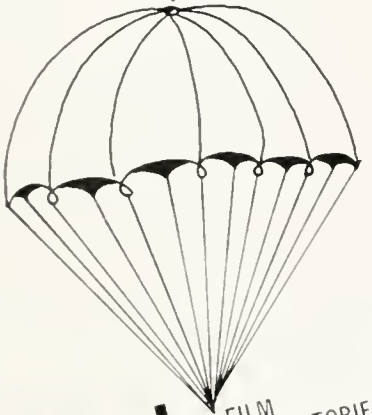

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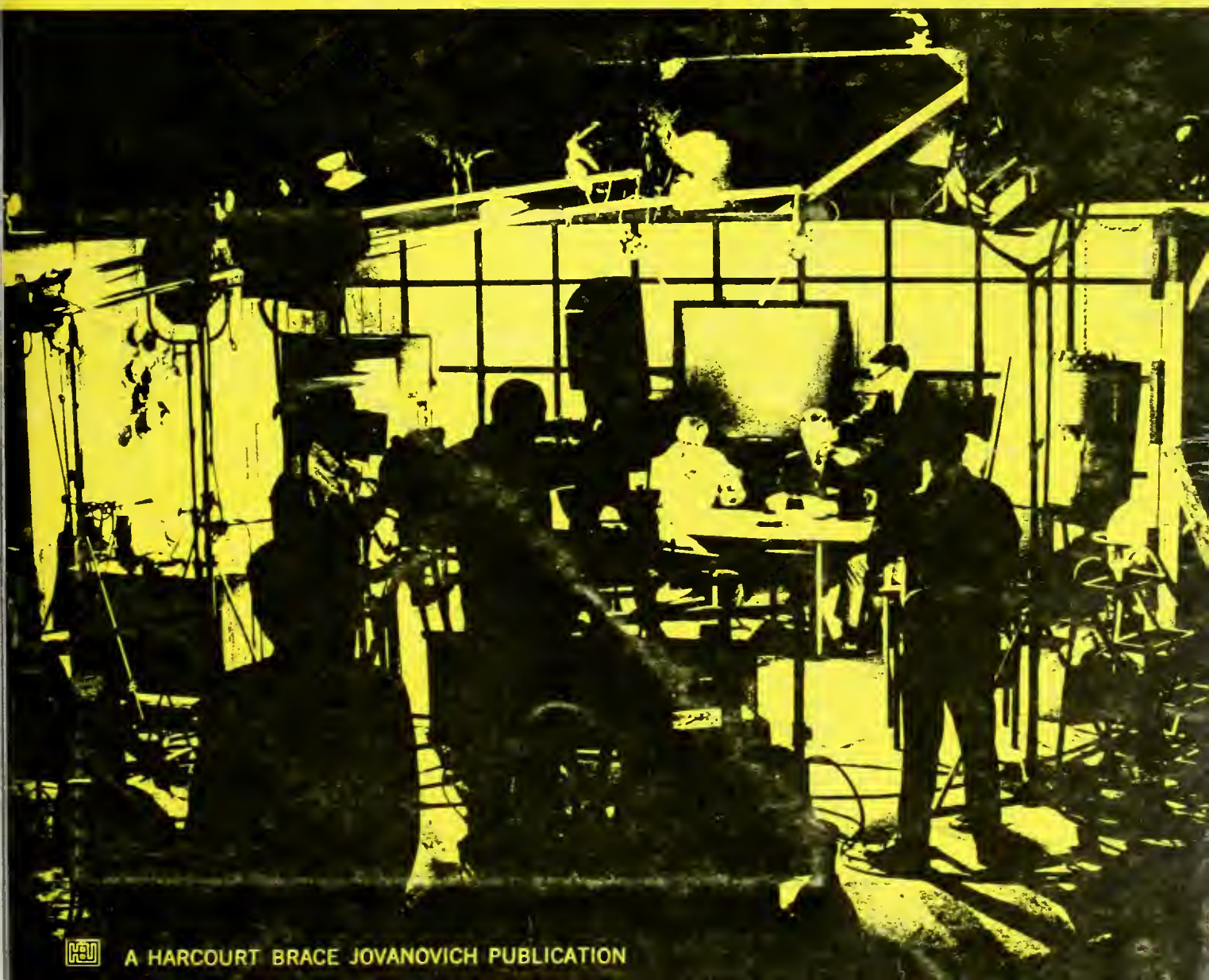
THE VISUAL COMMUNICATIONS MAGAZINE

21st PRODUCTION REVIEW



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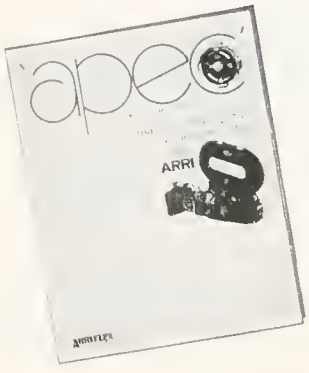

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REPORTS ON CURRENT EVENTS AND TRENDS

SMPTE Presents 25 New Fellowship Certificates

The Society of Motion Picture and Television Engineers has announced the election of 25 new Fellows to the Society. Fellowship Certificates were presented by SMPTE President Dr. Deane R. White at the Annual Awards Presentation October 5, during the Society's 108th Technical Conference at the New York Hilton, New York City.

SMPTE Fellowships are awarded annually to members of the Society who, by their proficiency and contributions, are considered to have attained an outstanding rank among engineers or executives in the motion-picture, television or related industries.

The new SMPTE Fellows are: Charles A. Ahto, General Manager, Tape-Films, Inc., New York; Raymond A. Balousek, President, Producers Color Service, Inc., Detroit; Joseph E. Bluth, Vice President and General Manager, Vidtronics Division of Technicolor, Inc., Hollywood; Frank P. "Pete" Clark, Research Engineer, Motion Picture and TV Research Center, Santa Monica; Frank Davidoff, Senior Consultant, Engineering and Development, CBS Television Network, New York City; Sherman M. Fairchild, Chairman of the Board, Fairchild Camera Company, New York City; Dr. Bela Gaspar, Beverly Hills; Walter W. C. Gentleman, President, S.P.E.A.C. Limited; Dollard des Ormeaux, Canada; Winton C. Hoch, Cinematographer, Hollywood; Bruce Jamieson, President, Jamieson Film Company, Dallas; Dr. Bernard R. Kantor, Chairman, Division of Cinema, University of California, Los Angeles; Jean-Pierre Lavanchy, Head of Research and Development, Bolex International, Switzerland; Lewis Mansfield, Associate Superintendent, Consolidated Film Industries, Los Angeles; John H. Maynard, Regional Manager, Eastman Kodak Company, New York City; Emery Meschter, Research Manager, E. I. du Pont de Nemours & Co., Inc., Wilmington; O. W. Murray, Vice President, Universal Pictures, Universal City; Frank E. Pontius, Vice President, Marketing, Westrex, Van Nuys; Paul H. Preo, Development Engineer, Eastman Kodak Company, Rochester; S. Frederick Quinn, Chief Development Engineer, Canadian Broadcasting Corporation, Montreal; Tryggve T. Ramqvist, Chief Engineer, FOA, Stockholm; Arnold C. Schieman, Chief of Laboratory Services, National Film Board, Montreal; Burton Smith, President, Cine-Chrome Laboratories, Inc., Palo Alto; Lawrence Weiland, Vice President, Television Products, Ampex Corporation, Los Altos; Paul F. Wittlig, Associate Director Production Development, CBS Television Network, New York City and Charles B. B. Wood, Head of Image Scanning Section, Research Department, British Broadcasting Corporation, England.

International Filmtreat New Name of Comprehensive

The film repair and restoration division of Novo Corporation, Inc., has changed its name to International Filmtreat, according to Ira S. Stevens, president. The division formerly known as Comprehensive Filmtreat, Inc., was purchased by Novo in 1969.

Recently, International Filmtreat enlarged its 40 year old operations by opening a laboratory and office in Toronto and expanded its services to the educational, industrial, governmental and non-theatrical film repair markets. Present laboratories are in New York and Los Angeles with a service center in Chicago. Stevens said, "The new name, International Filmtreat, is a reflection of the markets and services in which we now operate."

Technicolor Vidtronics Opens Videotape Rental Studio

A new 4,000-square-foot videotape rental studio located in Technicolor's Vidtronics Division headquarters in the heart of Hollywood, especially designed for production of commercials and small-cast television programs, is now available, according to Joseph E. Bluth, Vidtronics Division vice president and general manager.

Bluth said the new rental studio is housed in the same building which contains Vidtronics' videotape facilities, thus enabling both production and post production under one roof.

Association-Sterling to Larger Atlanta Quarters

Association-Sterling Films has moved its Atlanta library to larger facilities at 5707 New Peachtree Rd. in Atlanta.

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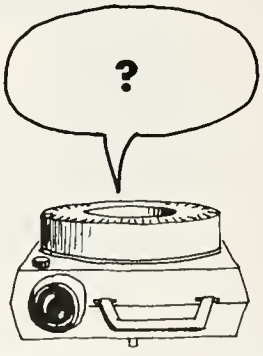

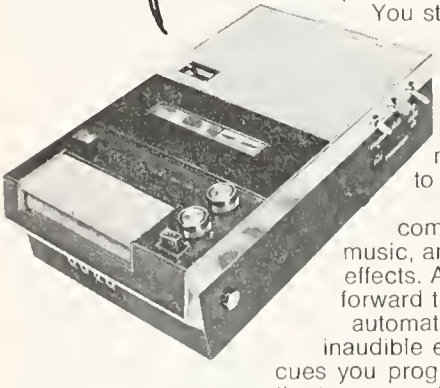

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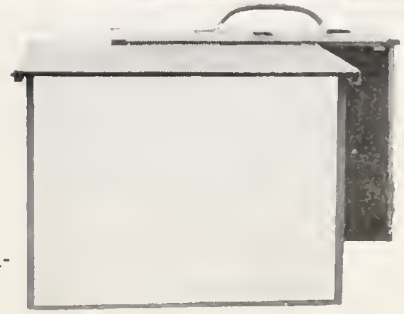

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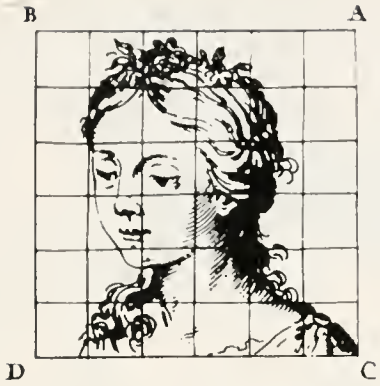
the screen executive

Frank J. Kiernan, formerly of The Singer Co., has joined CBS Electronic Video Recording Division as VP, EVR Processing Sales . . . Films, Inc. announced the appointment of **Donald Jonjack** as assistant to the president; Jonjack, while with the Chicago Sun Times in 1968, won the Associated Press writing award . . . Succeeding the late R. Dibley, who passed away in Sept. is **Ray Dutfield,** who is now managing director of Rank

Dutfield

Hudak

Film Laboratories Ltd. . . . **John P. Hudak,** nationally known audio-visual communication specialist, has been named director of audio-visual program dev. for the National Geographic Society . . . **Kenneth Baldwin** and **Sherman Beck** have been named Vice-Presidents of RMP Assoc. Inc., a div. of Rose-Magwood Productions . . . . . **Robert Hill,** formerly of CBS, EVR div., has been elected VP of Sales at Bohn Benton, Inc. . . . KDI Corp. has expanded it's board members which now include **Carl Lenz,** President of KDI Modern Talking Picture Service, Inc. . . . Two new directors have been chosen at CINE: **Robert F. Unrath,** VP and director of the Inter'l Executive Association, and **Richard Jamieson,** Executive VP for Empire Photo Sound Co. . . . Technicolor, Inc. announces many new appointments: **William Frye** as President of Consumer Photographic Div.; Vice-Presidency positions go to **Robert Olmes** of the expanded Consumer Photographic Div.; **Jerry Fraschild** in the Corporate Development Div.; **Paul Flaherty** of the Cinema System Div.; and **Edward Rosenfeld** as VP and General Counsel of the Corporate Development Div. . . . **Bob Sherwood** who this year mixed the sound tracks for two academy award winning features, has joined Reeves Production Services . . . Also at Reeves, **Brad Stewart** has been named general manager of the Reeves/Actron subsidiary; Stewart replaces **E. Gray Hodges** who was promoted to Senior Vice-President . . . After working on a free lance basis Victor Haboush felt it was time to make the association with **Michael Butler** a permanent one; Butler is now on the Haboush Co. staff . . . Barbre Productions, a div. of Mullins Broadcasting Co., announced the appointment of **Jack Lemmon** as eastern marketing manager . . . . . Promoted to VP in charge of production at Movielab-Hollywood, Inc., is **Michael Crane,** who had served with the West Coast Labs. for 19 years, prior to it's acquisition by Movielab . . . **Arnold Whyler,** recently appointed Creative Art Director of Niles Communication Center, Inc., will be responsible for all art and graphics in all three Niles studios; **Deborah Rubin** will be working with Whyler in the newly reorganized and expanded art dept. . . . Optical Radiation Corporation named **Ken Squier,** formerly of Mac Beth Corp., as their eastern sales manager . . . **Gene H. Samuelsen** has been named Vice-President of Sales for the central div. of Association-Sterling Films . . . Many new awards have been presented by the Society of Motion Picture and Television Engineers: **C. B. B. Wood** of the British Broadcasting Corp., received the SMPTE Journal Award; **Dr. Peter Goldmark** of CBS Laboratories was awarded the Progress Medal; **Willi G. Engel,** Bell & Howell, was presented the Herbert T. Kalmus Gold Medal; and **Charles H. Coleman,** video engineering dept. of Ampex Corporation, received the David Sarnoff Gold Medal — These awards are for 1970, presented annually for outstanding achievement . . . **Congratulations**



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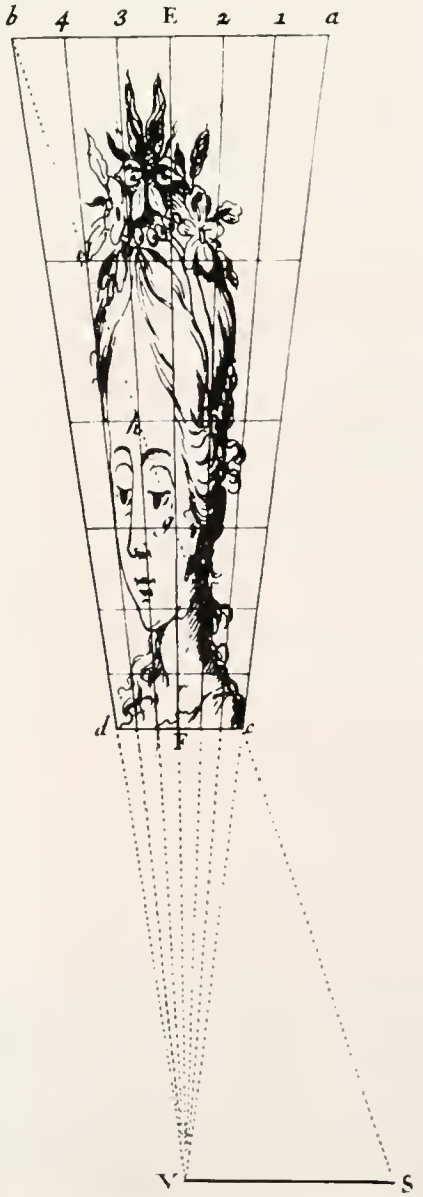

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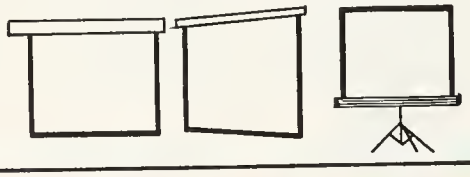

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the audiovisual calendar

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7th Audio-Visual Institute for Effective Communications, November 8-12, Indiana University, Bloomington, Ind. Sponsored by National Audio-Visual Association and Indiana University.

17th Annual "Day of Visuals", November 9-10, sponsored by National Visual Communications Association, Automation House, New York.

National Industrial Television Association conference, November 10-11, Washington Hilton, Washington, D.C. Sponsored by NITA, P.O. Box 228, East Orange, N.J. 07019.

1970 CINE Awards Ceremony and Exhibition of Films of Merit, November 12-13, Washington, D.C. Presented by the Council on International Nontheatrical Events.

Public Relations Film Festival, sponsored by Public Relations Society of America, November 15-18, Regency Hyatt House, Atlanta, Ga.

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Jamison Handy Receives 1970 Kodak Gold Medal

HANDY

The Society of Motion Picture and Television Engineers has conferred the Eastman Kodak Gold Medal Award for 1970 on Jamison Handy, president of The Jam Handy Organization. Presentation of the award was made by Dean White, SMPTE president at the group's conference last month in New York. The purpose of the award is to honor individuals for their contributions to the advancement of the educational process. These must be contributions in the field of engineering development which lead to new and unique techniques or programs.

Among Handy's most significant contributions to educational methods has been the origination and use of short strips of film for educational and discussion purposes, with or without recorded voice. During World War I, Handy adapted the animated cartoon techniques to the production of drawings to familiarize trainees with the operation of military equipment before it was ready for field use. He was also responsible for the use of motion picture techniques in aerial reconnaissance, flight simulation, and target practice for aerial gunnery in World War II, in addition to about 600 other optical and auditory training devices.

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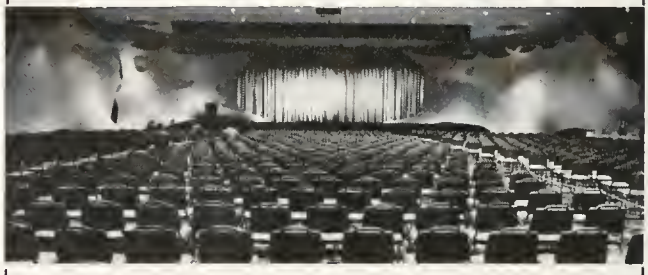

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VIEWPOINT AND COMMENTARY BY O. H. COELLN

Study Industry Trends, Corporate Data to Uncover Picture Prospect

Long and careful thought is being given by this department to the practical economics of factual film production. Especially in these uncertain, troubled days of the economy, both at home and abroad, is it important to *plan*, evaluate and build a producer's future outlook on the study of *industry trends*, on careful evaluation of a specific company's or trade/professional group's financial outlook, the reactions of its dealer, distributor and consumer family. Clues abound to help guide this kind of prospect-planning. Take for example the up-trends recently noted in many fields, study those with market down-trends.

The recent market comeback in stocks of mobile home, leisure-time companies (mobile home stocks up 85.5 per cent from May 27 to September 30, 1970; leisure time companies' shares up 51.9 per cent in the same period) is followed by equally attractive rebounds for crude-oil producers, savings and loan companies, home furnishings suppliers, discount store chains, bituminous coal producers, hotel-motel firms (like Holiday Inns) and makers of steam generating machinery.

Conversely, makers of machine tools, corn refiners, aluminum producers, steel makers and brewers showed modest losses during the same period. Follow this out with an industry-by-industry evaluation of market trends:

Aerospace companies suffer from sizeable defense cuts and low-level commercial airline orders. Improvement is indicated "as some time off —late 1971 or early 1972."

Agricultural implement companies, facing imminent higher wage costs, may benefit from easing of short-term interest rates and better farm business as well as a higher level of replacement demand and further stimulus for foreign sales.

Just two of the industry-by-industry reviews which must be considered by sales-planners. Babson's Reports, of Wellesley Hills, Mass., is a typical reference source useful in setting up *logical prospecting*.

Or does the typical producer await over-the-transom business, keep his light well hidden under the proverbial bushel and hope for the best? We suspect too many do just that; respond to the stimulus of past customers and bewail "slow times" without fighting or, better yet, *thinking and planning* for the future of his facility and its people?

We find all sorts of clues in the financial press, in business magazines, annual reports and talks by business leaders. Government publications such as the U.S. Departments of Commerce, Agriculture, HEW and the "reborn" Post Office are useful. Take, for example, the current study by the cabinet-level Rural Affairs Council which is concerning itself with the redistribution of the United States population.

The goal is to make development of economic opportunity in rural America an integral part of the country's national growth. Group efforts point to government encouragement for industry to build plants outside crowded cities by providing tax incentives. Nearly half of the new manufacturing jobs created in the last 10 years were in rural areas, with the South accounting for three-fifths of the nation's annual gain. Small towns throughout the country are realizing that more and more people are becoming disenchanted with life in the crowded urban areas and want to move to the country.

Translate such developments into specific industry subject matter; note that such shifts "which may change drastically the lives of many of the 100 million children who will be born in the U.S. between now and the year 2000" indicates changes in factual film *audiences* and in their outlook toward film content.

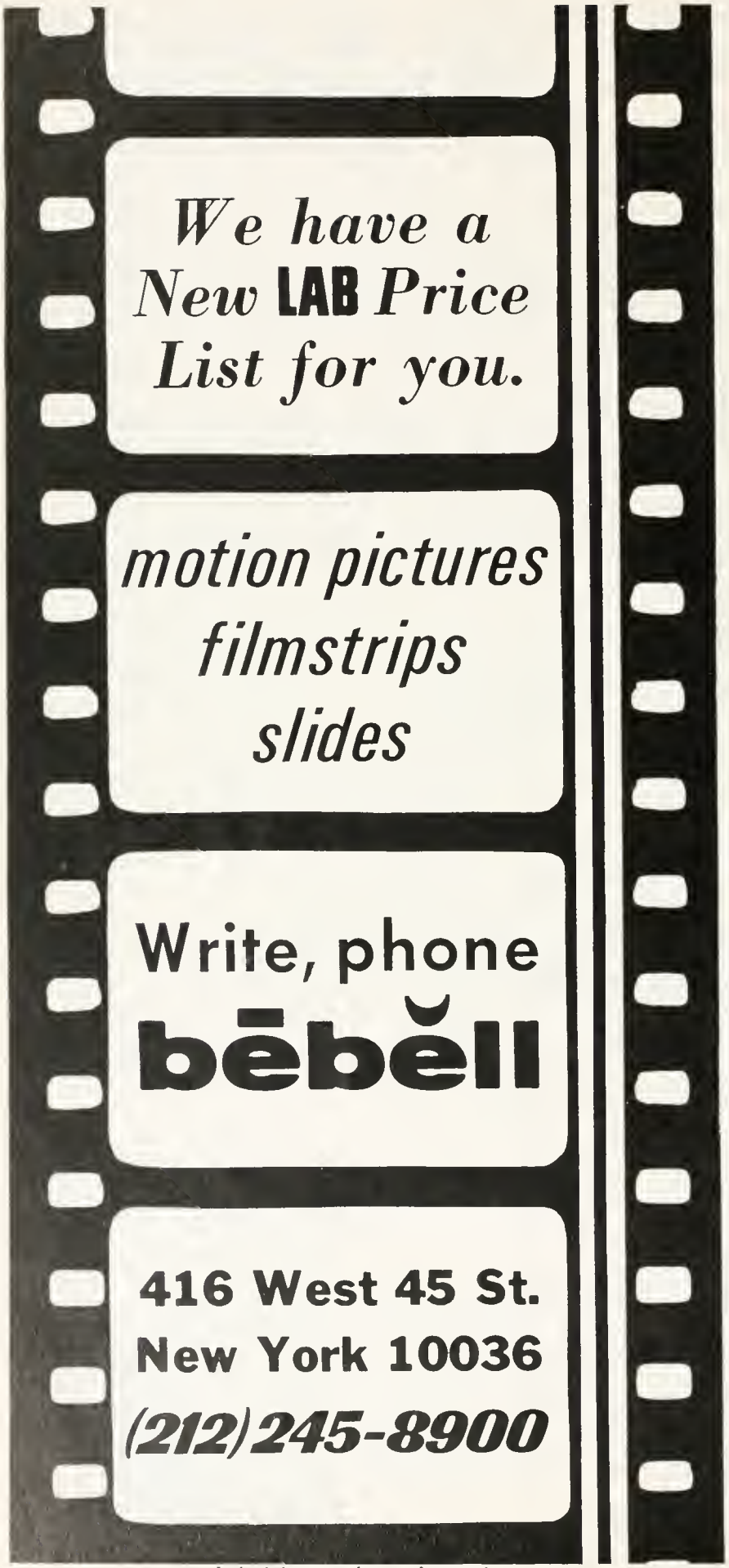
And we have to consider another audience outlet: public broadcasting which now has an affiliation of 198 television stations in 47 states. More than eight out of 10 U.S. families have receivers which can tune in on public-television stations —owned by state governments, school groups and universities. The interest of this network and individual stations in factual, informative and truthful factual films is by all odds the greatest in years.

There's no easy answer, no simple translation of such ideas as these into a cash-with-order sponsored film. But in this world where *ideas* are surely of vital concern, where answers to "problems" equally affect both the industry-prospect and his public, employees etc., this is the age of opportunity for those smart enough to think, to apply obvious potential to firm order and *alert to seize the initiative*.

Focus on News and Commentary

The ban on cigarette commercials, ordered by Congress effective January 1, will mean a $226 million loss to the television industry and a $150 million loss of revenue from that source to the networks alone. Follow the optimistic word from aggressive time and production sales leaders who are finding new sources in other industries taking up the tobacco companies' time.

We liked the recent ad defining the word "Benchmark" as "that



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which others are measured against." Apply that definition to unlisted studios who *didn't take the time* to supply our readers *and their prospective clients* with facts needed to review prospective bid sources.

The "social conscience" of business, in the U.S., Canada and overseas is the subject of countless articles and editorials. One economist (Milton Friedman) chides businessmen who believe "that they are defending free enterprise when they declaim that business is not concerned 'merely' with profit but also with promoting desirable social ends." The sole objective of business, according to Prof. Friedman is to make as much money as the law and the market allow.

Professors as well as economists have been wrong a lot lately, in their permissiveness on the campus and in such cynical analysis as the above comment portends. As the St. Louis Post-Dispatch recently concluded; reacting to Friedman's cynicism:

". . . it is both desirable and proper that business should take an active part in solving social problems. Indeed, as far-sighted businessmen recognize, participation in efforts to solve problems is, in the context of today's world, just plain good business. Any company interested in long-term success can ignore social problems only at its own peril."

Translate that into the urgent need for sight/sound transmission of safety, health and medical knowledge, into consumer-oriented nutrition answers, into pollution understanding and the cooperative effort which must be made by *both* community and industry. Film is the only *complete* medium, reaching into the eyes and ears of its beholder, to bring *full understanding*. And do we need anything *more* than that on the campus, in the community and in the factories?

"By Their Works" You Can Select Qualified Producers of the Film

For over two decades, the pages of these Annual Production Review issues have provided business and industry, trade groups and government agencies as well as institution-

Continued on page 22

"I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance."

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al users of the audiovisual media, both at home and abroad, with *safe, dependable guidance to qualified, professional* companies fully devoted to all aspects of production.

The standards of reference quality with which we inaugurated this authoritative Buyer's Guide to Production Resources in the U.S. and overseas continue to be upheld by revealing recent work experience. And yet no reporting company is barred from these pages; new entrants to the field are given a *first year's listing* without our prerequisite for reference.

"By their works" *you really know* these listed producers and yet the experienced buyer will always follow the ANA guidance precepts of requiring references as to *financial stability, permanence of staff, availability of facilities and their extent. And such buyers will carefully screen submitted samples of recent work, checking full accreditation of such films to the bidding producer.*

Behind these many listed companies stand the great majority of experienced officers, directors, technicians and our listed, equally accredited specializing screen writers. Thus, the additional listings of physical facilities and principal key officers provide further clues to guide both the experienced and the first-film user.

And a Closing Note

Some 30 years ago we brought the first BUSINESS SCREEN off the presses as a publication of unusual size and "open" format. A year or two ago, a new leadership team at our Wheaton editorial headquarters and now at the international publishing headquarters of Harcourt, Brace and Jovanovich in Manhattan, began the era of transition.

Last month that transition of personality and progress culminated in a new size, *a new identity for a world leader in audiovisual publications.* The present new size is truly more convenient for the reader, more efficient for the advertiser and enables our present owner to deliver thousands of more copies to the heart of industry, in the U.S. and abroad. The costs of *using* and *getting* this book remain modest.

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paradox

BY STANFORD SOBEL

PARADOX: Everybody agrees that a good script is essential to a good movie . . . but nobody agrees on the definition of a good script.

What is a good script?

Over the years, I've asked many people, in the business and out, for their definition of 'a good script'. You just wouldn't believe some of the answers.

My most recent experience in this personal research project was at the New York Film Festival, where I discussed the question with some youthful avant-garde film-makers. More than half were in their twenties.

The most engaging answer was a paraphrase of Louis Armstrong's definition of Jazz . . . "Man, if you have to ask for a definition, you'll never know." But after some talk, this was judged to be a cop-out. The consensus eventually emerged that if the film conception were creative in the first place, the script would also be good . . . or even "great". I discovered that "great" is often used today to mean only average. In their use of superlatives, at least, the filmmakers of the 70s seem to be closely related to the Hollywood film moguls of the 50s.

Like all free lance writers I call on a lot of producers, in search of assignments. Invariably, they say "We're always interested in good scriptwriters" but then I find out that their definition is a little specialized. In these situations, what they mean by a good scriptwriter is not a writer who can write good scripts, but rather a writer who can bring a job into the house. In other words . . . a good scriptwriter is defined as a salesman. How, then, do they define "a good script?"

Well, the answer to that question goes back to the late Norm Wilding. We were flying to a big script presentation, along with a director and the salesman. Wilding turned to me and said, "I sure hope it's a good script, Stan." Astonished, I said, "Of course it's a good script! Everybody's very enthusiastic. What do you mean, Skipper?"

He shook his head and said, "But those are all our own people. I mean, *a good script is one that the client accepts on the first reading.*"

Simplistic, right? Money-grubbing, right? Limited, right? Wrong. Wrong on all accounts. It is, in fact, a very close approximation to what the producers I called on actually have in mind, although they clothed their answers in a lot of rhetoric and coded symbolic language.

And, after the rhetoric is stripped away, how similar is Wilding's definition to that of one of my youthful co-panelists at the Film Festival, who boasted that he raised his front money by showing a distributor a three page outline and two dialogue scenes from a film he hopes to make.

My wife has her own definition . . . a progressive and comprehensive one. "A good script is one where you get paid in thirty days . . . a *great* script is one where you get paid in ten days or less." I keep telling her not to be so commercial but it doesn't help.

I used to avoid the whole question by including a motto in my ads and on my stationery . . . "Good Films Begin With Good Scripts." I figured that had to be a good motto because it was so obvious . . . such a simplistic truism that nobody could possibly dispute it or react negatively. But . . . I was wrong.

It turns out that a lot of film-makers feel that script *quality* is not very closely related to film quality . . . or maybe even that scripts *per se* really have nothing to do with finished film quality.

You see, if you continue to write scripts to please your client, and nothing more than that . . . you will end up with very bad pictures, which even the client himself will dislike when they are delivered. He may pretend to like the picture in order to protect his position and justify his purchase decisions. But when the picture is released and goes into the field, it has very little chance of succeeding. The reason is that a film designed to please one

man has to end up being so specialized that it has little or no relevance to a broad audience. Every once in a while there is an exception. Sometimes an individual is such an accurate one-man distillate of the audience he is trying to reach that if he likes a film, most of the audience will. But that's a very, very rare occurance.

A film which a sales-manager likes is almost never popular with salesmen. And a lab director almost never likes the same pictures as the physicists and chemists who work for him. And of course, nobody understands less what the public likes than a public-relations counselor. Except for one man I know. His dictum is: "If you want to build a successful business, build it on a firm foundation of some form of human sin."

This also works with the "personal films" produced by many film-makers.

Every once in a while, someone comes along who is a great writer, director, and producer all rolled up in one. But how many Orson Welles are there in one generation? I'll tell you one thing, and I know this for sure . . . there's a lot fewer all-around geniuses all around than they think there are. And, although I don't understand the reasons for it, I'm sure of a second fact . . . Whenever a man tries to write, direct, act, and also produce, the completed film is going to display a very obvious strength in one of the areas, and a very obvious weak-

Continued on next page

PARADOX continued

ness in another of the areas.

Don't ask me why, but for some mysterious reason, it is usually the script which is the obvious weakness. You can prove this for yourself. Whenever you see a film, regardless of what you think of the film, make this comment when the picture is finished:

"I think the script is the weakest part . . . it doesn't come up to the level of the rest of the film."

Nine times out of ten you will be factually right, and nine times out of ten the producer will agree with you, *even if he wrote the script himself and is proud of it!*

I think I know what a good script is, and I'd like to give you my own definition. The problem is that it can't really be summarized in a few short words . . . or at least if you try to do that you end up with a simplistic cliché which gives you the illusion of having said something important, when in fact all you have is the substance of a hot air balloon.

What I can do, however, is to identify for you what kinds of characteristics good scripts have, and you can then evaluate a script at least a *little* better *before* the budget is shot rather than after. Of course, how successful you may be in this pre-production evaluation, will depend to a large degree upon how objective you can be about the script. As a general rule, that eliminates the scriptwriter from the evaluation process . . . but that's a paradox all by itself which will have to wait for another column.

To begin with, the script has to do a very special kind of job in the sponsored film industry. In this business, the script and production are being paid for by a client with a driving ambition to get a very important message across to a particular audience he wants to reach with the greatest urgency. But, paradoxically, the audience is almost invariably not in the slightest interested in receiving the message, nor are they the least bit anxious to see the film.

So, generically speaking, the primary role of the scriptwriter in this particular branch of the film business, is to create a film script which will bridge the "interest-gap", that wide gulf between how important it is to the client to communicate its message to the audience, and how totally resistant the audience is to receiving the message.

Of course, that isn't necessarily *always* the case for *all* audiences that see all sponsored films. A heavy smoker might be interested in seeing a film about the dangers of cigarettes, but you can bet that the same film would have very little interest for a rifle company in Vietnam. A science teacher might be interested in a film on ecology, but you'll have a lot of trouble booking the picture for the monthly Rotary meeting. Financial analysts might be very interested in seeing a corporate image film on a newly listed company, but you would be unwise to show the same picture to the union's negotiating team during wage talks at contract expiration time. And although dealers are usually anxious to see the new year's models on film, they usually try to leave the room when you start talking about your national advertising. And so it goes . . . there's usually a gap between sponsor and audience, and it is the special role of the scriptwriter to find a way of bridging, or at least narrowing, that interest gap.

But aside from that special qualification, I think the basic characteristics of good script are the same, whether the film is for entertainment or enlightenment . . . for television or for training . . . for theatrical use or for mollifying the angry stockholders . . . for recruiting or for explaining retrenchment. Whatever the film is intended to do, the script will have certain basic characteristics if it is, in my personal opinion, a *good* script, and here are those characteristics:

FIRST . . . it will subordinate words to pictures. A realistic name for our medium would be *visual-audio* instead of *audio-visual*. The pictures are far, far more important than the words in all but a very miniscule number of motion pictures made. So in judging a script in advance of production, pay most of your attention to the pictures instead of to the words. You may not *like* the writer's idea of what these pictures should be, but those descriptions *should be there for you to judge*. A *good* script has good visual ideas, good visual continuity, good visual transitions, and something more difficult to define which I can only summarize as "visual logic". Briefly, the picture should make sense in visual terms, and it should be visually exciting.

SECOND . . . the writing will be *simple*, and *understated*. There is no place in a good script for verbosity, or baroque sentence structure, or pompous vocabulary. Remember that the words are only the handmaiden of the visuals, and therefore words should supplement the pictures, clarify them, strengthen them, fortify them, give them added significance, but never, never distract from them. The most sophisticated audiences are merely alienated by pompous verbiage and complex language on the sound track.

And less sophisticated audiences resent complex language because they recognize it as an attempt to patronize them, to make the writer look good at the expense of the audience. Beware the arch phrase, the clever clause, the tricky use of complicated syntax in a script. Such scripts are usually turned out by insecure scriptwriters trying very hard to conceal a lack of talent.

Simplicity of language . . . it is the most difficult kind of writing to produce, and it takes the longest time. But it makes a great script. The same thing holds true for using more words than are necessary. You probably recall Mark Twain's apology to a friend for writing a long letter, because he didn't have time for a short one. That is especially true for scriptwriting. Every word that is not absolutely essential should be cut from a film script. Each such word will interfere with the film's achieving its objective.

THIRD . . . A good script will sound right to the ear. It may or may not look interesting when you read it silently on the paper in front of you, but it will be fascinating to listen to, either read to you by the writer or read to you aloud by you

Continued on page 29

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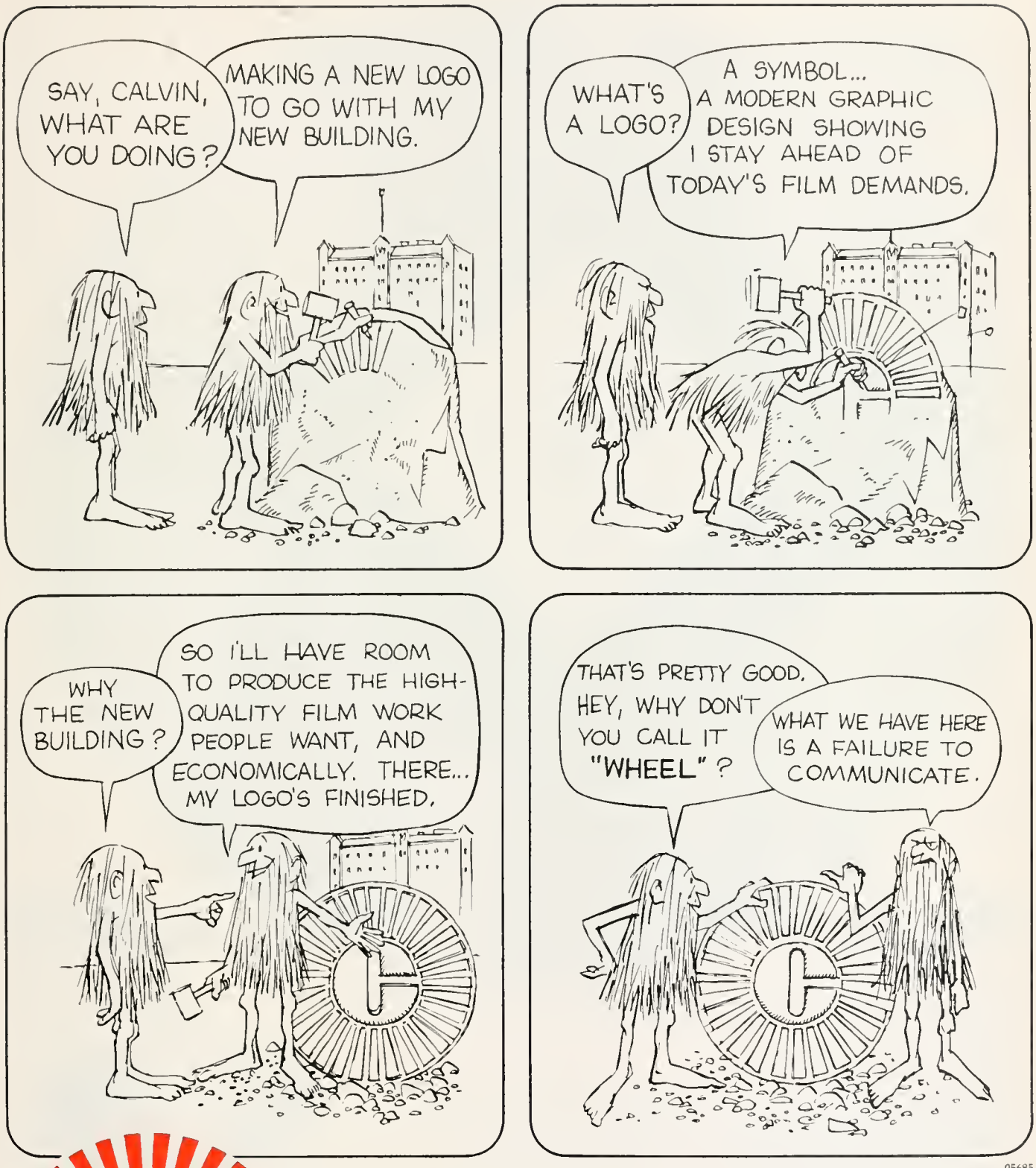

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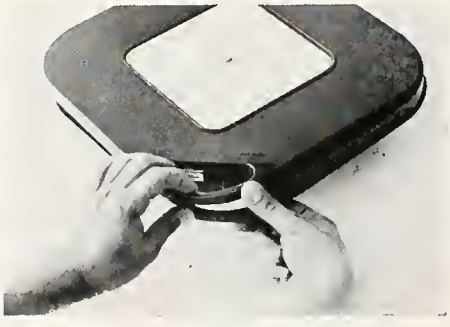

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PARADOX continued

yourself. A very good way of checking this out is to read the narration and dialogue into a tape recorder, and then listen to the playback. Dozens of times in my own experience a good script has been ruined by somebody editing it as if it were for publication rather than for the sound track. Good film writers write for the ear and not for the eye, and you must judge their work by the ear and not by the eye.

FOURTH . . . A good script is an integrated unity. Although the words are secondary to the visuals, the two elements should be unified, inseparably interdigitated. The viewer should not be able to distinguish between them when the film is running, nor should he be able to evaluate them as separate elements after he has seen the picture. The same standards apply to the organization of the script. If you find that you can remember one particular sequence better than another, the chances are the picture is not an integrated unity. It may be a very *good* picture, but it would have been a *better* film, if all the sequences were conceived and edited with an integrated creative approach. The whole of the script should always be equal to more than the sum of the parts.

FIFTH, AND FINALLY, and perhaps the most important of all, a script should be *original.* It isn't terribly difficult to write *one* good script, although it is frightfully difficult to make your entire living as a professional scriptwriter, which requires writing one good script after another year after year. Thus, it very often happens that the client himself, producing his first motion picture, will write an excellent script on his very first try. He starts out bright and fresh, usually well-informed technically, and with no previous conceptions about what will work and what will not work. It's that *second* script of his that is really the bomb you have to watch! That is the one most likely to be the hackneyed formula: the new salesman and the old salesman, or the reporter assigned to a story about the company, or the husband telling his wife about the dream he had, or the trip through the plant, (starting with the founder's picture) or any of the other old familiar chestnuts of the stock industrial movie.

The originality contributed by the scriptwriter can be in any one of the creative or conceptual areas of the film. It can obviously be in the language, but if I am right about the scriptwriter's role, it is even more likely to be in the visuals. It may just as logically be in the thematic conception of the picture, the integration of audio and visual, the "story line" or thread of the continuity, the "creative posture" of the message, the music, the time-structure, the casting, the use of sound effects, the lighting techniques, the cinematographic approach, absolutely anything in creating the picture! The originality of the scriptwriter may even be his contribution of eliminating language and narration entirely from the picture. I think I've written more than a dozen pictures that had no words at all on the sound-track, although that was a fad that was carried *too* far about five years ago.

A good script subordinates words to visuals, it places a premium upon simplicity in writing style, it is written to sound well to the ear, it has an integrated unity about it, and most important of all it is original.

The above characteristics can be recognized in scripts for films in *any* field, theatrical, television, educational, or industrial. But in addition to those qualities, a script in the sponsored film industry must also do the difficult job of closing the interest gap between the client who wants to tell his message, and the audience who is not especially interested in hearing it.

Of course, like all formulae in the visual arts, the ultimate evaluation of those qualities is done by people, people who have subjective and objective pressures on them all the time, and who bring different viewpoints of their own to value judgments. One man's "simplicity" is another man's "insipid". One man's "original" is another man's "weird".

And perhaps the weirdest fact of all, is that every once in a while, a script comes along that violates *all* the rules and still turns out to be a really great film!

But there you have one man's definition of a good script . . . or I'd like to revise that last line to read . . . one good scriptwriter's definition of a good script.

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GOVERNMENT AUDIOVISUAL PROGRAMS

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AUDIOVISUAL BRANCH OFFICES OF THE NATIONAL ARCHIVES

James W. Moore, *Chief*

The Audiovisual Branch, Office of the National Archives, National Archives and Records Service, General Services Administration is the repository for more than 60 million feet of historical motion pictures created by 100 Federal agencies and non-government producers. The ever-growing collection includes a wide range of subjects covering the period from 1896 ot the present.

Films are not loaned, but may be viewed by researchers, film producers, or their authorized representatives. Duplicate negatives or masters of films or scenes may be purchased by individuals or producing companies subject to consent of the depositing agencies and copyright restrictions, if any.

DEPARTMENT OF AGRICULTURE

Office of Information

Motion Picture Service

Washington, D. C. 20250

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Martin Lobdell, *Chief, Motion Picture Servcie*

ACTIVITIES: The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

FACILITIES: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

DISTRIBUTIONS Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from the Distribution Section, and prints of most films may be purchased from the Business Management Section. Catalogues are available of motion pictures, films suitable for TV showing, and of stock footage scenes.

PUBLICATIONS: Two catalogs contain complete listing of USDA motion pictures; one of these provides data on films for general 16mm distribution; the other lists films available for public service showing by television stations.

UNITED STATES ATOMIC ENERGY COMMISSION

Division of Public Information

Audio-Visual Branch

Washington, D. C. 20545

• The Audio-Visual Branch of the Atomic Energy Commission has its primary function responding to requests from the public media in all the audio-visual fields for assistance in the perparation of films, stills, tapes, slides and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*
Phone: (301) 973-5365

ACTIVITIES: This branch plans and carries out film, TV, radio and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide or audio-visual problems ad projects. In 1970, 10 films were produced by the Commission and its contractors; about 8 films are planned for 1971. In addition, TV clips and radio platters and tapes are produced by the Commission and contractors every year. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sales channels, determines the content of the 11 domestic and 9 overseas film libraries, and issues a combined Information — Education and Professional — Technical film catalog.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

DISTRIBUTION: AEC operates an 8,000 still library, 35mm color slide library, and distributes 3,100 16mm prints through 11 domestic film libraries which cover particular geographical areas. All films are for free-loan. Each library has about 320 titles (education-information, technical-professional, and historical). The Commission also has four overseas libraries at its offices at the U.S. Embassies at London, Brussels, Tokyo, Rio de Janiero and Buenos Aires, stocked with educational and technical films, and also supplies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hauge, Holland, The Puerto Rico Nuclear Center, and the USIS-Stockholm for use throughout Scandinavia. The Brussels and Buenos Aires libraries have about 80 films each in French and Spanish respectively. Information on libraies available from Washington office.

DEPARTMENT OF COMMERCE

Washington, D.C. 20230

• The U.S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices under the jurisdiction of this Department.

Bureau of Domestic Commerce

Saul Padwo, *Director*
Scientific and Business Equipment Div.
Phone: 967-3518

Earl Young, *Motion Picture Analyst, Motion Picture & Photographic Products Branch*
Phone: 967-2911

• The Motion Picture and Photographic Products Branch of this Division serves the motion picture, photographic, and audio-visual equipment and supplies industries. Its primary function is to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters on where and how to cultivate and expand their sales. It participates in tariff and trade negotiations, maintains information on foreign trade trends, and periodically issues basic trade statistics on U.S. exports and imports of photographic goods. The Branch acts as a focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

Continued on page 32

Disguised as a delivery boy, the cameraman hid his camera in a cardboard box to shoot on board a New York City bus.

The film crew, disguised as tourists, carried equipment to secret setups on board ship hidden inside small suitcases.

They were shooting sync sound bits for (gasp!) Candid Camera. They were using an NPR.

The cameraman boarded the bus with his cardboard box, and sat down by himself. The soundman got on at the next bus stop, with his Nagra in its leather case hanging unobtrusively from his shoulder. The director was waiting at the next stop, with a trombone player from the local high school band, in full band uniform with trombone. And at every stop thereafter, another member of the band, in uniform with instrument, climbed on the bus and joined those already on board in playing selections from John Philip Sousa.

Smile — you're on Cardboard Box.

Through the small holes in his cardboard box, the cameraman shot the bus driver's reactions, which ranged from amazement to fury. When the driver stopped the bus to look for a policeman, director-interviewer Bob Schwartz tapped him on the shoulder and delivered the immortal lines: "You're on Candid Camera." The bus driver didn't believe it, even when the cameraman got up and walked over to him, still rolling, to get a close-up of his expression as Mr. Schwartz told him that inside that little cardboard box was a motion picture camera, taking pictures. Gasp.

Psst! — Hand me a Chicken Leg.

The cruise to Bermuda took four days. If the Candid Camera team were discovered by a passenger, the news would spread fast and they would be unable to work for the rest of the time at sea. Several bizarre situations had to be set up and shot without their victims knowing what had been going on until the last day of the trip. The film crew ate in the passengers' dining room; the actors had to skulk inside their cabins all the time — except when they were impersonating soup-spilling stewards or starving stowaways. Hidden inside one of the lifeboats, the "stowaway" would lift its canvas cover a few inches and ask a passing passenger to please bring him a chicken leg from the buffet table.

Suspicious Suitcases Prohibited.

To get to each new setup, the film crew carried their equipment casually through the passageways inside small suitcases — big cases would look too suspicious. For this, they needed a camera about the shape and size of a briefcase — and luckily, they had one. The NPR. At the setup, anyplace where there was room to shoot they couldn't use because a passenger might wander in. Anyplace where they wouldn't be discovered was too small to shoot in — so they used that.

I said Sync, Madam — not Sink.

No room for 1200 foot loads in there. No AC power. No tripod, even, half the time. Certainly no blimp. The shooting to aired-footage ratio on Candid Camera was around *a hundred to one;* and the best action often happened at film runout, of course. Gasp. But Mr. Schwartz reports that the two-man crews could change the NPR's magazine literally in three seconds; and the NPR's built-in clapper automatically re-established sync. With earlier cameras, they had used a system of warning lights to let the interviewer know that he should stall the action while the crew changed magazines. But with the NPR it was found to be unnecessary. The NPR turned out to be the ideal Candid Camera camera.

NPR Brochure?
Eclair; 7262
Melrose, L.A.
Calif. 90046

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GOVERNMENT

National Oceanic and Atmospheric Administration (NOAA)

Stanley B. Eames, *Director of Public Information*
George A. (Jeff) Baker, *Radio/TV/Film Officer*
Phone: (301) 496-8243

• NOAA's centralized film development office within the Office of Public Information administraters and supervises production of informational and educational films for all components of the Agency. Film and tape spots, short and special features for both radio and TV are also under the direction of the office.

NOAA's film library now combines film formerly distributed by the U.S. Weather Bureau, the U.S. Coast Guard and Geodetic Survey, and the Interior Department's Bureau of Commercial Fisheries. Distribution of these films is handled by Modern Talking Picture Service, and requests should be directed to them.

Inquiries about ESSA film, radio and TV activities should be directed to: National Oceanic and Atmospheric Administration, U.S. Department of Commerce, Washington Science Center, 6010 Executive Blvd., Rockville, Md. 20852. Attention: PI.

National Marine Fisheries Service

Elliot A. Macklow, *Chief, Audio-Visual Services,* Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service.
Phone: (202) 343-6897

ACTIVITIES: Using commercial contractual motion picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements and radio spot announcement discs and are also produced and distributed.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 200 Government and private film libraries, 28 fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog listing the commercial fisheries films distributed and the instructions for obtaining them may be obtained free of charge upon request. A central Audio-Visual Servlces film library is maintained. Films and information may be obtained by writing Audio Visual Services. National Marine Fisheries Service. 1815 N. Ft. Myer Drive, Room 601, Arlington, Vo., 22209. Requests for films to be sent outside the U.S. should be made to the nearest U. S. Embassy or Consulate. Applications are accepted from institutions wishnig to serve as non-profit libraries.

DEPARTMENT OF DEFENSE

Office of Public Affairs Directorate for Defense Information — Audio-Visual Division
The Pentagon Washington, D.C. 20301

• This Division of the central Armed Forces contact for news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Norman T. Hatch, *Chief, Audio-Visual Division*
Phone: OXford 7-4162

ACTIVITIES: The Motion Picture Productions Branch approves release of Armed Forces stock footage which cannot be produced commercially and assists studio motion picture and independent producers in the production of entertainment and documentary films and theatrical productions relating to the Armed Forces. Information on Armed Forces films available for public non-profit show or cleared for public non-profit showing or cleared for public service TV programs can be obtained from the Branch.

The Radio Television Productions Branch approves release of Armed Forces stock footage which connot be procured commercially and assists network and independent producers in the production of documentary and entertainment programs related to the Armed Forces.

The Audio-Visual News Branch releases approximately 200 (2-3 minute) subjects to the TV and treatrical newsfilm media annually. It maintain two small Pentagon studios for servicing the news media and radio programs which feature interviews with top Defense officials. It also releases taped and filmed messages by Secretaries and Service Chiefs and provides advice and guidance to radio and TV news producers. The Branch also releases to the press and TV media approximately 2,000 photographs each year.

Continued on page 34

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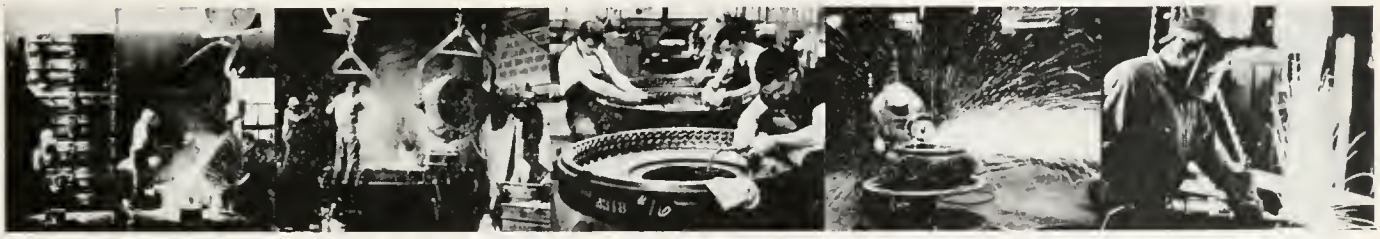

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GOVERNMENT

DEPARTMENT OF DEFENSE

Defense Supply Agency: DSA
Administrative Support Center
Technical Presentations Division
Cameron Station, Alexandria, Virginia

• Technical Presentations Division, DSA Administrative Support Center, is the technical source and point of contact for the production of films for the Defense Supply Agency. DSA's headquarters staff at Cameron Station and 25 primary level field activities furnish technical information for the films. The projects are aligned with the primary objective of the agency, mainly, to provide effective logistic support of the operating forces of all Military Services in war and peace.

ACTIVITIES: This division carries out a wide variety of activities, including audio-visual communications, motion picture productions, technical and informational exhibits, still picture photography, and graphic presentations. The range of in-house staffing allows the division to contribute materially to the production of DSA films.

FACILITIES: DSA has no motion picture production, but uses Government and/or commercial services. The key personnel of Technical Presentations Division is as follows:

Chief, Morris S. Namkin
Phone: (202) OX4-6075

Armed Forces Institute of Pathology
Medical Illustration Service
Washington, D.C. 20305

Morris M. Goldberg, *Chief, Medical Illustration Service*
Phone: (202) 576-2866

ACTIVITIES: This Institute makes or supervises films for the Armed Forces on medical subjects.

FACILITIES: In-house capability, and contracts through Office of the Chief, Communication-Electronics.

DISTRIBUTION: AFIP operates a U.S. Army Audio-Visual Support Center for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces. Unclassified films are available to members of the medical profession, with borrowers paying return posatge. For information about available films, write the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 and refer to *The Film Reference Guide for Medicine and Allied Sciences.*

DEPARTMENT OF THE AIR FORCE

Hq. United States Air Force
(AF/XOOTV)
Washington, D.C. 20330
Phone: (202) OX 5-2830

Col. James P. Warndorf: Chief, Audio Visual Systems Division.

The Division is the central office which guides the Air Force's audio-visual activities. It is directly responsible for presentation services, graphic arts, training aids, audio-visual libraries, closed circuit television, and all photography with the exception of reconnaissance, and mapping and charting. It also monitors the activities of the Aerospace Audio-Visual Services (AAVS), a Technical service of the Military Airlift Command.

AAVS, commanded by Col. Alterio Gallerani, has its headquarters at Norton AFB, California. Its Squadrons and detachments distributed world-wide, document Air Force activities where they occur in still and motion picture photography or, in some cases, on video tape. The U. S. Air Force Audio-Visual Center, under the management of Col. Richard S. Alexander, and also located at Norton AFB, produces audio-visual materials with its in-service motion picture, television, and still photographic capabilities and also procures them from commercial production firms. The Center includes the U. S. Air Force's Central Motion Picture Film Depository.

Specific information regarding the commercial production of Air Force film may be obtained by contacting:

Aerospace Audio-Visual Service (DMP)
Norton AFB, Calif. 92409
Phone: (714) 382-3215

Information regarding distribution of Air Force films may be obtained by contacting:

Air Force Central Audio-Visual Library
Norton AFB, Calif. 92409
Phone: (714) 382-2493

DEPARTMENT OF THE ARMY

Washington, D.C. 20315

The Assistant Chief of Staff for Communications-Electronics of the Army is responsible for coordination, review and supervision of all audio-visual activities to include motion picture and still photography, television and electronic display. Within the Assistant Chief of Staff for Communications-Electronics the Audio-Visual Office carries out these responsibilities and information pertaining to them may be obtained from:

Colonel Stanford Roberts, *Chief, Audio-Visual Office*
Phone: Oxford 7-3520

Continued on page 36

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Midwest Studios, Inc. is owned by a realty corporation and will not compete with its service customers. No production personnel will be employed by the studio corporation. A producer desiring to rent studio space may bring his own personnel and equipment. However, upon request, Midwest Studios will supply or suggest sources of personnel needed, such as directors, set designers, cameramen, sound men, carpenters, painters and other technicians. Talent sources also available. Arrangements may be made through the studio for any and all types of equipment as required.

For information on Rates and Schedules, contact:

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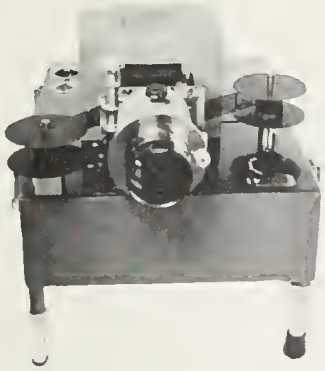

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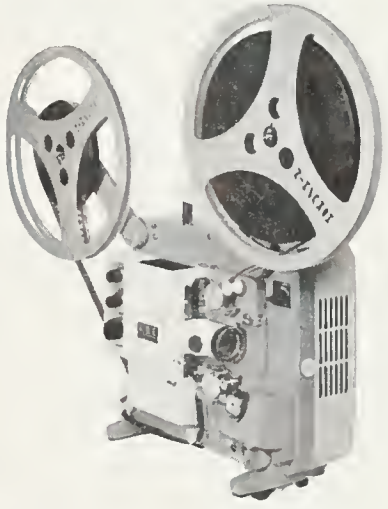

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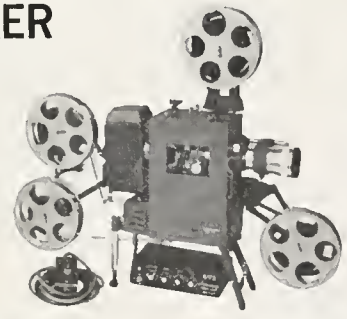

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GOVERNMENT

The Commanding General, United States Army Material Command is responsible for the production and initial distribution of official motion pictures and related audio-visual materials. Information concerning contract for writing, production and procurement may be obtained from:

Commanding General
U.S. Army Material Command
Washington, D.C. 20315
Phone: (202) Oxford 2-2463

DEPARTMENT OF THE NAVY

• The U.S. Department of the Navy produces motion pictures and still photographs for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical, historical, indoctrination, safety and recruiting uses, public relations, to name a few key subject areas.

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films are handled by the Commander, Naval Air Systems Command (AIR-539), Navy Department, Washington, D.C. 20390.

Capt. W. R. Fraser, USN, Code (AIR-539) *Director, Photographic Division*
Phone: OXford 3-3416

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D.C. (Phone: OX 3-2901)

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U.S. Naval Station, Washington, D.C. 20390.

Capt. R. F. Roemer, USN
Commanding Officer
Phone: OX 3-2102

DISTRIBUTION: Prints of all Navy films available to the public can be purchased from the National Audiovisual Center, National Archives and Records Service, Washington, D.C. 20408. Civilians may borrow films from Naval District Public Affairs Officers, Training Aids Libraries, Aviation Films Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve government requests for film showings. Requests for the purchase of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D.C. 20350.

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GOVERNMENT

United States Marine Corps

• For information on U.S. Marine Corps films write to the office of:
Commandant of the Marien Corps (Code A03P)
Headquarter, U.S. Marine Corps
Washington, D.C. 20380

GENERAL SERVICES ADMINISTRATION

National Archives and Records Service
8th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

NATIONAL AUDIOVISUAL CENTER

Jim Gibson, *Director*
Phone: (202) 963-4275

The National Audiovisual Center, a Division of the National Archives and Record Service, General Services Administration, provides five main services:

1. INFORMATION. The Center is the main contact with the public and the Federal Government regarding audiovisual materials available from Federal agencies and where and how they can be obtained. Detailed information is gathered on all relevant materials and is made available on request.

2. SALES. The Center functions as the central sales point for most completed audiovisual materials produced by the Federal Government. Over 4,500 motion pictures, film strips slide sets and foreign language tapes are listed in a sales catalog available from the Center.

3. DISTRIBUTION. The Center provides a uniform, efficient and economic loan service of audiovisual materials, primarily 16mm motion pictures, deposited in the Center by various Federal Government agencies.

4. STOCK FOOTAGE. The Center operates the NASA Film Depository containing approximately nine million feet of motion picture depicting activities of the Mercury, Gemini, and Apollo space missions. Other Federal agencies are encourages to place stock footage with the Center for better utilization by the Government and the public.

5. TECHNICAL ASSISTANCE. The Center develops and monitors basic ordering agreements covering production services, distribution services and other audiovisual services desired by the Federal Agencies. It also provides on request to other Federal Agencies limited technical assistance relating to such audiovisual services.

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Washington, D.C. 20202

Dr. Paul R. Messier, *Acting Chief, Instructional Materials and Practices Branch*, Division of Higher Education Research, National Center for Educational Research and Development, U.S. Office of Education, 400 Maryland Avenue, S.W. Washington, D.C. 20202
Phone: (202) 963-5963

The Instructional Materials and Practices Branch supports promising media-related projects.

Media Services and Captioned Film for the Deaf

(Division of Educational Services, Bureau of Education for the Handicapped)

Dr. Edwin W. Martin, *Acting Associate Commissioner, Bureau of Education of the Handicapped*
Phone: (202) 963-5925

• The Media Services and Captioned Film Branch administers a program of educational media under P. L. 85-905, as amended by P. L. 87-715 and P. L. 89-258. These laws provide for promoting the general welfare and the educational advancement of deaf persons. Media Services and Captioned Films furnishes a free loan service of films for the deaf; conducts research in the use of films and other educational media for the deaf; produces and distributes films, filmstrips and related media for the deaf and for persons who work closely with the deaf (parents, employers, etc.). The branch also provides for the training of persons in the utilization of these materials and provides media equipment to most schools for the deaf.

Further expansion to provide media services to all types of the handicapped was made possibly by enactment of P. L. 90-247. Actual program activities remained essentially the same as in previous years since no funds were appropriated for the expansion of the program.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE NATIONAL LIBRARY OF MEDICINE NATIONAL MEDICAL AUDIOVISUAL CENTER

Atlanta, Georgia 30333

Jerome K. Barnett, *Acting Director, Deputy Director, Acting Ass't Director for Operations*
Phone: (404) 633-3351

Continued on page 40

FESTIVALS AROUND THE WORLD AT VENICE, ROME, EDINBURGH, VANCOUVER, TEL AVIV, BRUSSELS, COLUMBUS, NEW YORK, CHICAGO, ATLANTA, SAN FRANCISCO, WASHINGTON AND SO FORTH HAVE HONORED HENNESSY FILMS PRODUCED ON SUCH DIVERGENT SUBJECTS AS TRAINING, SAFETY, TRAVEL PROMOTION, HELIUM, DESTROYERS, PUBLIC RELATIONS AND CORPORATE IMAGE, DEALER MOTIVATION, SALES PROMOTION, MISSILES, ALUMINUM, THE STATE OF CALIFORNIA, SPACE VEHICLES, CONCRETE PIPE, PETROLEUM PRODUCTS, FOOTBALL, GEOLOGY, OCEANOLOGY, METEOROLOGY AND SO FORTH.

WE'VE MADE THEM FOR SUCH CLIENTS AS KAISER ALUMINUM, MONTGOMERY WARD, U.S. NAVY, MOBIL, CITGO, CROWN ZELLERBACH, RICHFIELD, DEPARTMENT OF THE INTERIOR, NASA, FEDERAL AVIATION ADMINISTRATION, AMERON PIPE AND SO FORTH. MORE IMPORTANTLY THE PICTURES PRODUCED THE RESULTS THEY WERE INTENDED TO PRODUCE.

FOR SCREENING PRINTS OR MORE INFORMATION TALK TO OUR MIDWESTERN REPRESENTATIVE, BILL MAXWELL AT ONE NORMANDIE DRIVE, PRESTBURY, AURORA, ILLINOIS 60504, TEL: (312) 466-4922, OR TO JACK HENNESSY AT:

JOHN J. HENNESSY

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GOVERNMENT

ACTIVITIES: As a component of the National Library of Medicine, the National Medical Audiovisual Center plans and administers a national program to improve the quality and the use of biomedical audiovisual materials in schools of the health professions and throughout the biomedical community through: (1) the acquisition and distribution of films and other audiovisual resource material; (2) audiovisual reference and research services; (3) consultation and assistance in the development and use of audiovisual materials and systems; (4) audiovisual research, training, experimental production, and other activities in the development of media to support medical education; and (5) encouragement of the production, dissemination and use of audiovisual materials.
DISTRIBUTION: Films are available from National Medical Audiovisual Center (Annex), Station K, Atlanta, Georgia 30324, on loan to schools of the health professions and other medical/health institutions and organizations throughout the U. S. The films are listed in the National Medical Audiovisual Center Catalog.

Social Security Administration

Baltimore, Maryland 21235

Russell R. Jalbert, *Assistant Commissioner for Public Affairs*
Phone: 944-5000 ext. 2187
Robert T. Fenwick, *Chief, Audio-Visual Staff, Office of Public Affairs*
Phone: 944-5000, ext. 5587

ACTIVITIES: The Social Security Administration produces and distributes films on Old Age, Survivors, and Disability Insurance, and on Health Insurance (Medicare). These are public information films designed to explain to the viewer what he needs to know about the social security law and what benefits he might be entitled to. Most films and spots are intended for both television and theatrical use.
DISTRIBUTION: Through 800 District and Branch offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

DEPARTMENT OF THE INTERIOR

Washington, D.C. 20240

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Harmon Kallman, *Office of Information*
Phone: (202) 343-3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office. A Department film catalog is available on request.

The Bureau of Land Management

John A. Mattoon, *Chief, Office of Information*
Phone: (202) 343-3609

• *The Last Frontier,* winner of national and international awards for excellence, is a 29-minute film about America's last public domain lands, their history and future.

It is available from the Bureau's office in Washington, D.C. and BLM State offices in Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

The U. S. Bureau of Mines

Dr. A. Nicholas Vardac, *Chief, Audio-Visual Staff, Motion Picture Development and production* Bureau of Mines, Washington, D.C. 20240
Phone: 202-343-3359

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of various states and with mineral commodities including metals, reveling the conservation ethic at work. Recently released films include: *Wealth of the Wasteland, Mine Fire Control, Tennessee and Its Natural Resources. Oregon and Its Natural Resources. Fahrenheit* 3300, *and The Minerals Challenge.*
FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities.
DISTRIBUTION: About 10,000 prints of films are distributed to the public on a free loan basis from the film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213, and from depositories in 40 states. Annual number of showings is 250,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.
PRODUCTIONS: Currently in production are films on *Molybdenum* and *Pennsylvania And Its Natural Resources.*

Continued on page 42

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This unique public relations concept—created by Association-Sterling Films—gives sponsors an unprecedented opportunity to reach theater audiences in full-color on the wide screen, *at very low cost.* For that matter, most sponsored segments in THEATER CAVALCADE are adapted from existing 16mm films—re-edited and blown-up to 35mm. Sponsors pay for *exposure only.* We assume all costs for editing, narration, music and effects, and prints. If you would like to see your present film become a "selected attraction" in first-run theaters in major markets—our current issue played three weeks on Broadway with the latest Elliott Gould comedy—contact us today. The next issue of THEATER CAVALCADE is on the boards for an early release.

THEATER CAVALCADE issues have included Clairol, Ford, Florida Citrus Commission, South African Tourist Corporation, General Dynamics, Sears Roebuck and Co., A. T. & T., and the American Trucking Association Foundation.

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GOVERNMENT

The Bureau of Reclamation

Ottis Peterson, *Assistant to the Commissioner, Information*
Phone: (202) 343-4662

ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states — usually "low budget" sound-color films which run 14 or 28 minutes. Film catalogs are available from the Washington, D.C., office of the Bureau; the Regional offices and the Film Distribution Center in Denver.

DISTRIBUTION: Distribution of Bureau of Reclamation films is accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 67, Denver Federal Center, Denver, Colorado 80225. On occasion, surplus prints are loaned to educational institutions for their distribution libraries.

The U. S. Geological Survey

Frank H. Forrester, *Information Officer*
Phones: (202) 343-4646/4647

• This office maintains and distributes a limited collection of motion picture films dealing with the earth sciences. Of major interest are the award winning films, *The Eruption of Kilauea*, 1959-60 and the earlier film release, *The 1955 Eruption of Kilauea*. These show, at close range, the spectacular eruption of the Kilauea volcano on the island of Hawaii.

Recent film releases include the *Alaskan Earthquake*, 1964 *and The Sea River*. The first of these films documents the destructive effects of the March 27, 1964, Alaskan earthquake both graphically and pictorially in on-the-spot scenes. The *Sea River* film records hydrological investigations carried on in the Amazon River Basin as a point operation between the Geological Survey and the Brazilian Navy.

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Washington, D.C. 20242.

THE LIBRARY OF CONGRESS
Washington, D.C. 20540

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*
Phone: 426-5839

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographical data and a small study center for research.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the copyright proprietors, the films are returned to the proprietor by the Library after registration, but the Library has the right to claim the deposit for its collections later.

The Library's collection of motion pictures comprises about 122,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is provided to assist research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

National Audiovisual Center

(See General Services Administration).

POST OFFICE DEPARTMENT
Washington, D.C. 20260

James M. Henderson, *Special Assistant to the Postmaster General, Public Information*
Phone: 961-7500

ACTIVITIES: The Post Office Department currently uses Public Information film clips for Public Service, plus training and engineering photo reports.

FACILITIES: Limited motion picture production performed by the Department. Public Service film production is contracted:

Bureau of Facilities, Procurement Division
Room 7407, Post Office Department
Washington, D.C. 20260

DISTRIBUTION: Public information film clips for public service and documentary films are distributed through U.S. Postmasters in all regions.

Continued on page 44

Any good 16mm projector performs well under ideal viewing conditions. But you usually don't have (or don't want) perfect darkness or perfect quiet.

That's why you need the perfect projector for imperfect conditions. It's called the Bauer P6 automatic 300 16mm portable sound projector.

What makes it better? For one thing, the Bauer P6 has a special new high-intensity lamp. It's the GE MARC 300 metal arc that produces nearly four times more light than conventional tungsten lamps. More light means a more brilliant picture. More vivid color. Clear images even in full room light.

The Bauer P6 has a 15-watt solid-state amplifier, for real high-fidelity sound. And a lot of other features, too: automatic threading, optional 4,000-foot capacity and "change-over" control, and automatic fail-safe circuit to stop the projector if your film breaks.

Maybe you think that a projector that does so much should cost a lot. It doesn't. And this may be the most attractive feature of all. Write for information to Dept. BS-11

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Most moviemakers will agree that the difference between good footage and *great* footage goes beyond talent and luck — it's the little things that often make the difference. Little things like extra mobility, to follow fast-moving action. Or a few extra dB of silence on the set. Little things . . . like the fleeting moment of news, captured because of a minute saved in set-up time. Or an unusual camera-mount that produces the "different" point of view you need.

Little things *do* mean a lot. And, for many of those important "little things," cinema professionals turn to Cine 60...

Instant Power

Wherever you go, whatever the shooting situation, Cine 60's exclusive power belt* gives you the power to run every professional camera on the market. Plus the all-important mobility to go where the action is. Available in voltages from 6 to 30V (and up to 7 ampere-hours), it features rechargeable nickel-cadmium cells, sealed design and an automatic overload safety switch. With built-in charger and plug-in coiled power cable, it is one of the most widely-used power sources available today.

Instant Quiet

Silence is golden, yet relatively inexpensive with the Cine 60 battery-powered fiberglass Blimp for Arriflex 35 cameras. Only 19 pounds, the Blimp permits shooting in even the most restricted spaces — with *all* standard lenses (even 18mm, without vignetting!). Inside, the camera is securely mounted, yet isolated acoustically from its surroundings. On the outside, a new, gear-driven mechanism permits smooth, accurate follow-focus via large, easy-to-use knob. All other controls and connections are conveniently placed on a rear control panel.

Instant Camera Pod

Our single universal shoulder pod ("unipod") is a lightweight shoulder mount that accepts all cameras. Easily removable between takes, it keeps the camera in the ideal shooting position while offering the maneuverability of single-shoulder construction. Used with the Uni-Eclair Mount (detailed later), this is the only practical pod for the Eclair NPR-16. (By the way, we also have an excellent double-shoulder pod as well.)

Instant Camera Platform

Wherever and whenever you need a stable camera platform, chances are our Vacu-Platform can provide it. This rugged suction-actuated device can be positively fastened to any smooth surface (cartops, floors, etc.) without marring. A flick of a lever on its extra-large suction mounts does the job. Especially useful for low-angle work, it mates with standard tripod heads.

Instant Camera Mount

If you've ever watched a good shot pass you by while trying to thread a camera onto a tripod or shoulder pod, the Cine 60 Snaplok is your answer. Combining rapid, fail-safe operation with the ruggedness and precision alignment needed for day-in, day-out use, the Snaplok features light weight and high rigidity. One section mounts on the camera; the other on tripod or shoulder pod. A single pushbutton instantly separates the two. The base unit of the Snaplok is compatible with standard ¼" and ⅜" sockets.

Instant NPR

Our Uni-Eclair Mount is just what the name implies — a universal mount for the Eclair NPR camera. Rugged, yet surprisingly light, it may be left on the camera at all times, ready for hand-held operation or shooting with a tripod or shoulder pod. And, it makes a handy camera rest between takes.

Instant Zoom

If you own one of the fine Angenieux zoom lenses, you can have smoother, more consistent zooming with one of our electric zoom drives. Available in four sizes (for the 9-95mm, 12-120mm, 12-240mm and 25-250mm), these units feature a precision gear assembly which mounts securely and directly to the lens barrels. The gear assembly, in turn, is rigidly coupled to a high-quality DC motor via a flexible shaft. The motor is powered by a transistor-regulated nicad battery pack featuring directional pushbuttons and a smooth, variable speed control — all contained in a convenient, palm-sized case — with built-in recharger. (We also make an instant-mounting, collapsible rubber lens hood for the Angenieux 25-250mm zoom.)

Instant Rentals

Cine 60 also enjoys an excellent reputation for its line of top-quality rental equipment. All thoroughly maintained and delivered on-time. We'd appreciate the opportunity to fill your rental needs.

Instant Information

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* ® U.S. Patent #3274476

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GOVERNMENT

NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Office of Public Affairs — Audio-Visual Program
Washington, D.C. 20546

Clayton E. Edwards, *Audio-Visual Officer*, Room 811, Reporters Building
Phone: 962-2757

James B. Etheredge, *Chief, Motion Picture Production*, Room 811, Reporters Building
Phone: 962-2757

Henry W. Detrich, Jr., *Acting Chief, Distribution and Depository*, Room 811, Reporters Building
Phone: 962-4341

ACTIVITIES: These branches supervise the agency-wide production and distribution of films, TV and radio programs, and other audiovisual materials on space and aeronautics; and coordinate requests for NASA assistance from media producers and the public.

FACILITIES: Production requirements are fulfilled, primarily by contractors under a "call contract" or basic ordering agreement system, with some in-house production.

DISTRIBUTION: NASA films, tapes, and production aids are available on free loan; stock footage and transparencies may be purchased from agency contractor laboratories. All requests for assistance in film and TV productions should be sent to Mr. Edwards. Requests to borrow NASA films or other TV materials should be sent to Mr. Detrich.

DEPARTMENT OF TRANSPORTATION

Federal Aviation Administration

Office of Headquarters Operations Motion Picture and TV Branch, HQ-450
800 Independence Ave., S.W., Washington, D.C. 20590
Phone: 962-5693

John A. Nugent, *Chief, Motion Picture and TV Branch*

ACTIVITIES: The Motion Picture and TV Branch produces motion pictures and television programs designed to meet the needs of the Services and Offices which comprise the Federal Aviation Administration.

FACILITIES: The FAA uses both in-service capabilities and commercial contracts with industry in supplying its motion picture services.

FILM DISTRIBUTION: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-921, P.O. Box 25082, Oklahoma City, Oklahoma 73125.

Federal Highway Administration

William F. Hall, *Chief, Photographic Section*
Phone: (202) 426-60835

ACTIVITIES: This Bureau produces films on subjects pertinent to highway development, safety and related subjects, sometimes in cooperation with other government agencies, state and local highway departments, and other interested organizations.

FACILITIES: In-house capacity.

DISTRIBUTION: These films are available on a loan basis, with borrower paying return transportation, from Chief, Photographic Section, Federal Highway Administration, Washington, D.C. 20591. Films may be purchased by responsible organizations, by inquiry to same address.

United States Coast Guard

Washington, D.C. 20591
Phone: (202) 426-1587

H. E. Whitwer, *Chief, Motion Picture & TV Branch, Public Information Division*

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

FACILITIES: In-house capability. The Coast Guard has limited in-house writing, directing, shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.

DISTRIBUTION: A catalog of U.S. Coast Guard films is distributed by film libraries in Washington, D. C. and at District offices in Boston, New York, Portsmouth, Miami, New Orleans, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.

PRODUCTIONS: Current productions include training films, public information films and TV spots.

U. S. TREASURY DEPARTMENT

Washington, D.C. 20224
Internal Revenue Service

Phillip S. Horne, *Training Production Coordinator,*
Phone: (703) 557-2933

Charles M. Lammond, *Visual Information Officer, Office of Public Information.*
Phone: WOrth 4-4037

ACTIVITIES: Film for public and internal use are prepared by the Internal Revenue Service. Motion pictures for public viewing are produced by the Public Information Division, those for employee training or orientation by the Training Division. The Training Division also produces filmstrips, slide/tape programs and videotapes for internal use. The Information Division also supervises production of television spot announcements for use during each tax filing period. It has also recently begun the production of films in Spanish, partly to extend its taxpayer information in the U.S. and partly as an advisory aid to Latin American countries concerned with Federal government cooperative programs.

DISTRIBUTION: The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of Internal Revenue Service films.

U. S. Savings Bond Division

Treasury Department

Promotion Manager, U.S. Savings Bonds
Phone: (202) WOrth 4-5702

• A variety of films telling the story of U.S. Savings Bonds is available suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. They were made available to the Treasury through the generosity of patriotic volunteers. Their showings take place under volunteer auspices as well. *The Land We Love*, 16mm, sound-color, 23 min., cleared for television. 24 *Hours in Tyrantland*, 16mm, sound-black and white, 30 min., television rights by special arrangement only. *Grampa's Inheritance*, 16mm, sound, black and white, 16 min., television rights by special arrangement only. *Star Spangled Salesman*, 16mm, sound, colro, 20 min., not for television. *Riley — Savings Bonds Salesman*, 16mm, sound, black and white, 19½ min., television rights by special arrangement only. *Wilbur Gets the Message . . . About Payroll Savings*, 16mm, sound, black and white, 20 min. *Rally 'Round The Flag*, 16mm, sound color, 12 min., not for television. *The Story of Old Glory*, 16mm, color, sound, 16 min., not cleared for television.

THE UNITED STATES INFORMATION AGENCY

Washington, D.C. 20547

Bruce Herschensohn, *Director, Motion Picture and Television Service*
Phone: 755-1890

SERVICES AND FACILITIES: USIA produces, acquires and distributes abroad motion picture and television films for the overseas information and cultural program of the U.S. Government. The USIA audience numbers several billion televiewers in more than 100 countries plus around one billion persons who annually see USIA films in theatres and private showings. Output ranges the full gamut of both media — from brief newsclips to feature length motion pictures and hour-long television programs. These products are released in as many as 75 foreign languages. Lately, USIA has gone into satellite telecasting. This is expected to be used more and more frequently in the future in order to reach USIA's audience overseas.

THE PEACE CORPS

Washington, D.C. 20525

Kenneth Skirvin, *Special Assistant*
Phone: (202) 382-2333

Information regarding films produced for the Peace Corps may be obtained by writing directly to the Peace Corps.

THE CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 13, Ontario, Canada.

OFFICERS: Jean Clavel, *President;* Talbot Johnson, Robert Anderson, *Vice Presidents;* Peter Cook, *Treasurer;* Gordon Noble, *Secretary, Executive Director.*

DIVISIONS: Canadian Film Archives, National Science Film Library, Business Film Service, Reference and Information Center and Film Study Centre.

PURPOSE: To bring together Canada's educational, scientific, culutral and community interest in the field of films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Film Services — National Circulating Film Library (12,000 titles in special subject collection); Importation of films from other countries (Special services in the fields of business films, scientific films, films on art, medical films, etc.); Reference and Information Center — information on 100,000 feature and short films, newspaper clippings; book and periodicals library, etc.; Canadian Film Archives preservation and study of films; National Film Theatre, Peter Morris, Curator; National Science Film Library — programmes, information and distribution in the area of science films, Steven Rothwell, Programmer, Director.

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Gordon Willis
recent credits: End of the Road, Loving, Landlord, People Next Door.

"My last three films were photographed with the CSC Reflex BNC... it's a really fine camera... I even took it halfway around the world to Japan for feature filming."

Gerald Hirschfeld, A.S.C.
recent credits: Goodbye Columbus, Last Summer, Cotton Comes to Harlem, Diary of a Mad Housewife.

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NATIONAL SALES OFFICES

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Mid-Atlantic Sales Division
1701 N. Ft. Myer Drive, Arlington, Va. 22209
Phone: (703) 525-4475
C. E. Bryant, *Manager*

South Eastern Sales Division
5797 New Peachtree Road, Atlanta, Georgia 30340
Phone: (404) 458-6251
William O. Fly, *Manager*

East Central Sales Division
2nd and Delaware Avenue, Oakmont, Pennsylvania 15139
Phone: (412) 828-5900
Robert Imlach, *Manager*

Central Sales Division
69 West Washington, Chicago, Illinois 60602
Phone: (312) 939-6056
Gene Samuelsen, *Vice President*

North Western Sales Division
25358 Cypress Avenue, Hayward, California 94544
Phone: (415) 783-0100
Winston O. Siler, *Vice President*

South Western Sales Division
2221 South Olive Street, Los Angeles, California 90007
Phone: (213) 749-0377
Linwood P. Beacom, *Manager*

Canadian Sales Division
Sterling Movies Canada, 4980 Buchan Street, Montreal 9, Quebec
Phone: (514) 737-1147
John Lush, *Manager*

Association Films (of Canada)
333 Adelaide Street W., Toronto 133, Ontario
Phone: (416) EM 2-2501
Herb Lewis, *Manager*

Film Distribution Centers

New York, New York 10023, 43 West 61st Street. Phone: 212-JU6-1717; *Ridgefield, New Jersey* 07657, 600 Grand Avenue, Phone: 201-943-8200; *La Grange, Illinois* 60525, 512 Burlington Avenue, Phone: 312-352-3377; *Hayward, California* 94544, 25358 Cypress Avenue, Phone: 415-783-0100; *Los Angeles, California* 90007, 2221 South Olive Street, Phone: 213-749-0377; *Oakmont, Pennsylvania* 15139, 2nd & Delaware Avenue, Phone: 412-828-5900; *Toronto 133, Ontario*, 333 Adelaide Street W., Phone: 416-EM2-2501; *Dallas, Texas* 75247, 8615 Directors Row, Phone: 214-638-6791; *Littleton, Massachusetts* 01460, 484 King Street, Phone: 617-486-3458; *Atlanta, Georgia* 30340, 5797 New Peachtree Road, Phone: 404-458-6251.

BACKGROUND: Founded in 1911 (as "The YMCA Motion Picture Bureau", a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent distribution service. In March, 1970 Association Films merged with Sterling Movies, Inc. to become Association-Sterling Films, a Division of Association Films, Inc.

SERVICES: *Promotion and Publicity*: Promotes sponsored films through catalogs, special supplements (directed to teachers and program chairmen), advertising in educational and adult journals, individual film brochures, exhibits at conventions, publicity services. *Print Inspection and Maintenance*: prints are electronically cleaned and inspected after each use: repairs are made as needed and replacement prints ordered on sponsor's authority: scratched prints are given Perma-New treatment, as authorized. *Monthly Reports*: sponsors receive detailed performance reports (data processed) which give audience size and composition; film user evaluations and comments; course of study where film was used; bookings and showings (current, year-to-date, and cumulative); summary of coverage by states; and other data about performance and audiences. *Programming Services*: confirmation and advance booking notices are sent to users and sponsors on a daily basis; bookers assist organizations in arranging programs and special distribution concepts (Movie-A-Week, On Campus, Vacationland Cinema, Cinema La Carte, Travelcinema, etc.) *Library Service Plan*: a professional "physical handling" service for sponsored film libraries that provides all regular services except promotion, as desired) and includes Sponsor Imprinted forms.

ASSOCIATION-STERLING TV DIVISION: This division is responsible for the distribution of sponsored films to commercial and educational TV stations. It maintains daily contact with TV programmers, creates sponsored film series and special concepts, prepares TV promotion kits, publicizes sponsored films in "TV Guide" and local newspapers and distributes newsclips and scripts to TV news department.

ASSOCIATION-STERLING/35 (Theatrical Division): A nationwide service for the distribution of sponsored short subjects to motion picture theaters. Association-Sterling, working with theatrical booking services and distributors in 31 exchange cities, supervises promotion, selection of theaters and feature films, concentrating on first-run theaters in major cities and suburbs.

CREATIVE PROGRAMMING SERVICES: Creation of specialized communications concepts for sponsors, including *Theater Cavalcade*, a 10-minute theatrical series with five participating sponsored segments in each issue; *Tele-Lecture*, a "live" TV interview series featuring industry and business spokesmen; *TV Tempo*, 3 to 5 minute TV news features for syndication to news and special events programmers; *Radio Tempo*, News and feature programs distributed to selected radio stations ind *News Screen*, development and or distribution of 60 second news and news-feature clips to TV news programs.

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AUDIO FILM CENTER/IDEAL PICTURES

Division of CCM Films Inc.

Executive Offices: at 34 MacQuesten Parkway, South, Mount Vernon, New York 10550
Phone: (212) 246-0560

Myron Bresnick, *President*
Martin Bresnick, *Gen. Manager, Operations*

BRANCH EXCHANGES AND MANAGERS: Baltimore, *Maryland* 21218 — 102 West 25th Street, Nelson C. White, (301) 889-9963, *Boston, Mass.* 02116 — 42 Melrose St., Edward Kondazian, (617) 426-1133; *Denver, Colorado* 80203 — 1120 Broadway, Hal Stewart, (303) 825-5525, 534-4533; *Honolulu, Hawaii* 96814—1370 Beretania St. Oram Strauser, Jr., Honolulu 6-5536; *Indianapolis, Ind.* 46204 — 15 E. Maryland, Marty Markey, (317) 632-6383; *Los Angeles, Calif.* 90028—1619 N. Cherokee Ave., William E. Kenney, (213) 463-0357; *Memphis, Tennessee* 38103—352 Union, Stanley Nolan, (901) 527-4313; *Miami, Florida* 33132—15 N.E. 13th St., Jack Spire (305) 374-8173; *Milwaukee, Wis.* 53208—4431 West North Ave., Richard Hoelke, (414) 873-0434; *Minneapolis, Minn.* 55408—3400 Nicolet Ave., Joe Komarek, (612) 827-2966; *Mount Vernon, New York* 10550—34 MacQuesten Parkway, South Walter J. Dauler, (914) 664-5051; *Portland, Oregon* 97214—234 S.E. 12th St., Tom T. Moore, (503) 233-5621; *Richmond, Virginia* 23219—200 E. Cary St., Dan Browning, (703) 644-2973; *San Francisco, Calif.* 94118—406 Clement St., Eddie Nakagama, (415) 752-4800; *Buffalo, New York*, 14226, 3910 Harlem Road, William Kirkpatrick, (716) 839-1290; *Dallas*, Texas, 75247, 8615 Directors Row, Carol Crowder, (214) 637-2483; *La Grange, Illinois* 60525, 512 Burlington Avenue, Dorothy Desmond, (312) 482-9090.

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Continued on page 48

WE'RE AGAINST DIRTY FILMS.

Dirt can ruin a film.

And our business is printing and processing 8mm, Super 8mm and 16mm for motion picture duplication and preprints.

Clean water. Clean air.

We simply cannot operate without either of them.

Take Super 8 film.

A single frame magnifies so many times reaching screen size that even an infinitesimal particle of dirt or dust can become a colossal eyesore.

That's why we've recently installed a unique water filtering system in our processing department.

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It's why we've put a highly sophisticated air-control system in our cartridge loading room.

In this system, air comes from thousands of tiny holes in the ceiling. It forces dirt and dust particles down to floor level and out the exhaust exits.

It's why we've clothed technical people in both areas entirely in white, with protective hats and boots.

And it's why we have white plastic walls and seamless floors.

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We think it's obscene.

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A DIVISION OF CINE MAGNETICS, INC.
650 Halstead Avenue, Mamaroneck, N.Y. 10543 (914) 698-3434
New York Receiving Center 305 E. 45th St. (212) 682-2780

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DISTRIBUTORS

BERGEN MOTION PICTURE SERVICE, INC.

Route 46, Lodi, New Jersey 07644
Phone: (201) 472-1154
New York City, Phone: (212) 564-1195
Eugene Demick, *President*
Morris Shapiro, *Comptroller*
Camelina Connelly, *Director of Distribution*
Leo Loewenthal, *Vice President, Sales*

DISTRIBUTION of sponsored motion pictures via network of field representatives who operate 65 regional film exchanges serving Bergen. Design, fabrication, installation of exhibit, auditorium, board room and screening room, audio visual facilities. Management, maintenance and operations service of audi-visual installation.

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CAROUSEL FILMS, INC.

1501 Broadway, Suite 1503, New York, N. Y. 10036
Phone: (212) 279-6734
Date of Organization: 1957
David B. Dash, *President*
Jack Strand, *Director of Advertising, Sales/Promotion*

SERVICES: Primarily, North American distribution of 16mm educational and social documentary films. FACILITIES: New York City headquarters office. Shipping facilities from Ridgefield, New Jersey.

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FILMS OF THE NATIONS
(a subsidiary of Alden Films)

5113 - 16th Ave., Brooklyn N.Y. 11204
Phone: (212) 851-8090
Date of Organization: 1945
Jerome Schpiro, *President*

SERVICES: Film Distribution; sponsored films, TV distribution, sales of educational films. Color stock shots, mostly on foreign countries.

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JAM HANDY PRODUCTIONS
(Division of Tele-Tape)

Headquarters Office:
2821 East Grand Blvd., Detroit, Mich. 48211
Phone: (313) 875-2450

SERVICES: Producers and distributors of sponsored films to theaters, non-theatrical audiences and TV stations throughout the United States and Canada. Special promotional pieces prepared for each title and listings made in professional directories. Normal services include storage, booking, shipping, electronic inspection.

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MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:
1212 Avenue of the Americas, New York, N.Y. 10036
Phone: (212) 765-3100
Carl H. Lenz, *President*
William Oard, *Executive Vice President*
Dan Kater, *Vice President & General Manager*
Albert Tyndall, *Treasurer*
Harry Bogaards, *Vice President—Production*
Fontaine Kincheloe, *Vice President—Advertising & Promotion*
James McPoland, *Vice President—Operations Manager*
Sy Perry, *Manager, Theatrical Division*

NATIONAL SALES OFFICES

Eastern Division Sales
1212 Avenue of the Americas, New York, N.Y. 10036
Phone: (212) 765-3100
Bruce Thomas, *Eastern Sales Manager*
Gordon Reynolds, *Account Executive*
Less Weiand, *Account Executive*
Peter Fallon, *Account Executive*

Central Division Sales
1909 Prudential Plaza, Chicago, Ill. 60601
Phone: (312) DElaware 7-3252
Jack Lusk, *Midwest Sales Manager*
Don Konney, *Account Executive*
Edwin Swanson, *Account Executive*
Don Schumacher, *Account Executive*

Western Division Sales
1145 North McCadden Place, Los Angeles, Calif.
Phone: (213) 469-8282
Jack Whalen, *In Charge*

WASHINGTON D.C. SALES
200 L Street, N.W., Suite 4, Washington, D.C. 20036
Robert A. Kelly, *Director of Public Affairs*

Canadian Sales
1943 Leslie Street, Don Mills, Ontario, Canada
Phone: (416) 444-7359
Mr. Lynn Meek, *In Charge*

NATIONAL SERVICES CENTER
2323 New Hyde Park Road, New Hyde Park, L.I., N.Y. 11040
Phone: (516) 437-6300

REGIONAL FILM LIBRARIES

Atlanta, Ga., 30308: Thomas L. Gunter, 714 Spring St., N.W. (404) 875-5666
Boston, Mass. 02167: James Lowe, 230 Boylston St., (617) 527-4184
Buffalo, N.Y., 14202: Fred Muchan, Buchan Pictures, 122 W. Chippewa St., (716) 853-1805
Cedar Rapids, Ia. 42404: Louis Nordstrom, Pratt Educational Media, 200 Third Ave. SW, (319) 363-8144
Charlotte, N.C. 28202: Max Austin, 503 College St., (704) 377-2574
Chicago, Ill. 60611: Hal Smith, 160 Grand Ave., (312) 467-6470
Cincinnati, Ohio 45202: Curtis Hensley, 9 Garfield Pl., (513) 421-2516
Cleveland, Ohio 44115: Al Shobel, Film Programs, Inc., 2238 Euclid Ave., (216) 9469
Dallas Texas 7520: Ed Cothran, 1411 Slocum St., (214) 742-4106
Denver, Colo. 80204: Kenneth Cromar, Cromar's Modern Films, 1200 Stout St., (303) 244-4621
Detroit, Mich. 48235: Kermit Cable, 15921 W. 8 Mile Rd., (313) 273-2070
Harrisburg, Pa., 17105: J. K. Lilley, J. P. Lilley & Son, 2009 N. Third St., (717) 238-8123
Honolulu, Hawai 96814: Arlayne Rosenstock, Film Services of Hawaii, 1164 Waimanu St. 538-1928
Houston, Texas 77027: Ruby Short, 4084 Westheimer Rd., (713) 622-3841
Indianapolis, Ind. 46204: E. S. Poff, 115 E. Michigan St., (317) 635-5331
Kansas City, Mo. 64111: Helen Bertsch, 3718 Broadway, (816) 561-1208
Los Angeles, Cal. 90038: Harry Sanford, 1145 McCadden Pl., (213) 469-8282
Milwaukee, Wis. 43202: Roa K. Birch, Roa's Films, 1969 N. Astor St., (414) 271-0861
Minneapolis, Minn. 55420: Cairan Eigan, 9129 Lyndale Ave. S., (612) 884-5383
New York City 10036: Ted Goldberg, 1212 Aveneue of the Americas, (212) 586-5530
Omaha, Nebr. 68102: Keith T. Smith, Modern Sound Pictures, 1410 Howard St. (402) 341-8476
Philadelphia, Pa. 19107: Donald Arcangel, 1234 Spruce St., (215) 545-2500
Pittsburgh, Pa. 15222: Patricia Dillon, 910 Penn Ave., (412) 471-9118
St. Louis, Mo. 63166: P. Ray Swank, Swank Motion Pictures, 201 S. Jefferson Ave., (314) 534-5211
San Francisco, Cal. 94106: Rosalie Kuwatch, 16 Spear St., (415) 982-1712
Seattle, Wash. 98103: Fred MacFarlane, Photo & Sound Co., 1205 N. 45th St., (206) 632-8461
Washington, D.C. 20036: Mitzi Gaerlan, Suite 4, 2000 "L" St., NW, (202)9234
Don Mills (Toronto) 405 Ontario: Lottie Wilson, 1875 Leslie St., (416) 444-7347
Montreal 125 Quebec: Brian Buckley, 485 McGill St., (514) 878-3644

BACKGROUND: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, a subsidiary of Western Electric Co., formed in 1927, Modern Talking Picture Service first emerged as the nontheatrical department of that company. Modern's present name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became and independent corporation in 1937 under the ownership and management of its distribution employee. In 1969, Modern was acquired by KDI Corporation of Cincinnatti.

CHANNELS OF DISTRIBUTION: Modern represents more than 700 organizations from industry, commerce and the professions. Corporate and public information films are circulated to both general and specifc groups through channels throughout the U.S. and Canada.

COMMUNITY GROUPS AND SCHOOLS: Over a million bookings are made each year to community groups and schools.

TELEVISION: TV stations make regular use of sponsored films and seven of Modern's regional film libraries have a print inventory and TV staff to serve the needs of station in their areas. In addition, Modern distributes 30 and 60 second newsclips to TV stations throughout the country.

THEATRICAL: Movie house use entertaining sponsored shorts to supplement their reature filb programming. The 35mm prints are handled through theatrical exchanges located in 32 cities from coast to coast.

RESORT CINEMA: Through this opera-

Continued on page 50

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A DIVISION

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DISTRIBUTORS

tion, prints are circulated to individual resorts and motels in a given circuit. The films are assembled into programs and delivered to the resirts by Modern representatives. In all, a total of 1500 resorts are corvered by a nationwide, network of 40 circuits.

SKYPORT CINEMA: Another of Modern's innovative extensions of non-theatrical distribution maintains free movie lounges in major airport terminals. Films provide waiting passengers with continuous entertainment and information for ten hours each day in Atlanta, Cincinnati, Cleveland, Denver, Detroit, Honolulu, Kansas City, Minneapolis, Pittsburgh, Seattle, and, at New York's John F. Kennedy Airport, in the United Air Lines Terminal and in the International Arrivals Buildig.

VIDEO TAPE: Modern distributes sponsored video tapes to schools, colleges, industry and other audiences.

INFORFILM: Modern is the member for the United States and Canada in Inforfilm, the international association of informational film distributors.

COLLEGE CINEMA: Modern operates movie lounges in Student Unions on many campuses.

NORMAL AND SPECIAL SERVICES: For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audiences attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive data processing facilities and equipment for promotional printing are maintained at hte National Service Center. All regional libraries are equipped for electronic film inspection and handling. In addition, Modern can distribute and help create supplemental material for films. Thus, at a very nominal cost, a sponsor can greatly increase the impact of his message.

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NEWPORT FILMS, INC.

630 Ninth Ave., Film Center Building, New York, N.Y. 10036
Phone: (212) 582-1180

Seymour Berkowitz, *President*
Arthur White, *Vice President, Marketing*
M. O'Ferral, *Office Manager*
Ken McIlwaine, *Film Editor*

SERVICES: Exclusive distributor of sponsored short subjects for theatrical use. CLIENTS SERVED: I.B.M., Texaco, New York Stock Exchange, Celanese, Chase Manhattan Bank, Warner-Lambert Pharmaceutical Co., Newsweek Magazine, Investment Company Institute, Grumman Aircraft, etc.

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PUBLIC SERVICE AUDIENCE PLANNERS, INC.

Sponsored Film Distributors

Ralph Rafik, *President*
Gordon Hempel, *Executive Vice-President*

Midwest Regional Offices: 208 South LaSalle St., Chicago, Ill. 60604, Phone: (312) 263-0497

Western Regional Offices: 6290 Sunset Blvd., Los Angeles, Calif. 90028, Phone: (213) 463-7888

Eastern Regional Offices: New York, New York
Advertising, Promotion, Publicity Departments, 208 South LaSalle St., Chicago, Ill. 60604, Phone: (312) 263-0497

ORGANIZATION: Public Service Audience Planners distribute sponsored motion pictures nationally, regionally or to designated audiences or markets including television stations, motion picture theatres, general adult audiences, civic clubs and organizations, business and professional groups, vacation resorts, public and private colleges and universities, high schools and elementary schools. Films are distributed for corporations, associations, trade groups, foreign governments, educational, religious, civic charitable or fund raising organizations.

SERVICES: Development of a promotional plan to enable the sponsor to reach his targeted audiences, creation and production of advertising and promotional materials as well as publicity. Print inspection, cleaning and maintenance are included in the services. Detailed monthly reports are provided.

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RHR FILMEDIA, INC.

1270 Avenue of the Americas, New York, N.Y. 10020
Phone: (212) 541-9692

Richard H. Rogers, *President*
Irwin Lefhowitz, *Senior Vice President*

SERVICES: Distribution of sponsored films to motion picture theatres via network of 32 branches and full consulting services, including analysis and evaluation of current television and 16mm audience distribution, evaluation of your film library, treatment or script. Services available per assignment, monthly or yearly retainer.

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UNITED WORLD FREE FILM SERVICE

An Activity of Universal Education and Visual Arts

Headquarters Office:
221 Park Avenue, S., New York. N.Y. 10003
Phone: (212) SPring 7-6600

Peter McDonald, *President*
Murray Goodman, *Vice-President, Castle Packaged Films*
John D. Desmond, *Vice-President, Distribution Services*
Bill Ryan, *Advertising*
Paul Weber, *Manager, Branch Operations*
Richard Lukin, *Executive Producer*

NEW YORK REGIONAL AREA
221 Park Ave. South, New York, N.Y. 10003
Phone: (212) SPring 7-6600

Charles McGratty, *Manager*

CHICAGO REGIONAL AREA
425 N. Michigan Ave., Chicago, Ill. 60611
Phone: (312) DEarborn 7-1100

Daniel Bishop, *Manager*

LOS ANGELES REGIONAL AREA
155 Universal City Plaza, Universal City, Calif. 91608
Phone: (213) 985-4321

Calvin Behr, *Manager*

ATLANTA REGIONAL AREA
205 Walton St., N.W., Atlanta, Ga. 30303
Phone: (404) JAckson 3-6201

J. Hunt, *Manager*

DALLAS REGIONAL AREA
810 South St. Paul St. Dallas, Texas 75201
Phone: (214) 747-2326

P. Howard, *Manager*

SERVICES: Since its organization, United World Films has distributed sponsored films for industry. Distribution is conducted for non-theatrical, television and theatrical audiences through 43 distribution offices located throughout the United States. United also produces and distributes classroom teaching films to the nation's schools. It makes available on 16mm film all of its own company (Universal) feature theatrical titles along with selected features from Paramount and other producers. Demand for its films comes from clubs, business organizations, colleges, universities, high schools, women's organizations, agricultural groups, etc. These audiences are canstantly increasing and United uses this source of fresh new audience contacts for distributing their clients' sponsored films. In the distribution of their clients' 35mm sponsored films, United utilizes the theatrical knowledge, experience and contacts of Universal Pictures, its associate company.

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INFORFILM

Headquarters Office:
Guldenkasteellaan 17, 1711-Itterbeek near Brussels, Belgium
Phone: 22.22.87

MEMBER COMPANIES

Austria: Oesterreichises Film Service, Graf Starhemberggasse 15, 1040 Vienna

Belgium: Sofedi, 147 avenue de l'Hippodrome, Brussels 5.

Canada: Modern Talking Picture Service, 1943 Leslie Street, Don Mills, Ontario.

Caribbean: ITEM Film Library (Western Div.) c/o H. K. Hughes, Gatwick House, Horley, Surrey, England.

Czechoslovakia: Praha 1

Denmark: Erhvervenes Film Center, 22 Kobmagergade Copenhagen.

Finland: Filmiyhtyma Oy, Kaisaniemenkatu 13A Helsinki.

France: Celfilm, 31 avenue Pierre Ler do Serbie, Paris 16.

Germany: Konferenz de Landesfilmdienste, Rheinallee 59, 53, Bonn-Bad Godesberg.

Great Britain: Sound Services Ltd., Kingston Road, Merton Park, London S.W. 19.

Italy: Difi, Viala Parioli 25, 00197 Roma

Japan: Educational Film Exchange, 3 Ginza Nishi: 6-Chrome, Chuoku, Tokyo.

Middle East: Colchester-Hughes Ltd., Gatwick House, Horley, Surry, England.

Netherlands: Technical Film Center, Arnhemsestraatweg HIF Velp (Gld.)

Norway: Opplysningsfilm, P. O. Box 25, Haugenstua, Oslo.

South Africa: Independent Film Centre South Africa (PTY), P.O. Box 11112 Johannesberg.

Spain: Teletecnicine International Distribution, Anda Jose Antonio, 464, Barcelona 15.

Sweden: Swedish Council for Personnel Administration, Sturegatan 58, Stockholm O.

Switzerland: Schmalfilm Zentrale, Erlachstr 21, CH—3000 Bern 9.

Turkey: National Productivity Center, Mithatpasa Caddesi 46, Yenisehir, Ankara.

United States of America: Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036.

go ahead, name-drop...

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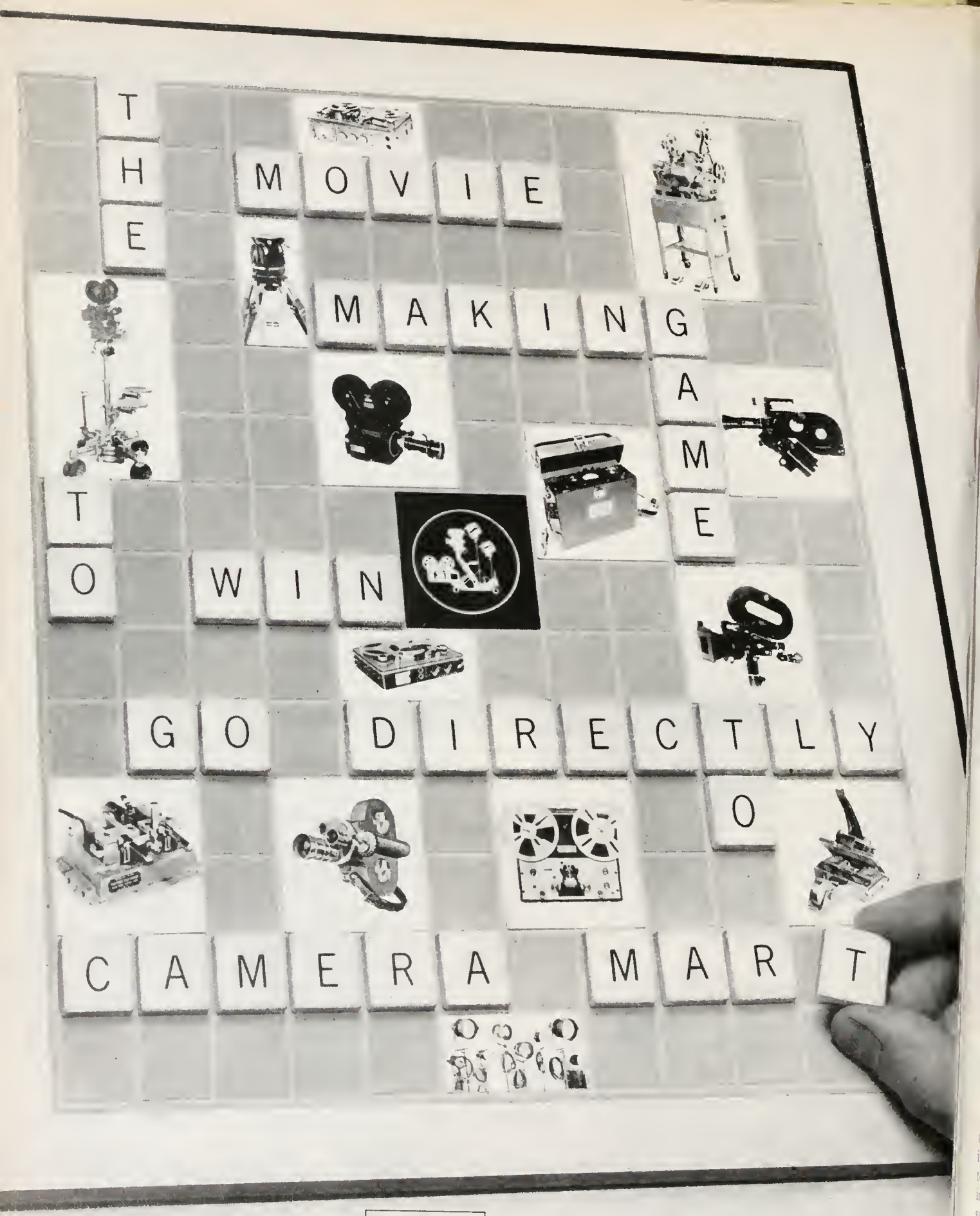

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EXPO '70 LACKED ONLY CONTENT

By DON SWEET

In the wake of perhaps the greatest extravaganza of A-V showmanship ever staged, our correspondent reports that content throughout the shows at Osaka was weak, and cites few exceptions.

At Expo '70 there was more pure showmanship concentrated in one place than I've ever seen before. Two billion dollars had been poured into an extravaganza whose architecture soared in hundreds of fascinating aspects . . . whose shows might (possibly) have overlooked some tiny technique of modern projection and multi-media . . . whose display techniques ranged from jewel-like to massively overwhelming. Communications ideas jumped at you more quickly than you could jot them down.

The scale was breath-taking. For instance, there was a tall Tower of the Sun, the Theme Center. Outside, it was impressive enough. But inside, the Japanese had erected a "Tree of Life," a hundred and fifty feet high, from which, in tracing the story of evolution, were hung . . . brilliant displays of single cells, early fish, the first land animals, a *full-size* dinosaur, more animals, including apes, and finally, cave men . . . all animated or flashing! Looking downward, from the topmost branch, left you dazed.

It was impossible to see everything at Expo. Many of the pavilions with controlled traffic patterns took up to fifty minutes to see, and in others, you could easily have spent an entire day. (The Russians were showing upwards of forty longish movies in their display areas, and the Art Museum had hundreds of pieces from all over the world, just to cite two examples). In eight long days I did see every Industrial Pavilion, and most of the National Pavilions . . . until I began losing patience at the displays of canned goods and stuffed animals in some of the smaller ones.

Innovation was everywhere. Screens varied in size, shape, placement, and number, and in some cases the projection area wasn't even a screen, but was the inside of an inflated building, a dome, a piece of sculpture, or a moving shape. You walked through, or were conveyed through, around, or upwards on moving ramps. You sat in space ships, airplanes, specially designed chairs, in theatres that revolved from stage to stage, or within a 360° screen presentation. You were elevated, or lowered, into theatre areas, and in one instance the elevators became part of the act, revolving around and rising and descending within a circular presentation.

As a film, meeting, and exhibit script writer, I went to Expo looking for communications ideas expressed visually and verbally, rather than for explanations of *how* effects were achieved. Those explanations are fully detailed elsewhere, as are synopses of each building's presentations, so this report will be concerned mostly with my reactions to content.

I found Expo a mixed bag from the communications viewpoint. A few things were superlative. Many were imaginative. Some were incredibly bad. The weakest thing, throughout, was content. Here are my reactions:

Reverse snobbery

Today the sign of a "developed" nation is the wry but prideful pointing out that it has made so much progress that it has problems with pollution, etc. This gets carried down to a rub-off where even the rinkeydink third-class nations also state they have these problems too! However, at Expo '70, this approach was used in moderation. No nation here went so far as had the United States at HemisFair in 1968, where the film suggested our country was on the brink of anarchy and ruin. That was an effective, if one-sided film. For instance, it suggested that modern lumbering operations ravaged the land, neglecting to point out that lumber companies must, because of practical economics, if not from public interest, reforest as they harvest. It showed the lack of privacy at public

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beaches, forgetting that without the country's affluence, people couldn't go to those beaches in the first place. It struck out at traffic jams, perhaps not considering congestion could be the result of too many *people*, rather than too many automobiles.

At Expo '70 a more sensible tone was established in the Japanese Government Pavilion. Here problems were acknowledged with a weighting of perhaps ten percent of the exhibit. But the other ninety percent stressed that without modern technology the population as a whole wouldn't enjoy a reasonable standard of living, or expectations.

Plain sex and fancy erotica

Since Japan permits showing TV commercials for sexploitation movies . . . complete with undressing and lovemaking film clips, one might expect a certain amount of casual nudity around and about. So bare breasts were no novelty in films at the Fair, and the display ranged from the workaday costume of Japanese women divers, to more sensuous visuals. Admittedly, some were but quick flashes. But the longest featured a dance by a girl who started out, garbed, somewhat irreverently, as our Statue of Liberty, and shortly was down to only a loin cloth. She was not only lovely and a good dancer, but she pranced around on four delicious screens for at least a minute.

One national pavilion had a girl remove a clinging jersey sweater; another showed a highly imaginative experimental and live film that managed to be beautiful as well as highly suggestive, and still another country carried a loving couple through disrobing, full frontal flash of the girl, and simulated lovemaking.

Two industrial pavilion presentations were out and out erotic. The first was a projection of moving lights: and still and moving pictures of faces and hands; onto naked female statues, all to the insistent throb of what can only be called "orgasm music." The second was devoted to the subject of "Love," and explored it quite fascinatingly for six minutes on multi-screens. These movies showed considerable undressing and quite intimate fondlings by heterosexual couples as well as by pairs of girls. For good measure the Company rounded out the program by briefly touching on love of country, of parents, or ancestors. Interestingly, a child of any age, accompanied by an adult or not, was permitted entry to any of the presentations.

It's small wonder that with this competition the Amusement Area didn't bother having a Midway with strippers.

Farewell, Professor!

For those who looked closely, Expo laid good old Marshall McLuhan to rest. The medium never really was the message, no matter how complex the logic. Any one who's ever gotten a letter telling him of the death of a long-lost uncle in Tasmania knows that the *postman* didn't leave him the million dollars . . . good old Uncle Roscoe did.

Sergei Eisenstein demonstrated (about the time most of us, including the good Professor, were playing with building blocks, or hadn't yet been born) that the simple rearrangement of *exactly* the same footage could convey grief, fear, joy, hunger, love, and other assorted emotions. Unfortunately, at Expo, much of the same sort of subject matter, if not exactly the same footage, was used over and over again, and the message tended to become blurred.

Now, having dismissed the medium as the message, I have to recant, at least slightly. For there were at least two instances where the medium was the message, and handsomely so.

In the Takara "Beautillion" the viewer sat in a kind of futuristic barber chair and was locked in. The chairs rose some five feet in the air, tilted back, and revolved about while lights and a kaleiodescope effect show played on the ceiling. Why is the medium the message? Among other things the Company makes barber and beauty salon chairs.

The other exhibit seemed to be, at first glance, a highly expensive put-on. As the audience was belted into little airplane seats, a straight-faced explanation was given that those at the controls would actually fly each little plane. A moment later the sixteen turntables revolved and each group found itself in a seeming airplane cabin, complete with instrument panel and a windshield showing a runway. Then the "plane" moved forward, tilted back taking off, flew about, tilting, diving, climbing, in response to the pilot's reaction to mountains, etc. Then it landed. It seemed very realistic. Then, on the floor below, the passengers were shown a very elaborate model of the same runway, and the mobile camera above it. The Hitachi Company makes simulators for training pilots, and this was a graphic demonstration of their product.

So in at least these two cases the medium *was* the message.

The 180° reversal

One of the most intelligent films was to be found at the Suntory Pavilion. Its title was *Water of Life*, which comes from the old Gaelic description of whiskey, and you kept expecting a *whiskey* commercial, but the Company cleverly confined itself to a deep examination of "real" water, which was a delightful reversal. (There were a few barely noticeable product plugs).

The film was a fine example of finding a theme that every human being (and particularly the Japanese) could relate to; doing a lot of research homework on it; and using the camera and multiscreens with great judgment.

Here was a subject that has been done to death, but because this producer looked thoughtfully at it, in a highly personal and esthetic way, he compelled the audience to respond.

Will the real .... stand up?

Unlike Suntory's effort, most of the "national identity" films were, predictably, all but interchangeable. Minor editing could have saved nearly every country a great deal of money if each had drawn from the same stock shot pool. Nightclub scenes, people on snow-cats or water skis, or doing work on essentially the same kind of machines, tend to look the same, no matter what country they've shot in.

And a Scot's festival in Ontario will look pretty much the same as a Scot's festival in Scotland, and an imitation castle in Milwaukee can look very much like the real thing on the Rhine.

Here the same kind of mindless

opening of the camera seems to be duplicated in millions of feet of footage all over the world. No real depth of research. Why not find the one *essential* difference between one place and all the rest of the world? The difference might be that it enjoys greater freedom than anywhere else, or it may be the trivial fact that its citizens are the greatest virtuousos on the steam calliope. But find the difference, and devote the entire film to it, instead of trying to show everything that takes place in the country in twenty minutes of screen time.

Happily, some of the presentations did concentrate. And two outstanding films intensified their appeal by relating to the Japanese love of nature, and particularly of wood.

Washington State's film showed logging operations, but more importantly, showed how its citizens, who, like most Japanese, live in big cities, have the opportunity to enjoy the open spaces, and nature. British Columbia's film used a vertical screen, which enabled showing the Japanese (who are geared to small things and are immoderately impressed by the oversize) just how incredibly tall the trees are.

The Netherlands had a double feature hit. In a theatre they showed their great *Skies Over Holland,* and their multi-screen presentation never lost sight of the fact that Holland was the subject and not automatic screw machines. It expressed the spirit of Holland beautifully, and on top of that achieved what I believe is a first in multi-screen presentations. And that is, while the normal traffic time up the viewing escalators was ten minutes, the actual amount of footage on the reels amount to two and a half hours. So on subsequent visits to the pavilion, while you'd see the same subject *categories*, the odds were you'd be seeing footage that was different . . . either camera angle, or editing . . . than you'd seen previously.

How sophisticated is your audience?

A World's Fair tends to attract a somewhat homogeneous audience, certainly in the Western world. Temperament, income level, and audience taste tend toward averages rather than extremes. And, however spectacular the Fair's billing, it tends to be a regional, rather than a national show. Certainly this was true for the 1939-40 and 1964-65 New York Fairs, and for San Antonio and Seattle.

But Expo '70 was, like Montreal's Fair, a first-time National event. (As the first World's Fair in Asia, there was some expectation that it would be a Continental event, but the bulk of the attendance was Japanese). So it drew Japanese from every walk of life, every corner of the nation. And their level of sophistication varied.

A hard job to find a common frame of reference? You bet! How much easier it is to make an American industrial film for an audience whose characteristics can be pinpointed.

It would be presumptuous for me to state whether the various messages came across, but I did observe a curious phenomenon. The Japanese either grasp ideas much faster than anybody I've ever seen before, or they were simply marching through pavilions in order to make a list of how many they'd visited. (To some degree this also occurs in the West, but Westerners tend to be lingerers. This has led Western exhibit designers to set up controlled traffic . . . on conveyors, in seat pods, or in time-limit theatre areas).

So perhaps the Japanese creative people were correct in their fast cutting. But, even in one of the relatively few multi-screen presentations I thought superlative, the Astrorama, I had some doubts. Projected on a dome, it traced parallels in the development of cultures around the world. I found the Oriental visuals somewhat unfamiliar, and cutting a trifle too fast. I wondered if the Japanese audience found the quick sights of Western art as comprehensible as did I, who'd seen most of them before.

In this connection, most movie reviewers are fond of pointing out that each new generation grasps film visuals faster . . . in that as the language of film has developed, the viewers learned the "shorthand," permitting quicker cuts. I don't dispute this, but there must be a practical limit to this sort of tachistoscope flashing of images.

However, after complaining earlier about too much of the same old images, I want to say definitely that the Astrorama was on the side of the angels in its uniqueness.

For showmanship doesn't cover up a lack of depth.

Take volcanos for example. And while you're taking them, also take away the surging ocean, please. Both appeared on domes, multi-screens, and mirrors. Maybe this excessive usage was a form of relating to the audience. The Japanese are closer to volcanos. (Mount Fuji was an active volcano two or three hundred years ago). And, being an island people, they are only too well aware of the raging ocean and typhoons. So they may respond, but after seeing volcanos and the boiling ocean in a half a dozen presentations at Expo, I don't care if I don't see them again for five years.

It seems to me that showing the ubiquitous jet airplane is both sloppy bridging and unimaginative, in much the same fashion as was the use of the diesel train and its blaring horn a while back. But both appeared here with annoying frequency. (In fact, the only interesting train I saw on screen at Expo was that anachronism, the steam locomotive, with a fascinating close up of its running rods. But even this should have held only mild interest for the Japanese, for, surprisingly, in their air-polluted country, it's possible to go off to any marshalling yard and still see steam locomotives belching out clouds of sooty black smoke).

At Expo, as in too many American films, the miracle of birth was almost universally made tiresome. The only notable exception to this appeared in "Hunt for the Sun," a multi-screen presentation where the focus was on the face of a woman in labor, while the adjacent screens flashed quick cuts of people who were aimlessly enjoying themselves, or who seemingly were bored at their work.

To be concluded next month.

About the Author

Script writer Don Sweet has been writing motion pictures, slidefilms and business meetings since 1962. Prior to that, he was employed in all facets of production including art, sales and management. His clients include GM, Shell, AT&T, DuPont, Westinghouse and many others.

Snoopy (above) watches Red Baron take off. Bill Gibson and Frank Tallman (left) p'an shooting sequence of Snoopy aboard his 747.

"Snoopy" Intros United's 747

Not first with the biggest, United Air Lines chose to compare the comforts of the jumbo jet with the discomforts of early planes, using "Snoopy", a flying doghouse and several vintage aircraft.

At first blush, the assignment sounded like a breeze. Produce a film on the 747 for United Air Lines and The Boeing Company. Great! But when the principals got together, they were stumped.

The 747 has been flying for several months, and other airlines had been plugging the big jet on television commercials, news reports and magazine covers in living color. What was so new about United's 747 Friend Ship — other than the airline's livery — that would make the audience sit up and take notice?

Bill Gibson of Bill Gibson Productions in Los Angeles; John Grember, United's manager of films, and Dave Peterson, director of public relations for The Boeing Company, began to kick ideas around. Their decision: show off the plus comfort of the 747 by comparing it to the discomfort of pioneer fliers.

The stage and props were readily available at the Orange County Airport where Tallmantz Aviation, Inc., maintained a large collection of flyable vintage aircraft. United's 747 was nearing completion at the Boeing plant in Everett, Washington, and would be available shortly. All they needed was a star.

Enter "Snoopy," the World War I ace and hero of the Charles M. Schulz cartoon, "Peanuts." Permission was promptly obtained from United Feature Syndicate to use the intrepid canine in the film.

"Snoopy," his flying doghouse and his Walter Mitty-esque dream of aerial combat with Manfred von Richthofen have become such household topics that they seemed a natural medium for viewers to identify with. Integrating scenes of barnstorming pilots with shots of present-day passengers riding in relaxed comfort in the 747 would not only help sustain audience interest, but would also allow the introduction of humor. Use of the vintage planes would revive the excitement of flying and enhance the aura of glamour identified with big jet travel. Everything seemed to fall in place.

Even the script looked good. Witness this portion:

Over-the-Shoulder Shot

Snoopy, in helmet, goggles and scarf, flies his doghouse into a steep turn. The Red Baron cuts across in front of him and Snoopy pulls into position on the enemy's tail.

But writing it was one thing; shooting it, another. How best to send a doghouse flying through the air?

More ideas were kicked around. Result, a replica of "Snoopy's" doghouse was built and mounted on the nose of a Curtiss Pusher biplane from the Tallmantz collection. A stuffed-doll "Snoopy" was firmly attached to the doghouse, straddling the roofline jockey-fashion.

To produce the over-the-shoulder shots, a 35mm Arriflex was mounted behind the doghouse, and because the Curtiss Pusher was a one-seater, the pilot (ex-Air Force Major Jim Appleby) found himself operating the camera start by remote control.

Southern Californians are a pretty blase lot, but to the people of Orange County, the sight of "Snoopy" piloting his doghouse from the nose of an antique biplane was a little too much. And when the aerial happening evolved into deadly combat between "Snoopy" and his arch enemy (played by veteran stunt pilot Frank Tallman), it became a show the people of Orange County will certainly be telling their children and grandchildren for years to come. Later, ground-to-air and air-to-air shots were made with other historic aircraft in the Tallmantz fleet, including a Bleriot monoplane into which a passenger was literally jammed for comic effect.

Effective use was made of "Snoopy's" philosophical rambling, and in one sequence, the fearless pooch soliloquizes on the grandeur of United's 747, somehow giving the impression that he would chuck his role of the Red Baron's pursuer for a few minutes in the luxurious cabin of The Friend Ship cruising beside him.

When the various takes were edited, spliced and strung out to make up a 12½-minute film, producers tacked the catchy title, *Those United Men and Their Magnificent Flying Machine,* then turned the reels over to Modern Talking Pictures film library for distribution. "Snoopy" has returned to his lonely search for the elusive Baron.

Production Problems? Try the Yukon

Before it was finished, eight producers on three continents had participated in the two-year production of this unusual documentary.

By H. LEROY VANDERFORD
Film Consultant & Executive Producer

How's this for a man-size job! Find a two thousand million dollar ore body in a wild and remote part of Yukon Territory, Canada — develop a mine, a mill to process the ore into lead, zinc and silver concentrate — bring out this concentrate from nearly inaccessible wilderness and deliver it on a rigid schedule to smelter customers in Japan and West Germany — build a whole new town in the wilderness for fifteen hundred inhabitants to operate the mill and run the second largest town in the Yukon!

Just to record the many phases of this project in a documentary movie over a two year shooting period, only 300 miles from the Arctic Circle is likewise no small undertaking.

The documentation became a dramatic story in itself compounded by the vastness of the land, the beauty of the scenery, the life-style of the inhabitants and the challenge of the climate — Bikinis in summer and Parkas in winter. Cyprus Mines Corporation and its subsidiary Anvil Mining Corp., Ltd. wanted "baby pictures" of the birth of its mine in the Anvil Mountains. A mine destined to become a national asset and an international phenomenon. How it was done is told by Lorne Greene in *A New World in the Yukon*, just released.

How the film was made is another story. Some highlights may be helpful when you need to work with eight producers on three continents. The film grew from just "construction pictures" to a dramatic epic of the Yukon's old and new life — telling it like it is!

The problems facing film production were easy enough to list:

1. The only way to get to the mine site from Whitehorse, the capitol of Yukon Territory, was by charter aircraft. This meant flying 130 air miles over desolate snow covered mountains to a small landing strip.

2. From Los Angeles, commercial jet travel took eight hours to Whitehorse and the next day the DC3 or Piper Aztec charter flew to the minesite. Returning took three days due to out-of-sync airline schedules. This meant five days travel for three days on location to shoot, weather permitting!

3. In such virgin terrain, alive with wolves, grizzly bears and moose, the best mobility and best camera platform would be helicopters. And they are costly.

4. Helicopter filming requires an anti-vibration camera-mount and it would have to be air expressed from Los Angeles, and clear Customs.

5. Charter aircraft have weight limitations on freight so bulky gear and heavy camera equipment and lights would take big bites out of the production budget.

In view of these logistics and the knowledge it would take at least twelve trips — 4700 miles round trip from Los Angeles — to film progress over the two year construction period, two major decisions were made. The first to engage two top producers, the second, to shoot in 16mm.

Jerry Fairbanks Productions of California was selected to do the research, script, U.S. filming and all editing and post production.

Canawest Film Productions, Ltd., of Vancouver and Calgary agreed to provide the director and camera crew for the Yukon and Alaska filming.

This association provided many advantages. Canawest had years of experience filming in the Canadian Northwest and its crew had the gear and clothing for working in minus zero weather — some days as low as -60 degrees! Their travel time from Calgary, Alberta, was only half that from Los Angeles.

The Jerry Fairbanks Studio in Hollywood was within ten minutes of the headquarters of Anvil's parent company, Cyprus Mines Corporation. This provided convenience for conferences with top executives on script, shooting schedules and later on screenings and answer print approval.

After each shooting trip, Canawest shipped exposed film to Hollywood for processing by General Film Laboratories, with a timed

Continued on next page

Aerial shot shows Anvil mill as it nears completion. Mill and town of Faro were carved out of remote Yukon wilderness.

work print to Fairbanks' editor.

A trip to the Yukon minesite, Whitehorse and Skagway, Alaska, was made by veteran screen writer Leo S. Rosencrans. He chatted with construction workers, mining engineers, railroad officials, waitresses, tourists, native indians, historians and Yukoners. In four days he gathered all the research material needed for an approved script.

Concept expanded

The script expanded the original concept to include the history of the Gold Rush of '98, how ore bodies are discovered today, the story of the Canadian Government commitments to build 230 miles of road to the mine and the town of Faro. The famous White Pass and Yukon Route had to rebuild its railroad and a new dock terminal at Skagway for ore ships, and the channel dredged at Skagway to allow ore ships to get to the new dock. With Japan and later Germany the final destinations for the mines output, the script called for scenes in these countries. All this plus life as the Yukoners now live it with their annual Sourdough Rendezvous, its dogsled races, pack carrying contests, snowmobile races and famous Anvil Mining's President quickly agreed to make the epic as written in the script! The drama of finding the ore body, the struggle to get heavy machinery to this isolated spot, how Nature's obstacles were overcome, the commitments of faith and credit by various government bodies, the complex and incredibly difficult logistics to get people in and product out to a world market — and how one hundred million dollars was found to make it all possible. This is the story told in *A New World in the Yukon.*

The only equipment air expressed to the Yukon from Hollywood was the helicopter camera-mount and Arri camera with its 12:120 Angenieux zoom lens. Arrangements made with the Canadian Department of National Revenue in Ottawa gave us an Order of Council authorizing a remission of duty in excess of 1/60 of the declared value of photographic equipment for each month it remains in Canada. This is fair enough, but watch out for the Lessor's high regard for his gear! The helicopter camera-mount with camera and zoom lens had a declared value of $19,200.00. This ups the duty to $340.00 per trip. When transit time becomes part of the rental week and air express and Brokers fee are added, this item can become sizeable. When such gear is air expressed to a foreign country be sure a copy of U. S. Customs form 4455 is attached to the shipment so it is available to clear customs on return. Otherwise the Lessor's Broker may take two weeks to find a 190 pound case known to be in bond at the airport. This will cost you two weeks more rental.

While we're on helicopter camera-mounts, the Tyler Mini-Mount is tied down to the 'copter by straps while the Aero-Vision Mount presently requires 4 tie-down bolts through the 'copter's flooring. The helicopter's owner may want a note from the aircraft manufacturer to reassure him the small bolt holes will not affect structural strength of the honeycomb flooring. They will also tell him how to rustproof the holes.

Aerial shots flying over the 7,000 foot snow covered Yukon mountains were made from 737 Jets, F 27-Turbo-jets and Piper Aztecs. Running the camera at 64 frames smoothed out rough air bumps and it was easy to select 5 foot scenes from any eight second run.

The helicopter mount was also used to make cowcatcher shots along the famous 110 mile White Pass and Yukon Route. This narrow gauge railroad that would haul the ore containers from Whitehorse to tidewater at Skagway, Alaska was built to serve the Gold Rush. In '98 when no heavy construction equipment was available, men literally clawed a ledge out of the shear sides of mountains with black powder and pry bars. With tracks hugging the sides of a 1000 foot gorge, they cross the International Border at White Pass summit, 2900 feet above sea level. Twenty rail miles south they reach sea level, at th Skagway dock. To film this sequence, the railroad made available a gasoline engine "Casey" to push a four wheel flat car. And, of course, an engineer who knew just when to get to a siding before we ran head-on into a train from Whitehorse. With the helicopter camera-mount on the flat car, the cowcatcher scenes were smooth and effective.

Later scenes of the ore train making this spectacular run to Skagway were filmed from a Bell Jet Ranger, the ultimate in small, fast 'choppers, for it carries the cameraman, director and executive producer. The latter justifies his co-pilot seat by shooting Leica stills.

On one flight by Jet Ranger to Skagway, fog closed in on us at White Pass summit. The pilot put the "chopper" down gingerly on a snow covered ledge so narrow the tail rotor barely cleared the railroad tracks. With zero visibility and no radio contact due to mountains, we waited for the train to find us. It stopped beside the helicopter so the pilot and train crew could discuss reports of weather ahead. With their assurance it was clear at Skagway, the Jet Ranger took off, straight up to 7,500 ft, to pass over top the coastal fog and clouds. Ten miles south we found Skagway in sunshine. This incident is to prove to skeptics that helicopters are the only way to fly when weather closes in! But then, only straight up when you see blue sky through a hole.

As all equipment had to be flown to the minesite, weight and bulk were of continual concern. Lights were needed to make interiors of the construction camp's mess hall, recreation hall, bunk houses etc. We used 4 - 9 light Mini-Brutes and 8 - 500 watt ColorTrans. The huge mill interior had its own overhead mercury discharge lights so we decided to use them. The mill lights were High Intensity Color Improved Mercury Discharge types. The proper filters were made from E.K. gels. With 7141 Ektachrome, the filter combination required was 20M+20 Y with a 2/3 stop increase. Kodachrome II Daylight film gave excellent color corrected stills when shot with a 20 C + 30 M filter combination and 1 stop increase.

The script called for scenes of an airborne geophysical survey. This surveying is done by a helicopter that carries cockpit equipment to graphically record signals from

a trailing "bird." The bird is a twenty foot torpedo-like tube housing magnetic detection coils and their amplifiers. As it is flown over terrain it can reveal the location of a large geologic anamoly—possibly an ore body — as much as 200 feet beneath the surface.

Filming this in action was not easy. Major airports, such as Vancouver, have regulations prohibiting the helicopter to lift off with the Bird, so the Bird had to be trucked 100 miles to a smaller airport. This Vancouver restriction proved an understandable one for the 'copter did drop the Bird during filming. It took several hours to find and retrieve it from a wooded mountainside. This made it too late in the day to film the recording gear in the chartered helicopter. Weeks later, the tracing action on the recording gear was filmed with the equipment shop activated on a test bench in Toronto. So another producer made his contribution. And months later a mock-up of this recording gear was installed in a grounded 'copter undergoing overhaul at Whitehorse Airport. A couple of willing mechanics moved the tail slowly around to change the sunlight in the cockpit and a local pilot looked-a-busy in the cockpit. The scene was shot from a low angle and even the geophysical survey people have not detected the fake!

Progress trips to the Minesite were made at about 8 week intervals, so all seasons, weather and temperatures were experienced. Exteriors were filmed with 7255 Ektachrome (now replaced with 7252) and interiors with 7242. The faster daylight 7241 was used for the mercury discharge lamp mill interiors.

Lorne Greene, a Canadian, frontiersman and star of the Bonanza TV series was a natural for our narrator. His selection was easy but getting his manager to let him do an industrial was not so easy! Lorne read the script and wanted to do the film so we were lucky.

The most difficult part of production is usually the editing. We had to cut a one hour picture to 28½ minutes. Multi-image sequences were made by Cinema Research in Hollywood but we still wound up with 310 scenes for a fast action picture.

With the first trial print screening came an urgent demand for a Japanese version. To do this in Tokyo would have added days of travel time and airfare so we had native Japanese, doing post graduate work at Los Angeles Universities, handle the translation, caligraphing and recording. Also to syllabify lip sync for Lorne Greene on camera. This was all expertly handled by the Foreign Language Service in Hollywood.

A New World in the Yukon was not an easy picture to make. Nevertheless it was a challenging production and with the beauty and grandeur of the Yukon, it was a rewarding assignment.

As Lorne Greene says "Why don't you come up and see it sometime!" Or ask Modern Talking Picture Service for a print.

Narrator Lorne Greene and executive producer H. Leroy Vanderford discuss script for voice-over.

Tyler mini-mount was also used on flatcar pushed by a "casey" engine near crew and gear to minesite.

Tyler camera mini-mount is shown on Bell Ranger during filming at White Pass.

Trains and planes were vital in filming. At left, helicopter and train are fogged in at White Pass summit. At right is the Canadian "Otter" charter plane used to fly camera White Pass, Yukon.

VTR Adds Punch to Maytag Marketing

Like many companies, the Maytag Corporation is finding diverse applications for its videotape recording installation. From training to competitive product analysis, Maytag is realizing considerable savings in time and money with its VTR equipment.

Maytag Company, headquartered in Newton, Iowa, is using videotape recording as a key element in its training program to help instruct its marketing personnel on retail and wholesale sales presentations. Videotape recording also is being used in internal plant communications.

From its small beginning in 1893 as a maker of farm implements, the Maytag Company has become firmly established as a leading producer of home laundry appliances and its reputation for quality is now being extended to the kitchen appliance field. Yearly sales have exceeded $100 million annually for the past 12 years and reached $166 million in 1969.

Max E. Fuller, director of field education, states, "Marketing training courses at Maytag are oriented to effective sales presentations."

Videotape recordings, which have been used by Maytag's marketing division since July, 1968, have resulted in a more effective and challenging training program, according to Fuller. Before the tape program was introduced, the trainees were unable to see their performances and evaluate their own good and bad points. Now, using VTR's instant replay capability, this is possible.

Instructing wholesale and retail salesmen, the main task of VTR at Maytag, requires on-location taping. Marketing trainees begin training at time of employment; retail salesmen are usually brought to Newton in groups of six.

"We start the first hour they arrive in Newton. We record them as they meet each other and their instructors," said Fuller. "We record the salesmen practicing sales pitches; in role-playing situations; setting up a store for a sales promotion; and learning how to close."

As soon as the trainees finish a project, they sit down and watch themselves in action on videotape. "In this process the trainees become aware of their strengths and shortcomings," said Fuller. "Instructors don't often have to point out what is wrong because the trainees can see it themselves."

Maytag makes extensive use of role-playing to instruct retail and wholesale salesmen. The marketing division built and stocked a model store, complete with display windows, a demonstration center, a closing room, a parts and service center and other fixtures.

Prior to the retail sales taping session, each "shopper" (a Maytag employee) is given a situation sheet explaining exactly what he is shopping for, what questions to ask, what objection to raise, and how much he can afford as a down payment. Thus, sales trainees are exposed to the entire range of possibilities they might realistically expect to meet on an actual sales floor. The videotape provides an instant replay of the action and each trainee evaluates his own performance.

Videotapes also are produced in Maytag's closed circuit television studio, part of the training facilities center. The studio includes Ampex CC-324 and CC-326 television cameras, an Ampex Model VR-7500 videotape recorder, a switching console, and five TV monitors.

"We don't need a professional cameraman to shoot a presentation because the cameras remain stationary," said Fuller. "One camera is set up for long shots and the other is positioned for close-ups. It doesn't take much skill to set up the cameras either. With one man on each camera, one on the console, and a person giving directions, we produce our own videotapes."

A small library of studio-produced videotapes is available for

Sales presentation of Maytag trainees is recorded for playback by TV camera. The finished tape plays an important part in teaching proper presentations.

training purposes and to marketing trainees who wish to review past sessions. The tapes contain an analysis of Maytag's washer, dryers, dishwashers and disposers in relation to competitive models, as well as basic information in the areas of advertising, utility relations, and dealer devilopment.

"We have been building this tape library since August, 1968," said Fuller, "and will continue to add to it."

The marketing division uses its Ampex videotape recorder in the studio for a variety of other tasks.

At four national sales meetings in June, 1969, a comparison of Maytag's new model of dishwasher with those of its competitors was presented. Without videotape recording it would have taken a half day to present this type of detailed analysis. However, the product comparison presentation was recorded on videotape with Maytag's product planners and testing engineers making the presentation.

"A 45-minute tape emerged from this taping session and we were able to stage a meeting that couldn't have been held otherwise," Fuller said.

"Another special use of studio videotape recording arose in June, 1970, when officials of our production plant in Newton decided to make a change in the insurance program available to plant employees," said Fuller.

The new program had to be explained to every employee, but it was physically impossible to reach everyone at the same time.

A videotape presentation was the answer. The tape was shown in 30 meetings over the period of a week with each employee being able to see and hear the same information. Maytag plans to expand its use of videotape recordings for future internal plant communications.

The marketing division's use of VTR has spread to other divisions of the company, according to Fuller. Maytag's industrial engineers and manufacturing people play college instructional tapes of time and motion studies on the videotape recorder. F. L. Docken, Maytag director of training, personnel, uses instructional tapes from Iowa University in Ames, Iowa, 50 miles from Newton.

Maytag product service instructor William Hotle watches a presentation playback of television monitor.

Watchful eye of TV camera zeroes in on a role playing sales situation between Maytag trainee and his customer.

Stoplights & Innerspheres

Multi-media with a flair is Melandrea's bag. Their "Stoplight" technique has blitzed and bedazzled the most sophisticated audiences.

The program opened with a three-minute, mixed-media "blitz" — motion pictures, colored lights, projected slides, stereo-taped original music, live dancers — all displayed on a line of multi-shaped screens 100 feet in length.

The scene? The ballroom of the Americana Hotel in New York City, the site of the 47th Annual Gold Medal Awards Dinner of the Art Directors Club of New York.

The result? "Melandrea Does It Again," headlined *Meetings & Conventions* magazine, and continuing with ". . . For the second year running, Melandrea dazzled this highly sophisticated audience . . . The presentation has developed into almost a show-piece of developments in the audiovisual arts, and as such, provided much in the way of ideas to the art directors viewing it."

The full name is Melandrea, Inc., of New York City, one of the hottest and most successful creative groups operating in the field of audiovisual communications. The six-year-old company started by one young man with an idea — Jim Santandrea, president and creative director — now has offices in Chicago, Los Angeles, and Toronto, as well as New York.

"Our ideas really aren't revolutionary," says Santandrea. "Actually, what we do is try to adapt multiple audiovisual techniques to create a presentation that audiences can experience as they do events in everyday life. We try to duplicate in our creations the way people see, hear and think about things.

"The human eye, for example, is capable of seeing several things at once, and its vision encompasses almost 180 degrees. Our 'blitzing' technique is an adaptation of this fact in an audiovisual presentation. We utilize multiple screens in various configurations and placements to attract and hold the audience's attention. Images from slide or motion-picture projectors can be shown on any or all of these screens in sequence or simultaneously. The concept is open-ended. Depending upon the project, one of our presentations can be combined with live narration, closed-circuit television, live choreography, sculpture, or almost any art form.

"We've packaged this concept, with a patented masking technique, trademarked 'Stoplight', that allows either a 35mm slide projector or a 16mm motion-picture projector to serve all screens in the unit from a single frame.

"Applied to communicating with an audience, Stoplight can become either very simple or quite complex.

"In its simplest form, the techniques can consist of a large screen and a spotlighted lectern, as it did for a presentation created for Alcoa Aluminum. In this case, we used masked 35mm slides (projected by a Kodak Ektagraphic slide projector) to create various partial and full-screen images, while also throwing a spot of light on the speaker and on the Alcoa logo on the lectern. The speaker, who read the narration, controlled the progress of the presentation from the lectern by remote control."

The most common application of Stoplight is in the configuration of four or more cut-out, shaped screens plus a speaker's lectern, such as that produced by Best Foods' presentation of its marketing program. In this project, more than 2,000 35mm slides were combined with several hundred feet of 16mm motion-picture film and live narration to convey Best Foods' message to salesmen around the country.

Stoplight is extremely flexible. The masking concept involved requires fewer slides than a standard slide presentation, and the multi-screen pattern also requires less narration. Thus, a 15 to 20-minute message can be packaged in one Kodak Ektagraphic projector tray holding 80 slides. It can be set up for desk-top presentation, or projected in an auditorium full of people, as it was for the art directors' awards presentation.

In that show, co-produced by Jim and Carmine Santandrea, 15 shaped screens, including a huge closed-circuit television screen, stretched across the hotel ballroom, providing a periphery paralleling the 180-degree environment natural to the human eye. Carmine is vice president/sales director of Melandrea.

Closed-circuit television was used in this case to achieve spontaneity and involvement in the giant ball-

Discussing the marketing of Melandrea services are Carmine Santandrea and an account executive.

room. Wherever the audience sat, it received a TV close-up, simultaneous view of award winners and the prize-winning material on film and slides.

As the award category lit rectangular slide screens, a gold medal appeared to float into place at the center and the side stages on round styrofoam screens. A girl dancer, symbol of the spirit of the awards, seemed to take the medals from thin air. Winning ads or commercials were projected onto 12-foot-square center and side screens, followed by names of clients and agencies flashed on small screens below the huge gold medals. Closed-circuit TV picked up the actual medal presentation on the central screen, so the audience saw simultaneously the category of the winning ad or commercial, the client, the agency, the award winner and the award itself.

One very sound marketing reason for the development of Stoplight, the multi-image projection technique, is that it was created to use one standard. The projector requires no special adaptation. It has been a boon to people who have had a multiple-projector presentation fail in the middle of a show.

Stoplight was designed for people requiring highly portable and simple to operate mixed-media shows. You might say Stoplight is the multi-media technique for the average man.

"Each Stoplight presentation is created around the message and the audience," Santandrea says. "The technique is secondary to the message. It is only after complete immersion in the problems and objectives of the client's message, that audiovisual solutions are sought. When they are, we explore all art forms in search of effective means of communication, tailoring them to meet the needs of the message, while stimulating the audience on several levels at once.

"New methods are explored constantly. Recently, for example, we've been experimenting with messages lettered onto the normally white, matte surface of a cut-out projection screen in invisible ultra-violet paint. This leaves the screen surface plain for slide or film projection, yet when flashed with black light, it creates a bold, brilliant message

In addition to their own art department, Melandrea uses about 17 freelance artists, and has a staff of 12 divided between Chicago, Los Angeles and Toronto.

Art completed, the project moves to photographic department where animation camera captures images on film.

Color slides are mounted in specially designed plastic and glass frames for assembly into Carousel trays.

Using three projectors for "Stoplight" presentation, girls (above) check slide sequence against original storyboard.

Technician (below, left) places metallic foil cues on 16mm film, which automatically advance slide projectors for proper synchronization. Careful editing (right) is required to insure precise timing.

to the audience. Closely timed with a slide projector, an ultra-violet strobe light on such a screen can interject a strong and startling message at an important point in a presentation."

An extension of the Stoplight concept was designed by Melandrea to attract audiences at trade shows and conventions. Trademarked "Innersphere," the technique evolved as a plastic balloon constructed half-and-half of transluscent and clear plastic. The clear portion of the balloon became a viewing port, while the transluscent part became either a front or rear-projection screen for slides or motion pictures.

"The Innersphere simulates the dished sight pattern of the human eye," says Santandrea. "Projecting an image on this curved surface provides a large viewing area in a very small space.

"We have since refined this Innersphere concept and now are having spheres manufactured in rigid fiberglass. Equipped with viewing ports, these 'capsule' theaters are mounted on a pedestal in which is fixed a slide and/or motion-picture projector aimed at a convex-curved mirror which relays the images onto the curved rear inner surface of the sphere. (Innersphere).

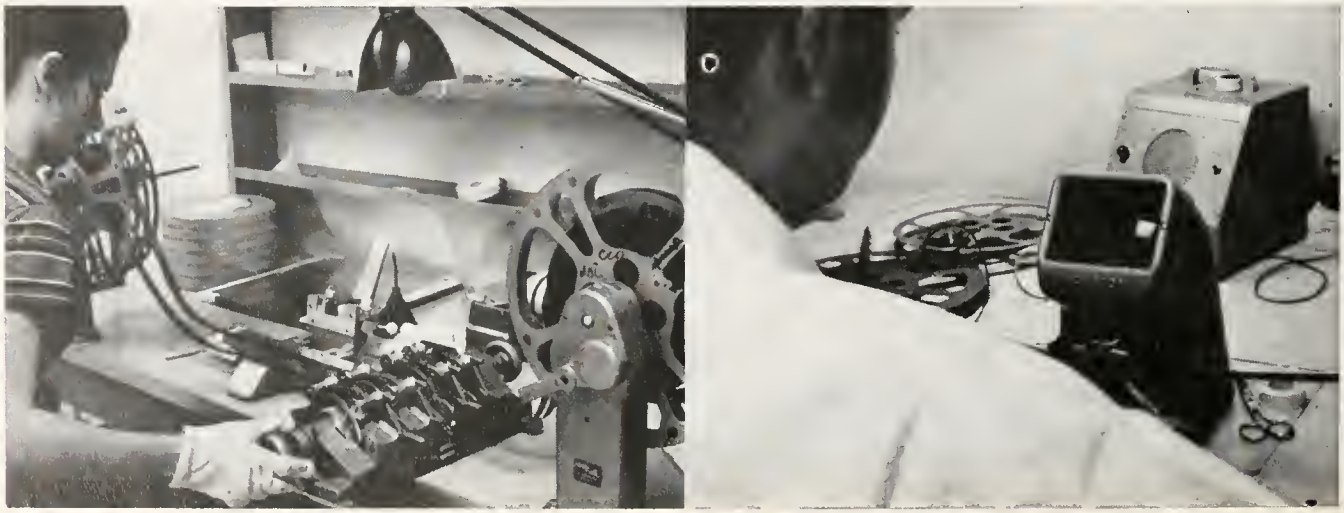
"Like Stoplight, Innersphere is immensely flexible. It can be made small and used in clusters to implement the Stoplight concept; it also can be made large enough — in its inflatable form — to become a walk-in theater."

Creativity like this, applied to the problems of business communications, has made Melandrea, Inc., a busy shop. Thirty-five persons are employed in the New York facility (about 17 freelancers are used, as well), with another dozen persons working at the firm's Chicago, Los Angeles and Toronto offices.

The firm's client list reads like a "Who's Who" of American business, and testimonial letters from pleased customers fill a file drawer. At any time, the Melandrea staff is working on about 40 presentations involving slides, motion-picture film, taped sound, or any other medium that will do the job.

"The reason for our success is our staff," Santandrea states flatly. "We've assembled a crew of highly creative renaissance men — people capable of assessing both a communications problem and the entire range of audiovisual technology and art media to assemble an effective package that appeals to an audience. Certainly, the slide projectors, remote control equipment, taping techniques and other tools of our trade exist in highly perfected form. All we do is combine these tools with an effective message to appeal to an audience on as many sensual levels as possible."

Advertising columnist Bill Saari of the *Chicago American,* wrote after viewing a presentation created by Melandrea for *Scholastic Magazine,* "The advertising agency people on hand showed their approval by applauding!" In a parenthetical note, he added an incredulous, "Ad men applauding?" It is safe to say Melandrea does reach its clients' audiences. ●



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Last but not least, 7252 is probably going to mean greater efficiency in the lab. That's because it's designed for the new ECO-3 process which is more compatible with the popular ME-4 process.

All in all, new *Ektachrome* Commercial Film 7252 is the film to turn to when you want to turn out sharper prints. Check with one of the offices listed below for more information.

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THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 901 N. Washington St., Alexandria, Va. 22313.
OFFICERS: Garland C. Misener (Capital Film Lab. Inc.) *President;* Bruce Jamieson (Jamieson Film Co.) *Vice President; F. F. Sack* (Reela Film Labs. Inc.) *Theasurer;* G. Carlton Hunt (Deluxe General) *Secretary;* Preston B. Bergin (Association of Cinema Labs. Inc.) *Executive Secretry.*
BOARD OF DIRECTORS: Terms expire Fall 1971: Class A—Bruce Jamieson (Jamieson Film Co.); Class B — William H. Smith (Allied Film Lab., Inc.); Class C — William D. Hedden (Calvin Communications); Central Region — George W. Colburn (Colburn Lab., Inc.); Northeastern Region — John Kowalak (Moivelab, Inc.); Southern Region (James K. Anthony (Capital Film Labs); Terms expire Fall 1972 — Leo Diner (Leo Diner Films); Class B — Frank M. McGeary (Motion Pictures Labs, Inc.); Class C — Robert M. Smith (DuArt Film Labs., Inc.); Canadian Region — Findley J. Quinn (Quinn Laboratories, Ltd.); Western Region — Sirney P. Solow (Consolidated Films Industries).

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE (Of the President): 19 Fairmont Ave., Ottawa, Ontario; (Of the Executive Secretary): Suite 512, 55 York Street, Toronto 1, Ontario, Canada.
OFFICERS: Tom F. Glynn (Crawley Films Ltd.) *President;* Henry Michaud (Stellart Drege Audio Ltd.) *V. President,* Robert C. Crone (Film House Ltd.) *Honourary President.*
DIRECTORS: Reg. A. Batten (Rabko Television Prod. Co. Ltd.); Pat Clever (Comprehensive Distributors Ltd.); E. Wally Hamilton (Trans-Canada Flms Ltd.); Gunter Henning (Western Films Ltd.); Gerald S. Kedey (Motion Picture Centre Ltd.); Findlay J. Quinn (Quinn Laboratories Ltd.); Ed Zemla (Rose-Magwood Productions Ltd. Canada).
MEMBERSHIP: Canadian firms, proprietorships, corporations and agencies engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present membership: 60 Active Members; 12 Associate Members; Total 72.
PURPOSE: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for industrial, commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourange government agencies to have their films produced by private producers.

ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY

(A National Affiliate of the National Education Association)

OFFICE: **1201 16th Street, N.W., Washington D.C. 20036. Howard Hitchens, Jr., Executive Director**
PURPOSE: The improvement of education and the public welfare through the use of educational communications, educational technology, educational media and audiovisual materials and methods. Membership consists of media directors and specialists in county and city school systems, colleges and universities, and state departments of education. School supervisors and administrations, classroom teachers, librarians, and audiovisual specialist in the armed forces, in industry, health, and religious groups are also included in membership.
CONFERENCES: Annual national convention, Philadelphia, Pa., March 21-26, 1971; Minneapolis, Minn., April 16-21, 1972; Las Vegas, Nev., April 8-13, 1973; Atlantic City, N.J., April 29-May 2, 1974. Lake Okoboji Educational Media Leadership Confercence, Aug. 16-21, 1971.
ACTIVITIES: 1970-1971. AECT (formerly the Department of Audiovisual Instruction) adopted a new name in 1970 along with a new constitution reorganizing the association as an "umbrella" organization taking in a number of divisions and national affiliates representing special interest in the broad field of instructional technology. Through divisions and committees, AECT continues working in these areas of concern; evaluation of instructional materials and systems, definition and terminology, information sciences, legislation, modes of instruction, design of educational facilities, equipment, and materials, visual literacy, media and contractual negotiations, research in educational technology, and certification and training of media personnel.
AWARDS AND SCHOLARSHIPS: AECT Memorial Scholarship of $1,000 awarded annually for graduate AV study; joint AECT/EBE award for inservice education programs in educational institutions (11 awards—10 regional and 1 national).

AUDIO VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

OFFICI : 155 E. 44th St., New York, N.Y. 10017. OFFICERS: Peter W. Allport, *president;* William D. Kistler, *Vice President;* Anthon C. Lunt, *Administrative Secretary, Audio-Visual Service Committee.*
MEMBERSHIP: *Chairman*: Willis H. Pratt, Jr. (American Telephone & Telegraph Co.); *Committee Members*: R. W. Bonta (General Electric Co.); William J. Connelly (Union Carbide Corp.); James G. Damon, Jr. (IBM World Trade Corp.); John Flory (Eastman Kodak Co.); John K. Ford (General Motors Corp.); John P. Grember (United Air Lines); C. M. Kent (3 M Co.); Frank Rollins (E. R. Squibb & Sons); Johna Pepper (Ford Motor Co.).
PURPOSE: The committee initiates and executes projects which will provide the 1300 "Audio-Visual Interest Group" members of the ANA with cost, technical, distribution and other information about business films and other audiovisual materials and techniques.

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: P.O. Box 12866, Philadelphia, Pa. 19108. (Office of the Executive Secretary). Ronald M. Christopher, RBP, FBPA.
OFFICERS: *President;* Stanley Klosevych, RBP, FRMS, FBPA Medical Communication Services Faculty of Medicine, University of Ottawa, Ottawa, Ontario, Canada. *Vice President;* Donald H. Fritts, RBP, FBPA Associate Professor, Montana State University, Bozeman, Montana. *Secretary-Treasurer;* Stanley J. McComb, RBP, FBPA Director of Photography, Mayo Clinic, Rochester, Minnesota. *Editor of Journal*: Stanley Klosevych, RPB, FRMS, FBPA, Terminal "A" P.O. Box 333, Ottawa, Ontario, Canada. *Clerk, House of Delegates;* Lawrence R. Reynolds, RBP, The Pennsylvania State Univ., Milton S. Hershey Medical Center, Hershey, Pa. *Past Presidents*: 1968-69 Howard E. Tribe, RBP, FBPA, Academic Communications Facility, Health Science Center U.C.L.A., Los Angeles, Calif.
PURPOSE: The BPA was founded at Yale University in 1931 as a group of medical, dental, veterinary and natural science photographers. Active membership is limited to those professionally engaged in the practice of bio-photography. The BPA is dedicated to the study and improvement of photographic science as applied to all things which live or have lived.
ACTIVITIES: Chapters hold area meetings for their respective members. Slide-tape lectures of outstanding papers presented at annual meetings are made available through the BPA's recorded lecture program. Ahe 1971 annual meeting will be held at the Chateau Laurier Hotel, Ottawa, Ontario, Canada, August 23-27, 1971.

CHICAGO FILM COUNCIL, INC.

OFFICE: **208 South La Salle St., Chicago, Ill. 60604. Phone: (312) 263-0497**
OFFICERS: Robert Konikow (Abelson-Frankel, Inc.) *President*; Jack Lusk (Modern Talking Pictures) *Vice President;* Gordon Hempel (Audience Planners) *Secretary;* Robert Doyle (U.S. Steel Corp.) *Treasurer;* Lon Gregory (Business Screen) *Program Chairman.*
DIRECTORS: Wil Anderson (Keebler Co.); Dan Bjick (Illinois Bell Telephone Co.3; Frank Bronwell (Chicago Cinema Club); James Bruce (National Congress of P.T.A.'s); John Colburn (John Colburn Associates); Jerry Curto (Santa Fe Railway); Ray Hyde (Barton Distillers); William Kruse (Audio-Visual Media, Inc.); Dr. Phillip Lewis (Instructional Dynamics St.); Darryl Miller (American Dental Association); Carl Nelson (The Film-Makers, Inc.); Robert Seipp (WTTW-TV); John Thompson (Technicolor Film Services); Robert Zeller (Allstate Insurance Co.).

PURPOSE: The purpose of the Council is to promote, improve and extend the use of films and other audio visual materials for commercial, informational, cultural, and socially constructive purposes and to seek progressive methods of film production, distribution, and effective use of films.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

OFFICE: 17 West 60, New York, New York 10023.

OFFICERS: Carolyn Guss, *President;* Abraham Cohen, *Vice President;* Penny Northern, *Secretary;* Esme J. Dick, *Administrative Director* (at headquarters).

COMMITTEES: Esme Dick, *Festival Chairman;* Penny Northern, *Nominations Chairman;* Jill Ippee, *Membership Chairman;* Abraham Cohen, *Evaluations Chairman.*

MEMBERSHIP: (Constituent) — 706 nonprofit educational institutions; (Service) — 94 commercial organizations and interested individuals; 8 sub-memberships and 161 personal memberships, Magazine 477, for a total enrollment of 1446.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

THE FARM FILM FOUNDATION, INC.

MAIN OFFICE: 1425 H. St., N.W., Washington, D.C. 20005.

OFFICERS: Dr. Roger B. Corbett (New Mexico State Univ.), *President;* Mrs. Edith T. Bennett, *Executive Vice President;* Anna Breckenridge (Potomac Grange), James E. Gibson (National Archives), Melvin Sims (National Council of Farmer Cooperatives), Virginia Smith (Women's Committee, Am. Farm Bureau Federation), *Vice Presidents;* Webster Tenney (Future Farmers of America), *Secretary;* C. D. Bennett, *Special Consultant;* Lewe B. Martin (Pope, Ballard & Loos), *Counsel;* Julian Heron, Jr. (Pope Ballard & Loos), *Asst. Treasurer.*

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MEETINGS: The Trustees meet each year in June. The Board of Consultants meets to screen films on call of the Executive Vice-President. PURPOSE: The creation of better understanding between rural and urban America through audio-visual education.

ACTIVITIES: (1) Distributes through its

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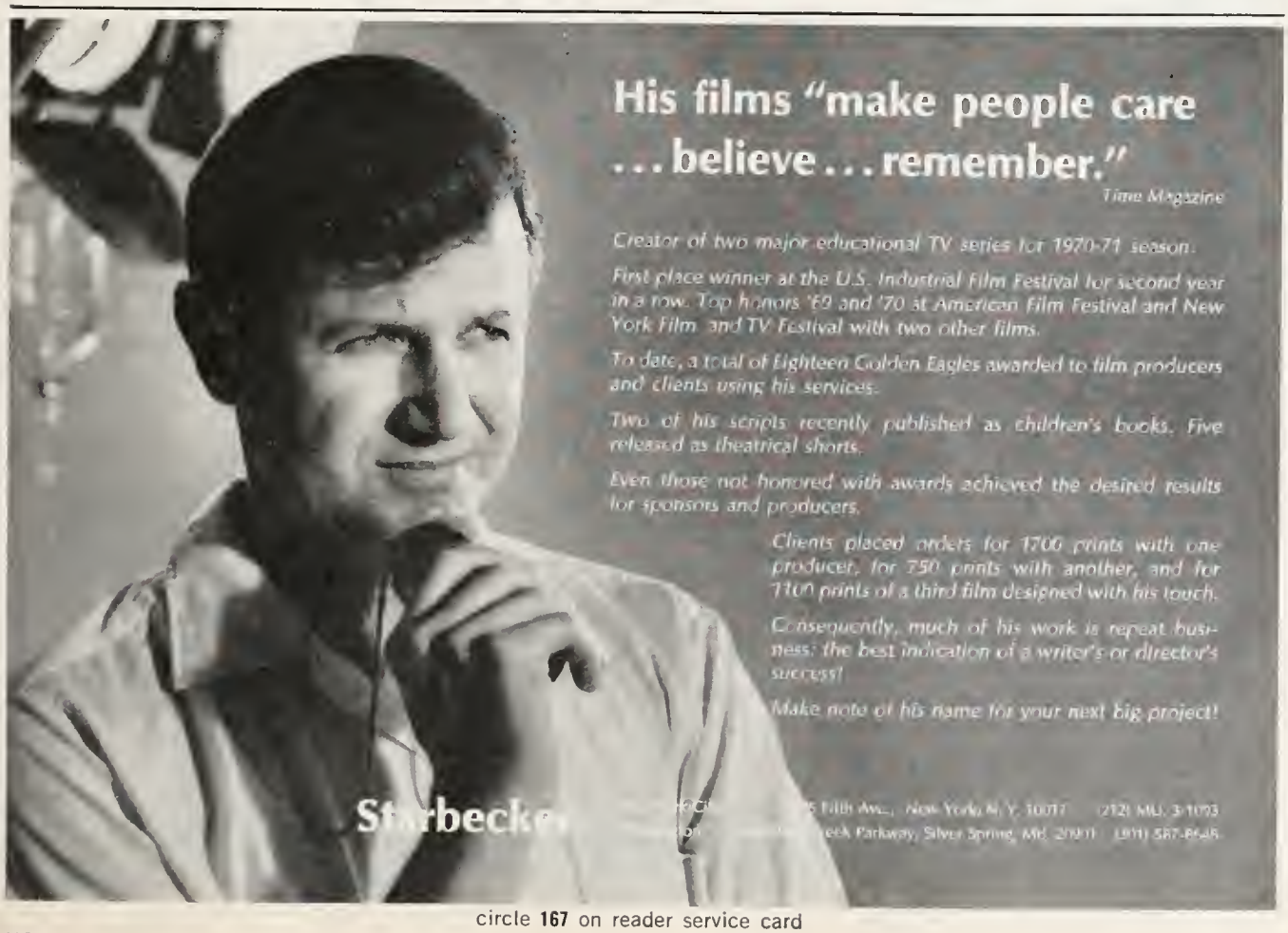

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Organization

main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. (2) The Foundation, through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers.

FEDERATION OF SPECIALIZED FILM ASSOCIATION

OFFICE (of the Secretary): 25 Green Street, London, W1Y3FD, England. Telephone: 01-499-0631. J.P.H. Walton, *General Secretary.*
PURPOSE: The Federation represents and promotes the interests of all branches of the specialised film industry through its constituent member Associations: (1) Association of Specialised Film Producers representing the producers of cinema shorts, documentaries, educational and training films, sponsored industrial and Government films. (2) Advertising Film Producers Association representing producers of advertising films for television and cinema. (3) British Animation Group representing producers of cartoon, animated diagram, special and model animation films. Each Association is represented on the Federation Council by its Chairman and Vice-Chairman and elected representatives.

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICES: Center of Science and Industry, 280 E. Broad Street, Columbus, Ohio 43215, and Office of Columbus Film Council, Kresge Bldg., Room 212, 83 South High St., Columbus, Ohio 43215.
OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society, *President;* Nils Lindquist (*President* Lindy Productions), *Executive Vice-President;* Mary A. Rupe, *Secretary-Treasurer,* Film Council of Greater Columbus.
TRUSTEES: G. Roger Cahaney (President, Sterling Movies U.S.A.); Dr. Edgar Dale (Research Associate of the Bureau of Education, Ohio State University); Carl M. Lenz, (President, Modern Talking Picture Service); Dr. Robert M. Wagner (Chairman, Dept. of Photography, Ohio State University); Charles W. Vaughn, (Director of Communications Arts Department, Xavier University).
PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the state is also stressed. A new objective is the promotion of films in all fields produced by students. This is the first year for student entries in the Columbus Film Festival.

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE (of the Executive Director): 165 West 46th Street, New York, N.Y. 10036.
OFFICERS: George Cooney (EUE/Screen Gems), *President;* Charles Ticho (Fred A. Niles Communications Center), *Vice President;* Irving Hecht (Cineffects, Inc.), *Secretary;* Robert Gross (American Film Productions), *Treasurer.*
DIRECTORS: Bill Aronson (Filmways of Calif., Inc. East), John Babb (F&B Ceco), Julie Barron (MPO Productions), Ronald Cohen (Jerome J. Cohen), Bob Cohen (DUO Productions), Tim Galfas (Galfas Productions, Inc.), Sanford Greenberg (DFI Communications), Howard Henkin (Trio Productions), Lou Mucciolo (Strauss Productions), Norman Ohrwashel (PGL Productions, Inc.), Paul Rosen (Motion Associates East, Inc.), Sam Magdoff (Elektra).
EXECUTIVE DIRECTOR: Harold Klein
PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the industry. The organization, through membership meetings and active committees works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE (of Executive Secretary): Frederic J. Woldt, 313 Stanley Ave., Waukegan, Ill. 60085.
OFFICERS: Lee Coyle (Ohio Bell Tele. Co.), *President;* Gerard K. Hall (Natl. Cash Register Co.), *1st Vice President;* Harold N. Read (Liberty Mutual Ins. Co.), *Second Vice President;* Robt. McCaslin (Caterpillar Tractor Co.), *Vice President-Illinois;* Richard H. Joy (Bur-

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DIRECTORS: E. L. McElroy (Northern Ill. Gas Co.), *Central Region;* Wm. T. Dikeman (Sears, Roebuck & Co.), *Eastern Region;* John A. Regan (Pako Corp.), *Northern Region;* Clyde D. Wood (American Cast Iron Pipe Co.), *Southern Region;* Ralph Costlow (Motorola Semiconductor Products), *Western Region.*

ADVISORY COUNCIL: Robt. M. Titman (Wyeth Laboratories), *Constitutional Chairman;* James Craig (General Motors), *Historian;* Robert E. Doyle (United States Steel Corp.), *Membership Chairman;* Wm. W. Walton (IBM), *Past Presidents Chairman;* Willis H. Pratt, Jr. (American Tele & Tele), *Program Chairman;* Michael J. Ritt, Jr. (Combined Ins. Company of America), *Publicity Chairman;* Edward W. Palmer (New England Tele & Tele), *Technical Chairman.*

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment, and to establish a high concept of ethics in the relation of members with associated interests.

INFORMATION FILM PRODUCERS OF AMERICA, INC.

OFFICE: (mail address): P. O. Box 1470, Hollywood, Calif. 90028.

NATIONAL OFFICERS: Robert Montague, *President;* Michael Rye, *Executive Vice President;* Philipp D. Neuhauser, *Financial Vice President & Treasurer;* Chuck MacCrone, *Editorial Vice President;* Daniel A. McGovern, *Vice President, Public Relations;* Ray Hollingworth, *Chapters Vice President & Membership West;* Art Rescher, *Chapters Vice President & Membership East;* Jacqueline Stilwell, *Recording Secretary; National Office Manager,* Marilynn Lebens, (Ralph Hall Prod.).

BOARD OF GOVERNORS: Robert C. Scott, *Chairman;* Robert J. Gunthern, *Vice Chairman;* Policy and Management Committee: Gene Burson, *Chairman;* Robert B. Montague. Plans and Development Committee: Mitchell Rose, *Chairman,* Robert Murray; Communications Committee: Robert J. Gunther, *Chairman;* Ray Jewell; Member Services: Ralph M. Hall, *Chairman;* Jack Smith; Government Operations Committee: Lt. Col. J. C. Stokes, USAF, *Chairman;* Bruce Herschensohn; Industrial Operations: Charles (Cap) Palmen, *Chairman;* Robert L. Hecker; Educational Operations: Dr. Raymond S. Fielding, *Chairman;* Technical Advisory Committee: Donald B. Adams, *Chairman;* William J. Gibson.

PURPOSE: Study, discussion and exchange of ideas, concerning the production of industrial, documentary, educational, informational, promotional and governmental films; upgrading of standards and advancement of the "state of the art."

MEMBERSHIP: Primarily composed of industrial, business, educational and government film producers, directors, writers, cameramen, editors and technicians as well as members in commercial labs, equipment firms, independent production studios, commercial labs and equipment firms.

PUBLICATION: Official publication of the IFPA is BUSINESS SCREEN. Internal publication is the NEWSLETTER.

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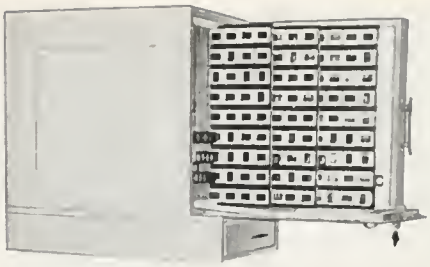

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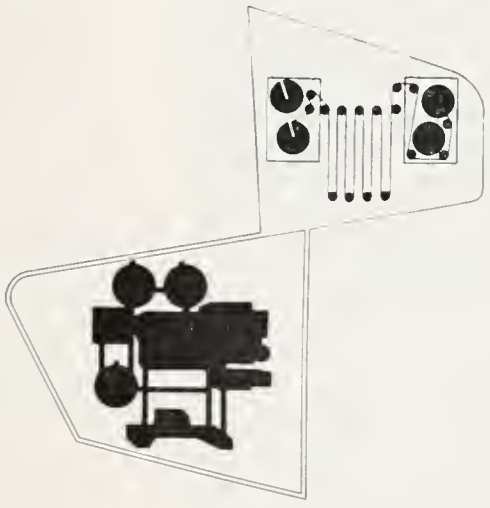

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ORGANIZATIONS

INTERNATIONAL FILM, TV AND A-V PRODUCERS ASSOCIATION (IFTAPA)

OFFICES: 121 West 45th Street, New York, New York 10036
OFFICERS: William Van Praag, *President;* Herbert Rosen, *Executive Director*
PURPOSE: The purposes for which IFTAPA has been organized are: To advance, internationally, the film, television, and audiovisual fields, and all their branches. To be a vehicle for collecting new ideas on production, equipment and facilities available throughout the world. To work with international organizations or individual countries to set up international standards. To collect and make available statistics and other data. To distribute and disseminate to its members important news. To promote activities relating to technical research, testing supplies and materials. To create and maintain cordial relations and cooperation amongst its members.
PUBLICATIONS: The IFTAPA—Newsletter.

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: 3150 Spring St., Fairfax, Virginia 22030
CONTACT: Don White, *Executive Vice President* or Harry McGee, *General Manager.*
MEMBERSHIP: A trade association of the commercial audio-visual industry: membership consits of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; (4) independent A-V suppliers' representative; (5) professional services; and (6) overseas commercial.
PURPOSES: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.
1971 ACTIVITIES: The NAVA Convention and Trade Show: July 17-20.
BOARD OF DIRECTORS: P. Ray Swank (Swank Motion Pictures, Inc.) *Chairman Of The Board;* Alan P. Twyman (Twyman Films, Inc.) *President;* Boggs E. Huff (Allied Sound-Visual Education, Inc.) *1st Vice President & President Elect;* Robert R. Hiller (Midwest Visual Equipment Co., Inc.) *2nd Vice President;* Matt Dowling (Dowling, Inc.) *Secretary;* Malcolm P. Ewing (Jasper Ewing & Sons, Inc.) *Treasurer.*

THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., 5th Floor, Chicago, Illinois 60611.
OFFICERS: Thomas H. Wilkenson (Safety Director, Dept. of The Army), *Chairman;* William Wendland (National Safety Council), *Secretary.*
MEMBER ORGANIZATIONS: American Automobile Association, American Association of Motor Vehicle Administrators, American Insurance Association, American Medical Association, American Mutual Insurance Alliance, American National Red Cross, American National Standards Institute, Inc., American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Devleopment, American Water Works Assn., Association of Safety Council Executives, Auto Industries Highway Safety Committee, Automotive Safety Foundation, Department of the Air Force, Department of the Army, Department of the Navy, Department of Transportation, Insurance Institute for Highway Safety, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Fire Protection Association, National Grange, National Safety Council, The Traffic Institute.
PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.
1971 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 28th Annual Safety 16mm Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE NATIONAL VISUAL COMMUNICATIONS ASSOCIATION, INC.

OFFICES: 420 Lexington Avenue, New York, N.Y. 10017. Phone: (212) LE 2-7702
NATIONAL OFFICERS: Les Waddington (J. C. Penney), *President;* Morris Slotkin (First National City Bank), *Vice President;* Gordon Reynolds (Modern Talking Pictures), *Vice President;* Mrs. Joseph V. Connolly, Jr. (Assn. Brain Injured Children), *Treasurer;* Joseph Kroppy (Union Carbide), *Secretary;* D. D. Miller, *Executive Secretary.*
PURPOSE: To advance and encourage the most effective use of visuals to promote better communications in industry, business, education and government. To increase the prestige of the visual communications specialist by adherance to the highest ethical standards.
ANNUAL AWARDS COMPETITION: Deadline for the entries will be one month prior to "Days of Visuals" Program, scheduled for November 9-10, 1970. The awards will be presented at the Awards Banquet in New York City at the Essex House.
MEETINGS: Monthly luncheon meetings featuring presentations of specialized audio-visual topics, September through June, in New York and Chicago. Visitors welcome. The 17th Annual "Days of Visuals" Exposition, Seminars and Awards Banquet will be held November 8-10 in New York City, at Automation House.

SOCIETY OF CINEMA ARTS & SCIENCES

OFFICES: Franklin Institute, Franklin Parkway, Philadelphia, Pa. 19103.
PURPOSE: The Society of Cinema Arts and Sciences is a professional association representing the motion picture community of the Delaware Valley area. Through its annual Directory, it provides a listing of motion pictures services in the region around Philadelphia.
PUBLICATION: Annual Directory listing writers, producers, artists and technicians in the Delaware Valley area.

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THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

HEADQUARTERSS 9 East 41st Street, New York, N.Y. 10017.

OFFICERS: Wilton R. Holm (Assoc. of Motion Picture & TV Prod.), *President;* Byron S. Roudabush (Technicolor, Inc.), *Executive Vice President;* Deane R. White (E. I. du Pont de Nemours & Co.), *Past President;* Wm. T. Wintringham (Consultant), *Engineering Vice President;* Richard E. Putman (General Electric), *Editorial Vice President;* Kenneth M. Mason (Eastman Kodak), *Financial Vice President;* Harry Teitelbaum (Hollywood Film Co.), *Conference Vice President;* Wm. D. Hedden (Calvin Communications, Inc.), *Sections Vice President;* Herbert E. Farmer (University of Southern Calif.), *Vice President for Educational Affairs;* Carlos H. Elmer, *Vice President for Photo-Instrumentation;* Edward H. Reichard (Consolidated Film Industries), *Vice President for Motion Picture Affairs;* Roderick T. Ryan (Eastman Kodak), *Vice President for Photo-Science Affairs;* K. Blair Benson (CBS Television Network), *Vice President for Television Affairs;* E. B. McGreal, *Secretary;* Denis A. Courtney, *Treasurer.*

CONFERENCES: 109th Technical Conference and Equipment Exhibit, April 25-April 30, 1971, Century Plaza Hotel, Los Angeles. 110th Technical Conference and Equipment Exhibit, Oct. 3-Oct. 8, 1971, Queen Elizabeth Hotel, Montreal.

THE UNIVERSITY FILM ASSOCIATION
(Formerly University Film Producers)

OFFICE (of the President): Dr. Ernest D. Rose, Professor, Radio-TV-Film Dept., School of Communications & Theater, Temple University, Philadelphia, Pa.

OFFICER: Ernest D. Rose, *President;* Edward P. McCoy (Radio-TV-Film Dept., Temple .University), *Executive Vice President;* Robert W. Wagner (Dept. of Photography, Ohio State Univ.), *Editorial Vice President;* Marshall Lovrien (Motion Picture Unit, Univ. of Iowa), *Conference Vice President;* J. Sol Wrenn, Jr. (Film Production Service, Va. St. Board of Education), *Treasurer;* Kaye Finch (Motion Picture Unit, Univ. of Iowa), *Secretary;* Raymond Fielding (School of Communications, Temple Univ.), *Past President.*

BOARD OF DIRECTORS: Dennis Lynch (University of Iowa); Peter Dart (Univ. of Kansas); Sanford Gray (Univ. of So. Dakota); Donald E. Staples (N.Y.U.); Richard D. McCann (Univ. of Kansas); Edward S. Perry (University of Texas).

ANNUAL CONFERENCE: 25th Annual Conference to be held August 15-21, 1971 Host: University of Wisconsin, Madison, Wis. Conference Program Chairman: Robert Edmonds (Columbia College, Chicago) and Conference Arrangements Chairman: Jackson Tiffany (University of Wisconsin).

UNIVERSITY FILM FOUNDATION, INC.

OFFICE (of the President): O. S. (Steve) Knudsen, Film Production Unit, Alice Norton House, Iowa State University, Ames, Iowa.

OFFICERS: O. S. Knudsen (Iowa State Univ.), *President;* John Flory (Eastman Kodak Co.), *Vice-President;* Herbert E. Farmer (Univ. of So. Calif.), *Secretary;* J. E. Oglesby (Virginia State Board of Education), *Treasurer.*

PURPOSE: This Foundation is a tax-exempt, non-profit corporation established to raise endowment; handle research contracts; and facilitate fellowship and scholarship programs.

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1003 Lenora, Seattle, Wash. 98121
Phone: (206) MU 2-4442
Date of Organization: 1968
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Super Tiger* (Protective Packaging, Inc./The Movies); *Land of Villages* (The Movies); *The Restless Sea; Benthos: The Bottom of the Sea* (The Motion Media Film).
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STAN ANTON

440 W. 34th Street, New York, N.Y. 10001
Phone: (212) CH 4-4578
Stan Anton, *Writer/Producer*
RECENT PRODUCTIONS AND SPONSORS
MULTI-MEDIA: *What's The Word?* (Maidenform/Lurana). SLIDEFILMS: *It's All Together* (Maidenform/Lurana); *The Spots On The Computer* (Northern Electric/Admaster); *The Way We're Going* (Mobile Oil/Kent Lane); *The Demonstration* (Continental Can/Kent Lane); *How Do You Figure?* (AICPA/Lurana); *The Mountain; The Naked Peas* (Continental Can/Kent Lane); *As It Is* (Chicago Pnuematic/Scad.). TV COMMERCIAL: *The Visit* (AICPA/Lurana).
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ARMINGTON & MEISTER

239 East 79th St., New York, N.Y. 10021
Phone: (212) 628-8165
Date of Organization: 1960
H. F. Armington, *Writer-Director*
I. W. Meister, *Industrial P.R. Consultant*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *GLC* (General Learing Corp.); *Dorr Oliver DSM* (Dorr Oliver Corp./Target Films); *Why Quality Assurance?; Product Quality in Naval Shipyards; Supervisor Shipbuilding & Repairs; Quality Assurance and The Engineer* (U. S. Navy/Bray Studios).
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LEWIS S. BAER

65 K St., N.E., Washington, D.C. 20002
Phone: (202) 628-7089
Date of Organization: 1968
Lewis S. Baer, *Writer/Director*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTUTES: *The Guardians,* in production (U. S. Department of Agriculture); *The Corrupters: What You Should Know About Illegal Gambling,* in production (FBI); *Foreign Trade For Latin America* (U.S. Information Agency); *LEGS — A New System of Nursing Education* (John Wiley & Sons); *Physical Evidence; Bank Robberies* (FBI); *The Saturn Gas Turbine Engine* (U. S. Navy).
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JOHN C. BANCROFT

5855 N. Sheridan Rd., Chicago, Ill. 60626
Phone: (312) ARdmore 1-7747
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A-Way With Waste; Think Big . . . Do Big* (Allis Chalmers); *Honest . . . to Goodness* (Banquet Frozen Food/Fred A. Niles); *The Most . . . With Marion* (Marion Power Shovel/Fred A. Niles).
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SHERMAN BECK

207 East 43rd St., New York, N.Y. 10017
Phone: (212) OXford 7-1459
Date of Organization: 1947
Sherman Beck, *Writer/Director*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Answer From Asia* (MIP); *Easy Way Out* (ACI); *A Pattern For Success; The Way To Get There; The Way It Is* (N.W. Ayer/U. S. Army); *Selling The System* (David Piel/American Can); *Far And Away* (U. S. Army); *From The Tenth Decade* (J. C. Penney/Rose Magwood).
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LESTER S. BECKER

11 Cob Drive, Westport, Conn. 06880
Phone: (203) 226-0300
Lester Becker, *Writer-Director*
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WILLIAM BERNAL

203 Glen Ave., Sea Cliff, L.I., N.Y. 11579
Phone: (516) OR 6-1664
Date of Organization: 1946
William Bernal, *Writer-/Producer*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Threshold of Tomorrow* (FWB & Associates/Masonite Corp); *We Walk In Beauty* (Audio Productions/Western Electric); *What's New . . . In Ideas-,* Part II (Film Enterprises, Inc./Department of Defense); *Those Who Care* (FWB Associates/National Education Assoc.). Also Creative director for Monitel's 24-Hour-A-Day Informational Cable Television Show.
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CARL B. BLACK, Filmscripts & Storyboards

6 Priscilla Alden Rd. Provincetown, Mass. 02657
Phone: (617) 487-0322
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Typhoons & Hurricanes; A Review of Electromagnetic Compatibility; Built-in EMC; Shielded Anechoic Chambers; EMI Vulnerability in Electronic Systems; Optimization of HF Communications* (U. S. Navy and Marine Corp.).
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SPENCER BOSTWICK'S PLANFILM, INC.

2015 Virginia Avenue, McLean, Va. 22101
Phone: (703) 536-6471
Date of Organization: 1958
Spencer Bostwick, *Owner — Head, Script Production Storyboard Service, and Slide Film Photography*
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COE-PEACOCK, INC.

5807 Wiconico Avenue, Rockville, Md. 20852
Phone: (301) 881-2420
Lowry N. Coe, Jr., *Partner, Writer*
Clifford L. Peacock, *Partner, Writer*
RECENT PRODUCTIONS AND SPONSORS
Fast Start; Meet The Multi-Zone (Carrier Air Conditioning Co.); *Highlight of The Buick Open* (GM Photographic For Buick); *Breaking The Ground Barrier; Wake Turbulence; Underway With ARTS; Area Navigation* (Federal Aviation Administration); *Derby Dream* — 1970 *Soap Box Derby Film* (GM Photographic for Crevrolet).
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DEAN COFFIN & ASSOCIATES

7261 Hollywood Blvd., Hollywood, Calif. 90046
Phone: (213) 876-8975
Date of Organization: 1965
Dean Coffin, *Executive Associate*
W. D. Coffin, *Office Manager*
RECENT PRODUCTIONS AND SPONSORS
Consulting services on film productions for Rocket Pictures, Inc., Show Magazine, Bandelier Films, American Bar Association, Hertz.
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COMMUNICATIONS SCRIPT AND ART GROUP

Post Office Box 10207, St. Petersburg, Fla. 33733
Phone: (813) 862-0538
Date of Organization: 1970
Robert Fox, *Art Director*
Robert Gilbert, *Writer*
Nicholas Amos, *Writer*
RECENT PRODUCTIONS AND SPONSORS
SCRIPTS: *System for Profit — The Story of Minnie Pearl's Chicken; Total Electric Mobile Homes* (Florida Investor-owned Electric Utility Co.); *Recreation For The Mentally Retarded; School To School; Training for Tomorrow; Speech and Hearing For The Mentally Retarded* (HEW).
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AVERY CORMAN

220 East 31st Street, New York, N.Y. 10016
Phone: (212) 689-7519
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Wings of Man; From Here To The '70's* (Eastern Airlines/Vision Associates); *South Carolina Plus or Minus .003* (South Carolina State Development Board/Vision Associates); *A Million Pounds of Love* (U. S. Post Office Dept./Vision Associates).
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See page 111

peter bratton
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JANE WARE DAVENPORT & ASSOCIATES

609 Ivy Court, Kenilworth, Ill. 60043
Phone: (312) 256-4250
Date of Organization: 1967-1970
Jane Ware Davenport, *Principal*
Leone Ann Heuer, *Associate Consumer Education*
W. L. "Bill" Burkhart, *Associate PR & Engineering*

RECENT PRODUCTIONS AND SPONSORS
Work In Progress, *Relation of Music to Social Thinking* (Study); CATV-EVR Program Series.

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JOHN B. DAVENPORT

754 Greenview Place, Lake Forest, Ill. 60045
Phone: (312) 295-1168
Date of Organization: 1968
John B. Davenport, *Writer Consultant*

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Con-Con: A Dialogue* (Henry Ushijima Films/Ill. Bell Tele.); *How Are You?* (Jack Lieb Prod./Cancer Prevention Center of Chicago); *Driography — The New Climate in Printing; Show Your Colors* (American Graphics/3M Co.); *The Wave Of The Future* (H. G. Peters & Co./Market Dyne Div. of Insurance Co. of N. America); *Something To Smile About* (Cal Dunn Studios/Warner Lambert); *The Surgeon* (Cal Dunn/American College of Surgeons); *Untitled Institutional* (American Graphics/Quaker Oats Co.).

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SCRIPTS BY LEE DAVIS

9631 Percussion Way, Vienna, Va. 22180
Phone: (703) 281-9003
Date of Organization: 1965
Lee D. Davis, *Owner (Writer)*
Joyce T. Davis, *Treasurer (Script Editor)*

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Eye Of An Eagle* (Federal Aviation Administration); *To Build A Future* (The Associated General Contractors of America); *Ounce Of Prevention* (U. S. Department of Agriculture Forest Service); *Shipshape* (Bethlehem Steel Corp.).

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ROBERT G. ERVIN — WRITING & PRODUCTION SERVICES

545 Fifth Avenue, New York, New York 10017
Phone: (212) 682-2015
Date of Organization: 1970
Robert G. Ervin, *President*

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Real World; Have Bag . . . Will Travel* (IBM Corporation); *The C.F.A.* (Price Waterhouse & Co.); *The Personal Medium* (Specialty Advertising Assoc.); *Response To Challenge* (New York Telephone); *Your Army Report* (Dept. of Army); *Just A Beautiful Beach* (Creative Circle).

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Edinburgh Film Festival
Vienna Film Festival
First Prize: N. V. C. A.

LIGHT (for AT&T)
Cine Golden Eagle
Silver Hugo: Chicago Film Festival
Cannes Film Festival
American Film Festival

MICRO (for Western Electric)
Cine Golden Eagle
First Prize: U. S. Industrial Film Festival
Best Documentary (Silver Phoenix): Atlanta Film Festival
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WRITERS

Date of Incorporation: 1952
William D. Ellis, *President*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Presenting The . . . Cloud Nine Humidifier: The Market Expander; Selling With The News; Mrs. Burke In The Second Time Around* (American Standard/Cinecraft); *Hurricane Camille* (Thomas Associates/Cinecraft); *The Explorers* (WCET).
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FLINTLOCH FARM, INC.

6618 W. Camellia Drive, Winston, Calif. 95388
Phone: (219) 358-5047
Date of Organization: 1968
James H. Flint, *Writer/Director*
Mary K. Flint, *Writing, Assistant/Research*
Richard H. Flint, *Research*
SERVICES: Specializing in Script writing for agriculture.
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55 West 42nd St., New York, N.Y. 10036
Phone: (212) 565-5230
Don Frifield, *Writer-Director*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Relief For Tired Streets* (Harry Coleman Prods./National Highway Research Board); *Inland Sea Odyssey* (Mario Ghio Prod. Group/Mercury-Kiekhaeffer/United Artists); *Annapolis: The New Breed* (U. S. Navy); *Alaska: The Great Land* (Department of Defense); *The Business of Survival* (IBM Systems Manufactering Div.).
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JAMES B. GAHAN

21 Claremont Ave., New York, N.Y. 10027
Phone: (212) 666-0025
Jim Gahan, *Writer-Director*
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ROBERT HECKER

6115 Selma Avenue, Suite 206, Hollywood Calif. 90028
Phone: (213) 461-4561
Date of Organization: 1960
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Assignment: 747* (Cameron Prod./Boeing Aircraft Co.); *The Magnificent Men In Their Flying Machines* (Bill Gibson Prod./United Air Lines); *Special Weapon, Delivery By Light Carrier Aircraft* (Ralph Hall Prod./U. S. Navy).
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RECENT PRODUCTIONS AND SPONSORS
CREDITS: *Hegira!; Starshine; Genesis — Take Two; Soaring Sculpture* (Johannsen & Girand, Inc.); *Viva Zanjero* (Salt River Project); *Montlure — Where Love Is Found* (Presbyterian Church Synod).
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CLARK HOWAT

20549 Rodax Street, Canoga Park, Calif. 91306
Phone: (213) 341-6115
RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Euclid R-105 Training Program* (Media Systems Div. Kepner-Tregoe, Inc./Link Div. Singer Co.).
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CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio 44060
Phone: (216) 255-3189
Date of Organization: 1961
Charles E. Huston, *Writer Producer*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Series of 3 aircrew training films on F-111 aircraft (General Dynamics for U. S. Air Force); *Learning To Be Independent* (Ohio Area Program for Educational Improvement for Exceptional Children).
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PHILIP KALFUS

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28 Manley Terrace, Maplewood, N.J. 07040

Phone: (201) 763-9444

Aaron A. Kastin, *Writer*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Plastic Bottles* (Fannon & Osmond/Continental Can Company). FILMSTRIPS: *The Town That Didn't Count* (F&O/IBM); *Silenix* (F&O/Warner-Lambert); *The Wild Streak* (Clairol). MULTI-MEDIA: *The Hot Ones* (Fannon & Osmond/Gillette); *The Spirit of St. Louis* (Fannon & Osmond/Brown Shoe Co.).

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ALEXANDER KLEIN

521 West 112th St., New York, N.Y. 10025

Phone: (212) AC 2-7634/ (212) MO 3-7422

Alexander Klein & Staff, *Writers*

RECENT PRODUCTIONS AND SPONSORS

SCRIPTS: Good Housekeeping Magazine; Board of Guardians; Manufacturer's Trust Co.; Bell Telephone; Metropolitan Life Insurance Co.; Columbia Pictures; Paramount Pictures; American Electric Power Co.; Boys Clubs of America; Interstate Park Commission; RCA.

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DICK KLEVICKIS

447 Fullerton Pkwy., Chicago, Ill. 60614

Phone: (312) 528-1144

RECENT PRODUCTIONS AND SPONSORS

FILM CREDITS: *The Shape of Things To Come!* (Wilding/Bell & Howell); *The All-American High School Band* (United Artists/Mattco Assoc./McDonalds); *The World of Envoy* (Envoy International Town Clubs, Inc.); *Discover Southern Style* (Cine-Mark Southern Airways).

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DAN KLUGHERZ PRODUCTIONS

43-23 Colden Street, Flushing, New York 11355

Phone: (212) 939-0055

Daet of Organization: 1958

Dan Klugherz, *President*

Mary Wilton, *Vice President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Nation Is Born* (Independence Hall/National Park Service); *I Am A Man* (U. S. Information Agency); *A Piece of The Cake; American Samoa: Paradise Lost?* (NET).

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DONALD L. LAWRENCE

1504 Pfingsten Road, Glenview, Ill. 60025

Phone: (312) 729-6545

Date of Organization: 1968

SERVICES: Free Lance writer, director, Producer's Producer.

RECENT PRODUCTIONS AND SPONSORS

Traveled all over the States, Mexico, Alaska and the Phillipines writing, producing and directing over 200 industrial and entertainment films, television commercials and video-tape productions.

DON LIVINGSTON

649 Meadowbrook Avenue Orange, Calif. 92667

Phone: (714) 637-4326

Date of Organization: 1956

Don Livingston, *Writer-director*

RECENT PRODUCTIONS AND SPONSORS

SCRIPTS: *She's Quite A Bird; TriStar Report* (Lockheed); *Subject: Los Angeles* (LA-DWP); *Right On The Button* (North American Rockwell, Autonetics Div.); Educational Films (Bailey, CBS, Cahill); *Weather To Fly* (FAA); *The Mineral Squeeze* (Union Pacific).

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★

WILLIAM R. LUNDGREN

P. O. Box 884, Washington, D.C. 20044

Phone: (202) 966-5834

Date of Organization: 1958

William R. Lundgren, *Screenwriter*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jazz Comes Home; School Without Walls* (United States Information Agency); *No Ice, Please;* (U. S. Navy MN 10928); *Something Special* (U. S. Navy MN 10833/American Film Prod.); *The SAC Command Post,* (USAF SFP 1795).

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SUMNER J. LYON

518-8th Street, Wilmette, Ill. 60091

Phone: (312) ALpine 6-1526

Date of Organiation: 1961

Sumner J. Lyon, *Film Writer-Consultant*

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: North American Van Lines, Inc. 1970 Training Filmstrip Series; Greyhound Baggage and Express Training Filmstrips. MOTION PICTURES: *Hi School!* (Idea/Kettering Foundation); *Take A Second Look* (Motorola/Telecine Film Studios).

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DOUGLAS C. McMULLEN

826 Karenwald Lane, Schenectady, New York 12309

Phone: (518) 393-8308

Date of Organization: 1960

Douglas C. McMullen, *Writer*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Isotopes In Environmental Control* (AEC); *Educating The Computer* (Dartmouth College and GE); *Math With Mai — The Children's Way* (EDUCAID, Inc.); *Precision by The Ton* (Mechanical Drive Turbine Dept., GE). MULTI-MEDIA PRESENTATIONS: Several meeting program segments.

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JEANETTE B. MARSH

1400 N. Lake Shore Drive, Chicago, Ill. 60610

Phone: (312) MIchigan 2-3883

Date of Organization: 1960

Miss Jeanette B. Marsh, *Writer*

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130 East End Avenue, New York, New York 10028

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RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Helen Hayes—Portrait of an American Actress* (NET/General Tele. & Elec.); *Opera With Joan Sutherland* (Kroll Productions/Argo Sight & Sound).

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Lawrence Mollot, *Writer-Director*

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Date of Organization: 1965
Byron Morgan, *Writer*
Tony Lazzarino, *Writer*
Dorothy Weatherwax, *Writer*

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *U. S. Diplomacy* 1914-45 (State Department); *Underwater Sound* (U. S. Navy); *Aeronautics* 1970-1980 (NASA); *Training For Profit* (Small Busines Administration); *Apollo II.*

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BERNARD MORRIS

12 Lake Road, Short Hills, N.J. 07078
Phone: (201) 376-3922

Bernard Morris, *Producer-Writer*

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Object of My Affection Is My Collection; The PEP Squad* (NBC/New York Illustrated); *A Trans-Atlantic Voyage; Discovery Goes To Belgium; Land of the Flaming Gorge* (ABC-Discovery).

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BRUCE MOODY

723 Old Stamford Road, New Canaan, Conn. 06840
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Date of Organization: 1961

RECENT PRODUCTIONS AND SPONSORS SCRIPTS: Research and development of historical series for educational television (self-sponsored).

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EDWARD R. MURKLAND, Writing

11 Main Street, Box 38, New Milford, Conn. 06776
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RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Some Call It Software* (Film Enterprises/IBM); *The Real World* (FWB & Assoc./IBM); *Something Else Again!* (Kerbawy Co./VW of America).

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NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230
Phone: (214) EM 8-0903

Date of Organization: 1957

RECENT PRODUCTIONS AND SPONSORS SCRIPTS: Frito-Lay; IBM; Kerr-McGee Corp.; Braniff International; General Dynamics; U. S. Air Force; Six Flags Over Texas; Western Information Network.

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★

EDDIE O'BRIEN — THE WRITER

67 Old Highway, Wilton Conn. 06897
Phone: (203) 762-8400

Date of Organization: 1960
Eddie O'Brien, *Writer-director*
Lulu Winters, *Production Assistant*

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LOUIS ANTHONY PETRONIO

2104 Genessee St., Utica, N.Y. 13502
Phone: (315) 732-4535

Date of Organization: 1958
Louis A. Petronio, *Writer*

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HENRY R. POSTER & ASSOCIATES

South Farm Road, Port Washington, N.Y. 11050
Phone: (516) 883-3232

Date of Organization: 1961
Henry R. Poster, *Writer, Director*
Joyce Keys Poster, R.N., *Research*

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *People . . . Places . . . Products* (Aegis/Julius Wile Sons); *Ventilation* (Niagara/N. Y. S. Div. of Fire Safety); *Link The Classroom To Flying* (Cinema 65/Link Div. of Singer); *Project Read: The Teacher's Approach* (Aegis/Behavioral Research Labs); *Worlds Together* (Sleeping Giant Films/Human Relations Areas Files).

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861 N. Detroit St., Hollywood, Calif. 90046
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1279 W. Forest Ave., Detroit, Mich. 48201
Phone: (313) 831-1786

Date of Organization: 1952
Harry Preston, *Writer, Director*

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Air Weather Central; Missile Safety Officer* (USAF); *Sales Soar With Star Kist* (Harris-Tuchman Prod.).

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Ruth L. Ratny, *Writer/Producer*
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LEON S. RHODES

King Road, Bryn Athyn, Penn. 19009
Phone: (215) Wilson 7-4044
Leon Rhodes, *Scripting, Direction*
RECENT PRODUCTIONS AND SPONSORS SCRIPTS: *A New Way* (Badger Cable Laying); *Acceptance of Planning* Montgomery County Planning Commission); *Forge For Freedom* (1976 Bicentennial).
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RECENT PRODUCTIONS AND SPONSORS FILMSTRIPS, SLIDEFILMS: *The Lady Is A Machine* (Singer); *The Three Bears* (British Leland Motors, Ltd.); *Shoe-In* (Thom McAn); *Lightpower* (Ontario Hydeo); *Security For Servicemen* (Wm. M. Mercer, Ltd.); *Year Of The Big Catch* (Chevron); *Paper Plates, Paper Money* (Continental Can); *The Time Is* 747 (Eaton, Yale Towne); *It's A Wrap* (Monsanto). All of the above for Melandrea, Inc. *From Chisel To Tape* (IBM).
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S. DAVID SCHER

305 East 86th St., New York, N. Y. 10028
Phone: (212) 427-5472
Date of Organization: 1966
S. David Scher, *Writer*
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Ore to Ore* (Tomlin Film/United Nuclear Corp.); *R-2* (Target Film Prod./Remington Rand); *Steel Lives Here; Assignment in Steel* (Basford, Inc./American Iron & Steel Institute); *Directions* '70 (Applied Concepts/Continental Can Company).
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William L. Simon, *Film Writer*
New York Representative: William Morris Agency, Harry Ufland, 1350 Sixth Ave., New York, N.Y. Phone: (212) JU 6-5100
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Otto Goes Ice Skating; The Secret of the Pushbuttons; Horseplay; And now, a word from our sponsor* (Traffic Safety Foundation); *Lest We Forget* (DBA Dilms for Bowlers for Veterans, Inc.); *The Possible Dream* (Airlie Prod. for Virgin Islands Tourist Bureau); 3:08 *PM* (Arlie Prod./American Red Cross); *The Other Face of Freedom* (TRIP, Inc./American Road Builders); *A Lab Called Glover* (Underwater Research Lab); *Latin American On The Move* (U.S.I.A.).
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WRITERS

STANFORD SOBEL
103 Park Ave., New York, N.Y. 10017
Phone: (212) LE 2-1450
Date of Organization: 1947
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Clean Up With Fram* (Monumental Films / Aitken-Kynett); *AMEX TV Featurettes* (Audio Prod./ American Stock Exchange); *Challenge* (Henry Strauss Assoc./Armco Steel).
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E. N. Starbecker, *President*
M. A. Marlow, *Researcher-Writer*
Joan E. Simms, *Executive Secretary*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Dusk To Dawn* (FAA/US Dept. of Transportation); *All In A Day's Work* (IRS/Monumental Films and Recordings, Inc.); *Is a Career As A Technician For You?* (Counselor Films, Inc./Ralph Lopatin Productions.
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GENE STARBECKER, Film Builder
475 Fifth Ave. New York, N.Y. 10017
Phone: (212) MU 3-1093
Date of Organization: 1953
Gene Starbecker, *Writer-Director*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Air Pollution and*

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WRITERS

Vegetation (Air Pollution Control Assoc./Monumental Films and Recordings, Inc.); *Emergencies In The Making; Attitudes; Sure Mack Sure* (AAA Foundation For Traffic Safety).
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RAY SPERRY
2332 Manchester Avenue, Cardiff-by-the-Sea, Calif. 92007
Phone: (714) 753-7118
Date of Organization: 1961
Ray T. Sperry, *Writer*
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *CATS — Centralized Automatic Test System* (Naval Electronics Laboratory Center).
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CRAIG STEWART
931 Darlington Lane, Crystal Lake, Ill. 60014
Phone: (815) 459-2278
Date of Organization: 1968
Craig Stewart, *Writer*
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PETER J. STUPKA
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Phone: (202) RAndolph 3-6427
Date of Organization: 1945
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JOHN SUMOCK
19541 S. Poplar, Mokena, Ill. 60448
Phone: (312) 479-9865
John Sumock, *Writer*
RECENT PRODUCTIONS AND SPONSORS
SCRIPTS: In production, *The Industrial Switch Out* (self).
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DON SWEET
3402—153rd Street, Flushing, N.Y. 11354
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Date of Organization: 1963
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Untitled (Plaza Prod./Colt Industries).
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RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Islamic Heritage* (Graham Assoc. Inc./Esso Standard Libya, Inc.).
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502 Linden Place, Cranford, N.J. 07016
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Date of Organization: 1962
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BENJAMIN S. WALKER
11317 Marcliff Road, Rockville, Md. 20852
Phone: (301) 493-5556
Date of Organization: 1963
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Charting The Oceans; Loading and Stowage of Ammunition Cargo,* three films; *Engine Trim Tester* (U. S. Navy).
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GEORGE E. WOLF
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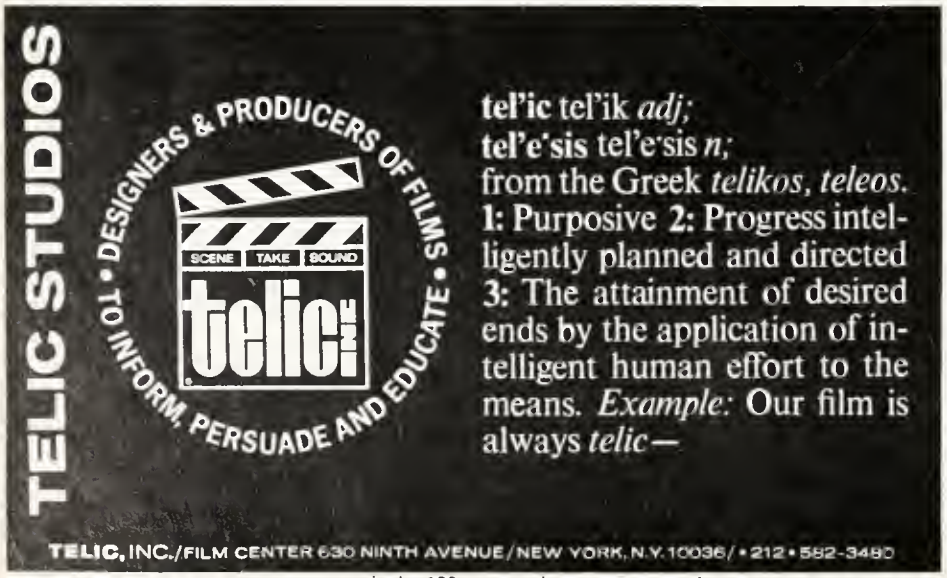
Date of Organization: 1948
George E. Wolf, *Writer-Director*
RECENT PRODUCTIONS AND SPONSORS
SCRIPTS: Memorial Activities Program (U. S. Army); Technical Films (Grumman Aerospace Corp.); *The Fish Story* (Espicopal Church/NBC); *The Shavetail,* in prepartion (Kilrea Pictures).



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CONNECTICUT

A-D MEDIA ARTISTS

P. O. Box 832, Fairfield, Conn. 06430
Phone: (203) 853-3133
Date of Organization: 1969
Debra Campo, *Acting Artistic Director*

SERVICES: Specialize in ½" and 1" videotape production. Also slide-sound, multimedia presentations, consultants in media communications. FACILITIES: Location shooting, editing.
RECENT PRODUCTIONS AND SPONSORS VIDEOTAPES: *ACADIE* (F. H. Playhouse); *Shade of the Doorstep; The Community. The Child — Emerging Identity* (White House); *Half A Six* (F. H. Playhouse).
circle **301** on reader service card

Berry Production Service, Inc.

Ball Pond Road East, New Fairfield, Conn. 06810
Phone: (203) 746-1800
See complete listing under New York).

THE COMMUNICATORS, INC.

Pomfret Center, Conn. 06259
Phone: (203) 928-7766
Donald J. Ryan, *President/Chairman of the Board*
Norval F. Smith, *Vice President of Operations*
James S. Morse, *Vice President of Marketing*
Carleton Bearse, *Vice President, of Motion Pictures*

SERVICES: Complete audio visual production services for business, industry and education, including motion picture, film strip and sound slide productions. Scripting: design, illustration and technical art, still, motion and instrumentation photography; hot press, hand lettering, titling and offset printing; sound recording, engineering, scoring and high speed reel and cassette duping; strip and slide mastering. FACILITIES: Studios, offices and complete in-house facilities and equipment for the services offered above.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Position Counts; Where The Action Is; Paper Handling People; It's Child's Play; P.S. It Was Worth Missing Recess For; Rust Proofing Vehicles; You Can't Win Em All; Egg & The Chicken; Life Cycle of the Moth; Fastatements; Speeding Your Information Systems;* 7270 *Data Systems; One Girl Mail Room; The Bostron Concept;* 40*mm Shell Inspection.*
circle **302** on reader service card

CUSTOM FILMS INC.

11 Cob Drive, Westport, Conn. 06880
Phones: (203) 226-0300
Date of Incorporation: 1963
Lester S. Becker, *President*

SERVICES: 16mm and 35mm motion pictures for business, industry, sports. Special services for auto racing and competition sports. FACILITIES: Complete editorial facilities; all portable production equipment for location photography with multiple crews, including lights, cameras and sound recorders for all work.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Wildest World* (STP Corporation); *The Chaparral 2 J* (General Electric Co.); *The Southern 500; The National* 500 (ABC Wide World of Sports); *Solving The Disc Brake Mystery* (Grey Rock Div. of Raybestos Manhattan).
circle **303** on reader service card

KEVIN DONOVAN FILMS

44 Treat Road, Glastonbury, Connecticut 06033
Phone: (203) 633-9331
Date of Organization: 1953
Branch: 101 West 57th St., New York, N. Y. 10019
Phone: (212) 246-4287
Kevin Donovan, *Owner*
Sidney Berry, *Executive Producer*
H. Dildilian, *Lab Coordinator*
George McMillin, *Writer*

SERVICES: TV Spots, Motion pictures, slides, filmstrips and still photography. Public relations, advertising, industrial, medical. FACILITIES: Arriflex Cameras (Model S & BL) Nagra, Magnasync sound equipment, studio and portable lighting, editing equipment.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: 1970 *Newsreel* (Northeast Utilities); *CYA Refueling* (Conn. Yankee Atomic Power Co.); *Power Across The Sound* (Long Island Lighting Co.); *Progress At Northfield Mt.* (Stone & Webster Engineering); *Kirby Bauer Method of Disc Sensitivity Testing* (Schering Corp.).
circle **304** on reader service card

FIORELLI FILMS, INC. (FFI)

Research Drive, Stamford, Conn. 06906
Phone: (203) 324-1341
Date of Organization: 1964
Joseph A. Fiorelli, *President, Treasurer, Exec. Producer*
Robert Beebe, *Secretary*

SERVICES: Total Film Production, Filmstrips, recordings, scripts for industry, government and education. FACILITIES: General business offices, screening and editing and distribution faciltiies.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: *Drugs: Facts Everyone Needs to Know* (FFI). SOUND FILMSTRIP: *Self-Goverance In Education* (National Education Association).
circle **305** on reader service card

JACOBY/STORM PRODUCTIONS

101 East State St., Westport, Conn. 06880
Phone: (203) 227-2220
Date of Organization: 1965
Frank D. Jacoby, *President*

SERVICES: Complete creative motion picture services — from the idea to the finished film. Have filmed in 40 countries for industry and government. FACILITIES: Specialist in industrial, documentary, educational, sales promotion films, Arriflex cameras, Nagra and Uher recorders, full lighting equipment, sound transfer gear, six-plate Steenbeck editing.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Through The Mill* (Burlington Industries); *Unfinished Story* (Association for Study of Abortion); *What's The Tallest I Can Grow?* (United Federation of Teachers); *There'll Always Be A Girl* (Seventeen Magazine); *Talking Typewriter* (Office of Economic Opportunity).
circle **306** on reader service card

★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

MRC FILMS, INC.

Studio: Walnut Hill Road, Sandy Hook, Connecticut
Phone: New York (212) 989-1754
(See complete listing under New York City)
circle **307** on reader service card

WILLIAM NOYES/FILMS

371 Greens Farms Road, Westport, Conn. 06880
Phone: (203) 259-8871
Date of Organization: 1969
William Noyes, *Producer*

SERVICES: Motion pictures, sound film strips, and mixed-media presentations for industry, education and TV.
RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: *Marijuana — Don't Try It* (Curriculum Studios, Inc.); *Typography Is An Art* (Ad-Set House of Graphics). MULTI-MEDIA: *Harnessing The Information Explosion* (GT&E Data Services Corp.).
circle **308** on reader service card

LLOYD PEARSON ASSOCIATES, INC.

26 Imperial Ave., Westport, Conn. 06880
Phone: (203) 226-4295
Date of Organization: 1952
Lloyd Pearson, *President*
Alexander Greeley, *Secretary*
J. D. Pearson, *Vice President*

SERVICES: Visual Communications consultant and producers, international and domestic audiovisual and multi-media services. FACILITIES: Comprehensive studio and remote facilities operating on a world wide basis.
RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: *Land Of The Conquered* (McGraw-Hill); *Images of Antiquity* (Egyptian Tourist Board); *Ray-O-Vac Abroad (ESB, Inc.)* MULTI-MEDIA: *PM Overseas* (Phillip Morris, Intl.); *Rubber Plantations Today* (Uniroyal).
circle **309** on reader service card

WALTER HARRISON SMITH PRODUCTIONS

Highview Terrace, New Canaan, Connecticut 06840
Phone: (212) OX 7-9174
Date of Organization: 1950
Walter Harrison Smith, *President*

SERVICES: Motion picture production, consultants on use and exploitation of film by business and industry. FACILITIES: Cameras, editing, writing, concept.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Fishing In The Everglades; Fishing In The Bahamas* (TV Syndication); *The Wonderful World of Welch* (Welch Foods).
circle **310** on reader service card

WESTPORT COMMUNICATIONS GROUP, INC.

155 East State Street, Westport, Conn. 06880
Phone: (203) 226-3525
Date of Incorporation: 1965
Fred Hertz, *President*
Tod Dockstader, *Vice President*
Hubert Lindsay, *Art Director*

SERVICES: Audio-visual production; (all Media) for sales, educational, training, advertising, marketing and promotion.

FACILITIES: Design and art production studio; stereo and mono recording studio; still and motion photography; scripting; mixing and editing; sound effects and music libraries; electronic synthesizer.

RECENT PRODUCTIONS AND SPONSORS

MULTI-MEDIA: 1970 *Presentation* (National Book Committee). SLIDEFILM: *A Guided Tour* (University Microfilms-Xerox); *The Americans*, series of 16 (American Heritage Publishing); *TSO/360* (IBM). TV COMMERCIALS: For Public Libraries of New York State.

circle 311 on reader service card

MASSACHUSETTS

BALLANTINE FILMS, INC.

115 Newbury Street, Boston, Mass. 02116
Phone: (617) 267-2160

Date of Organization: 1957
Jerry T. Ballantine, *President, Head of Prod.*
Charles E. Ballantine. *Vice President, Asst. Producer*

SERVICES: Motion picture and television production. FACILITIES: Camera, sound and editing equipment and facilities.

circle 312 on reader service card

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Mass. 01001
Phone: (413) 734-3164

Date of Organization: 1944
David D. Doyle, *President*
Morton H. Read, *Assistant to the President*
Harold O. Stanton. *Vice-President, Public relations*
Francis N. Letendre, *Vice-President, Laboratory*

SERVICES: 16/35mm motion pictures in b&w and color; TV commercials and programs; sound slidefilms, filmographs; storyboards; technamation; foreign language, narratives; special effects, still photography, b&w and color; script services; sales and training aid; distribution. 3 screen multi-media, multi projector road shows.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Perfect Combination* (Asphalt Roofing Mfg. Assoc.); *BRA/16 Communications; Submarine: Missions, Characteristics, Capabilities* (U. S. Navy); *A Fool And His Money* (U. S. Marine Corps); *A B C And D's of Portable Fire Extinguishers* (Factory Mutual Engineering); *Edison And His Friends* — 1970 (Edison Electric Institute); *Engine Brake Installations* (Jacobs Mfg. Co., 3 films); *Magic In Your Doorway* 1970 (Door Operating Equipment Div. of Stanley Works); *Radio Procedures for Pilots* (Federal Aviation Agency); *Committment to Service* (Junior League of Greater Springfield); *People, Precision and Power* 1970 (Stanadyne Corp.). FILM LOOPS: *Tecnifax Corp.; Educational Direction, Inc.; Harper and Row, Publishers.* FILMSTRIPS: *Youth Crib* (Baby Products); *Evaporated Milk* (Scott Papre); *Organ Banks; Night Sky; Down The Math Path; The Cell: Dimension, Direction & Condition; Light, Heat & Sound; Lunar Probe* (Tecnifax Corp Div. of Plastic Coating, Sub. of Scott Paper); *The Nervous System; Marine Biology; Human Body: Round Worm; Digestive* (Educational Direction, Inc.).

circle 313 on reader service card

BEACON FEATURES, INC.

708 Washington Street, Dedham, Massachusetts 02026
Phone: (617) 329-9504

Date of Organization: 1951
J. Leonard Sanderson. *President*
Barbara Keane, *Treasurer*

SERVICES: Write and produce motion pictures for every use and write, photograph, and produce slide/sound presentations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tell It Like It Is* (Knapp Shoes); *What's On The Menu* (Market Forge). SLIDEFILMS: *Challenge Of Our Affluent Society* (Inter-Harvest); *Cook's Tour* (Knapp Shoes); *Keep It Moving* (United Fruit Sales).

circle 314 on reader srevice card

CENTER FOR COMMUNICATIONS INC.

43 Lovett Srteet, Beverly, Mass. 01915
Phone: (617) 922-3773

Date of Organization: 1952
Date of Incorporation: 1968
Alex Ushakoff, Jr., *President*
D. E. Wethey, *Vice-President*

SERVICES: Production of films, visual presentations, photography, models and exhibits for industry, science, education, medicine and research. Consulting in audiovisual media, educational technology, photographic instrumentation, and optical systems. Research and development in visual communications techniques and applications. Design engineering, and fabrication of audiovisual systems, electro/mechanical/optical devices and simulators. Supply of photographic, television, and optical equipment. FACILITIES: Complete 16mm production facilities including Arriflex and Nagra equipment, recording, interlock and mixing facilities. Various instrumentation equipment and high speed cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wheels of Change* (Department of Vocational Education); *Health Film* (Div. of Occupational Education); *Vietnam Calling* (Simplex Wire & Cable Co.); *Our Future Starts Here* (North Shore Children's Hospital); *The Barry System* (The Barry Controls Div. of Barry Wright Corp.). TV COMMERCIALS: *N/C Machining* (Gurnard Manufacturing Co.). SPECIAL: *Experimental Information Center* (Boston Redevelopment Authority, HUD Research Project); *Psychdeelic Light System* (Rochester Philaharmonic Orchestra); *Dennison Exhibit* (NRMA Convention, Dennison Manufacturing Co.); *Dennison Meritag* (Slide-Tape Denison Mfg. Co.).

circle 315 on reader service card

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116
Phone: (617) 536-6169

Date of Organization: 1946
Joseph Rothberg, *President*
Webster Lithgow, *Creative Director*
Aloysius Petruccelli. *Production Mgr.*
Howard Rothberg. *Sound Recording*

SERVICES: Corporate, Training, Marketing & Instructional Motion Pictures & Filmstrips. Producer dealer for Technicolor and LaBelle Courier. FACILITIES: Complete in house facility, fully equipped with sound stage, interlock projection theatre — editing rooms — art and animation, sound recording & mixing, resolving, transfers and optical recording.

NEW ENGLAND

complete location equipment and crew capability.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Mrs. Andrews (Bernstein & Co.); *The File System* (Engineered Advertising); *Playground* (Sacks & Co.); *Hutzler* (Center Productions); *Moratorium* (United Brands); *Tensor Corp.* (Harvard Business School); *Module II* (Baker Bros.); *All Stars* (Gillette Co.); *New Building Project* (Federal Reserve Bank of Boston).

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D-4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02158
Phone: (617) 969-7770

Date of Organization: 1935
Joseph Dephoure, *President & Treasurer*
Stephen Dephoure, *Vice President*
Ralph Picardi, *Laboratory & Printing Dept.*

SERVICES: 16mm color and b&w production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording, optical & magnetic. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press and super titles. FACILITIES: Air-conditioned sound-proof studio, 16mm cameras: Arriflex with zoom, Fearless sound camera, 3 Bell & Howell 2 cine specials, hydrolly with fluid heads, 16mm Sync Recorder, 3 16mm, interlocked dubbers.

RECENT PRODUCTIONS AND SPONSORS

(No production credits indicated)

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EDUCATION DEVELOPMENT CENTER FILM STUDIO

39 Chapel Street, Newton, Mass. 02160
Phone: (617) 969-7100

Date of Organization: 1957
Jack Churchill, *Executive Producer*
John J. Barta, *Production Manager*

SERVICES: Staffed by full-time or freelance professional film makers, resident scientists and engineers, technicians and administrative personnel who support a variety of consulting scholars and educators as film principals. FACILITIES: Motion picture and television production, sound stages with carpentry, shops, editing suites, mixing theatre and view theatres, microcinematic studio with biology laboratory, film library, art department. 35mm and 16mm high-speed, time lapse, graphic and computer animation. Coaxial connection with WGBH-TV videotape facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eskimo; Fight For Life* (CBS); *The Baboon Troop* (Social Studies Curriculum Program, NSF); *They Can Do It* (Early Childhood Education Study, OEO); *Another Way To Learn* (Elementary Science Study); *Life Cycle of the Flat Worm Cryptocotyle Lingua* (Developmental Biology Film Program); *Microwave Optics* (College Physics Film Program); *Movies From Computers* (National Committee For Electrical Engineering Films); *Atmospheric Electricity* (American Meteorological Society).

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ENVISION CORPORATION

323 Newbury Street, Boston, Mass. 02115

Phone: (617) 267-4450

Date of Organization: 1967
Bernt Petterssen, *President*
Fred Brink, *Head of Still Photography*

SERVICES: Films, slide shows, multi-media shows, brochures. FACILITIES: Two editing rooms, glamorous screening room with Siemens.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Skin* (S. D. Warren Co.); *Women In Revolt; Credit Cards* (Polaroid); *Tag* (Boston); *Image of Christ; Film of Films* (United Church of Christ); *Pine Tree* (Pine Tree Camp). SLIDEFILMS: *Action Unit* (United Church of Christ); *Supermarkets* (Polaroid); *No Smoking* (D. C. Heath).

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JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.

Phones: (617) 526-1120; 526-7116

Date of Organization: 1958
Dr. Jonathan Karas, *President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized writing. FACILITIES: Laboratory and photographic facilities and affiliations with university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of service and engineering and as professional exhibit demonstrators.

RECENT PRODUCTIONS AND SPONSORS
LIVE PRESENTATIONS: *Volkswagen Automobile Shows; Porsche/Audi Automobile Shows; General Electric — Silicones; Carborundum; General Electric Plastics; Strombreg-Carlson; Stromberg Datagraphix; General Electric — Insulating Materials.*

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LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116

Phone: (617) 423-0133

Date of Organization: 1948
L. R. Miller, *President*
Ray Welch, *Vice-President*
Sam Miller, *Treasurer*
John Daley, *Office Manager*

SERVICES: Filmstrips; sound slidefilms, art, photography, scripts, sound recording, motion pictures, staging. A-V equipment for sales, rentals. FACILITIES: 5,000 sq. ft. downtown street floor; three darkrooms, color processing; photographic & design studios. Editing, screening and sound rooms. Repair section.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Faulkner Orientation Program* (Faulkner Hospital); *Dyna/Pert Systems* (USM Corporation); *Wanted:* 10,000 *Jobs* (Mayor Kevin White's Economic and Development Commission). FILMSTRIPS: *FT-4* (United Aircraft/Pratt & Whitney). MULTI-MEDIA: *An Evening For Tomorrow* (Worcester Redevelopment Authority); *A Study* (Manpower Assistance Project). COMMERCIALS: For Puritan Press Radio Spots/Van Christo Assoc.; Boston Pops WGBH.

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★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Srteet, Boston, Mass. 02116

Phone: (617) 482-5580

Date of Incorporation: 1955
Robert Berman, *President*
Maryann Squadrito, *Art Director*
Benjamin Miles, *Art Assistant*
Jay Rose, *Production*

SERVICES: 16mm and 35mm motion picture production, TV commercials, slides, film strips, art work, hot press lettering, creative services, magnetic & optical sound services. FACILITIES: Studio 2500', Maurer, Arriflex, Auricon, Bell & Howell Cameras, Magnasync and Ampex Monaural & stereo sound.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *When Help Is Needed* (Mass. State Police); *Urban Renewal* (City of Newton); *People Who Work On Christmas Night* (New England Telephone); various programs for General Electrci. FILMSTRIPS: *Colorado Stone* (Advance Building); *Onset Ski Resort* (Advertising Agency Associates); *Credit Control* (Credit Control Service/Audiscan); *Wire Bonding* (Sylvania Elec./Audiscan); *Softwear* (Honeywell); *Business Film Opening* (Audiscan/Mobile Oil. TV COMMERCIALS: Apex Swimming Pools; J. C. Best Carpets; Eclipse Sleep Products of New England, Bataca.

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TECH FILMS CORPORATION

222 Arsenal Street, Watertown, Mass. 02172

Phone: (617) 923-1661

Date of Organization: 1965
Wm. J. McCrea, *President*
Edward B. Shaw, *Vice President of Productions*

SERVICES: 16mm & 35mm motion picture producers of educational/industrial films processing and printing of all 16mm motion picture film. FACILITIES: New, larger facilities in Watertown, lab includes, Model "C" Bell & Howell printer and color analyzer, production unit features 16mm Arriflex B. L. M., Kem Universal Editing Bench, Oxberry Animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Membrane Microfiltration* (Millipore); *Polar Dawn* (EG&G); *Mans Control Over Time* (Eastman Kodak/Polaroid); *Confics* (RCA); *Benjamin* (Epilepsy Foundation).

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TR PRODUCTIONS, INC.

1031 Commonwealth Ave., Boston 02215

Phone: (617) 783-0200

Date of Organiation: 1947
Oscar H. Cheses, *President*
Alfred D. Benjamin, *Vice President, Production*
Eugene W. Jones, *Vice President/Musical Dir.*
James Lambrenos, *Art Director Animation Cameraman*

SERVICES: Motion pictures—animation, live action, theatrical, wide-screen, TV commercials and programs, cartoon packages; educational, scientific, industrial, public relations and business films; filmstrips, slides, script services. FACILITIES: 35 and 16mm Arri's, Mitchell cameras; KEM & Moviola equipment; 2 sound stages; sound recording facilities; Nagra, Magnasync, Ampex, interlock projection; screening rooms; art and animation; kinescopes.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bluedot Magicubes* (Sylvania Electric); *The Fox-1 System* (The Foxboro Co.); *Bentley Means Business* (Bentley College); *F-111B Weapon System* (USAF); *Total Power; New Horizons; Teamwork* (Honeywell); *GE-12 Qtly. & Summary Film Reports* (General Electric); *DeSimone For Governor* (Political Committee). SLIDEFILMS: *Garden Products* (Zayre's Dept. Stores); *Arts Six,* series (Arts Six); *Monokote* (W.R. Grace Co.); *Chain Drug Stores* (Davol, Inc.). TV COMMERCIALS: *Jordan Marsh* (Smith Patterson); Series for *1st Financial Marketing* (First Fin. Mktg. Group); *Maine National Bank; Webber Oil* (Curcio Advtg.); *Seafoods* (Mass. Seafood Council); *Home Rule* (Boston College Comm. Rel.); *State Mutual Insurance* (Bresnick); *Conn for Attorney General* (Prentice Advtg.).

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VERMONT

CAMPBELL FILMS

Academy Avenue, Saxtons River, Vt. 05154

Phone: (802) 869-2547

Date of Organization: 1947
Robert M. Campbell, *Executive Producer*
James Hormel, *Writer-Editor*
Elizabeth Chromec, *Editor*
Milton W. Bellows, *Cameraman-Editor*

SERVICES: Educational and business films for all purposes. Sound Slidefilms, filmstrips, multi-media, training programs. Industrial still photography. Editing service. Contract shooting, audio-productions. FACILITIES: Complete facilities for studio and location shooting. Arriflex and Auricon cameras. Nagra and Magnasynch 30KW lighting equipment. Completely equipped editing rooms. 16mm interlock screening. Animation stand. 16mm distribution services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Four Cats* (Guidance Information Center); *Time To Grow* (N.H. School Readiness Project.); Two Productions for the Perkins School For The Blind; Untitled production for Eisenhower College.

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NEW YORK CITY

ACI PRODUCTIONS

35 West 45th St., New York, N.Y. 10036

Phone: (212) 582-1918

Date of Organization: July, 1958
Stelios Roccos, *President*
Daphne Brooke, *Vice President/General Manager*
Toli Fliakos, *Production Mgr.*

SERVICES: Motion picture production including photography, animation, editing, sound and music. FACILITIES: Recording and editing facilities; small studio and photographic equipment.

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References to Guide the Buyer

Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

ADFILM PRODUCERS, INC.

60 East 55th St., New York, New York 10022

Phone: (212) 758-3040

Date of Organization: 1968
Matt Harlib, *President/Executive Producer*
Alice Haynsworth, *Production Assistant*

SERVICES: Motion pictures, videotape, audio-visual productions; we are a production department and audio-visual arm for companies that have none of their own. FACILITIES: Everything necessary to the production of film, tape or audio-visual materials.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Drunk Driver* (Nassau County); *Two Hands* (Eastman Kodak); *Rain Fresh Feeling* (Lever Bros.). SLIDEFILMS: *Home Acquariums* (Metaframe Corp.). VIDEOTAPE: No *Trick* (Van Wyck Int'l).

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AOMASTER, INC.

425 Park Ave. South, New York, N.Y. 10016

Phone: (212) 679-1134

Date of Organization: 1948
Charles Corn, *President & Creative Director*
Meyer Gordon, *Treasurer*
Al Salerno, *Art Director*
Edward Glasser, *Production Manager*

SERVICES: Creators and producers of slide, slide productions, filmstrips and limited animations. 35mm, 3¼ x 4, Vugraph; stand photography. FACILITIES: Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical facilities for all slides. All facilities for complete internal production package.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Candidate Identification System* (Texaco); *Savings Accounts* (Chase Manhattan Bank); *Life Is Beautiful* (Metropolitan Life Insurance); *Where The Action Begins* (Assoc. of Stock Exchange Firms); *Management Seminar* (United Parcel); *Oscilloscope II* (Volkswagen of America); *A Company For The 70's* (W. R. Grace & Co.); *Dr. Glut & Mr. Hyde* (Union Carbide Corp.); *Current Facts* (Long Island Lighting Co.). VUGRAPHS: Training Series (Western Electric Co.).

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AEGIS PRODUCTIONS, INC.

381 Park Ave. South, New York, N.Y. 10016

Phone: (212) 684-0810

Date of Organization: May 1963
Sidney Milstein, *President*
Herbert Leventhal, *Executive Vice-President*
Barbara Milstein, *Secretary-Treasurer*
Edward J. English, *Vice-President*

SERVICES: Motion pictures and slidefilms for industry, TV commercials. FACILITIES: Special facilities and equipment for medical and scientifc productions; 8mm productions for Technicolor Instant Projector; art facilities. Arriflex and Auricon motion picture equipment; 16/35mm animation stand; Nagra and Magnasync sound equipment; Moviola editing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Case Against Rubella; Conversations In Medical Ethics; Management of Shoulder Dystocia; Report On Amphetamine* (Smith, Kline and French Laboratories); *Australia* Walk-About; Yankee With A Difference (Monsanto); *Micro-Circulation; Hiatus Hernia* (Conevisual/Warner-Chilcott Laboratories); *Multi-Strand Sutures* (Ethican); *Alcoholism: A Disease In Disguise; Osteoporsis* (Ayerst Laboratories); *The Management of Parkinsons Disease and Syndrome* (Hoffman-La-Roche Labs); *Facets of Brightness* (International Nickel); *Ire'and; Fashion And The Stars* (Mens Fashion Institute); *The Champlain Film Press Story* (Bobst Champlain); *Barrier Surgical Gown; Arterial Graft* (Johnson & Johnson); *Project Read: An Opportunity For Teachers; Project Read: How It Works* (Behavioral Research Laboratories); *Innoval In Orthopedic Surgery* (McNeil Laboratories); *Arteriosonda — Why It Works* (Roche Laboratories); *One Sight, One Sell* (Pepsi Cola). NEWSFILMS: 1969 *Penney Magazine Awards* (J. C. Penney); *Borg Warner Teaching Machine; High Speed Dental Drill; Kayot Boats* (Borg Warner); *Driver Of The Year* (Carter Carburetors); *Rookie Of The Year; Jim Hall and Chapparal Car; Clean Car Races* (Johnson Wax); *Eastman Kodak Exhibit Hall* (Eastman Kodak); *Honeywell Proximity Device* (Honeywell).

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ALLEGRO FILM PRODUCTIONS, INC.

Wholly owned subsidiary of Sterling Communications, Inc.

201 W. 52nd St., New York, N.Y. 10019

Phone: (212) JUdson 6-3057

Date of Incorporation: 1961
Jerome G. Forman, *President*
Julius Edelman, *Vice President & Executive Producer*
Al Rossman, *Producer-Writer*
Daniel Ruffini, *Production Assistant*

SERVICES: Motion picture and slide film producers; commercials, public relations, industrial and sponsored films; specialist in news and sports films; special department for foreign language versions and post-production finishing. FACILITIES: Recording, screening, editorial rooms and studio. 35mm and 16mm camera and editorial equipment; script and art department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ford Flat Out* (Ford Motor Co.); *How Much Time* (Muscular Dystrophy Assoc. of America); *The Only Way Up & Out* (City University of N.Y.); *For The People* (U. S. Information Agency); *Assignment Greece* (Celenese Corp.); *Kids Nutrition* (Standard Brands); *Laundry Equipment* (Frigidaire); *Right & Wrong* (Delux Film Ltd.).

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AMERICAN FILM PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036

Phone: (212) 582-1900

Date of Incorporation: 1956
Date of Organization: 1946
Robert Gross, *President*
Lawrence A. Glesnes, *Secretary-Treasurer*
Sheldon Abromowitz, *Vice President*
Cornelius Vanderbilt, Jr., *Vice President*

SERVICES: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. FACILITIES: 16mm and 35mm cameras, lighting and sound production equipment; six cutting rooms, screening rooms, shooting stage; special effects; animation; stop motion; storyboard personnel.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Something Special; Wait One* (U.S. Navy); *Stagecraft Series* (U.S. Navy Pictorial Center); 100 *Vintage Years* (Gold Seal Vineyards); *Tiberton* (Douglas Fithian Associates).

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ANIFORMS, INC.

210 Fifth Avenue, New York, N.Y. 10010

Phone: (212) 689-4930

Martin J. Bell, *Executive Vice President*
Robert J. Carter, *Vice President-Sales*
Dennis Paget, *Executive Producer*

SERVICES: Audio-visual communications; including slide and film presentations and "live" cartoon animation. FACILITIES: 16mm animation filming, closed circuit television, and sound recording.

RECENT PRODUCTIONS AND SPONSORS
MULTI-MEDIA: *Hello '70* (Avon); *National Branch Managers Meeting* (Xerox); *Golden Circle* (IBM). SLIDEFILM: *Decade* (Xerox). TV COMMERCIALS: *Yellow Bird* (General Telephone & Electronics/Doyle Dane & Bernbach, Inc.).

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ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019

Phone: (212) CO 5-2942

Date of Incorporation: 1949
Al Stahl, *President*
Richard Stahl, *Vice President*
Shirley De Brier, *Production*

SERVICES: Fotomation — a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film. Educational and television animation film productions; TV commercials; ad agency presentations; sound slidefilms in three dimensions. FACILITIES: 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiple animation stand for product stop-motion. Optical Oxberry printer for special effects printing; Mitchell, Oxberry, and Bell & Howell cameras.

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ANIMATIC PRODUCTIONS, LTD.

2 West 45th Street, New York, N.Y. 10036

Phone: (212) 661-7290

Date of Organization: 1949
Tasker G. Lowndes, *President*
Leonard B. Elliott, *Vice-President*
Gene Watts, *Account Executive*
Mako Oike, *Director of Animation, Photography*

SERVICES: Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical animation. Animatic Boards, TV commercials, charts and

printed material for sales, new business presentations, corporate stockholder meetings and agency presentations. FACILITIES: Art, editing and photographic departments; Oxberry animation equipment; 35mm and 16mm motion picture cameras; various types of still cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Annual Meeting* (Ogilvy & Mather); *½-Pay Pension Plan* (Olivetti Corporation); *Saga Mink Press Conference Film* (J. Walter Thompson Co.); *The Cardboard Web* (American Insurance Association); *Reflection — Jim Coogan* (Benton & Bowles). FILMSTRIPS, SLIDES, SOUND SLIDEFILMS: *Harvest of Cooperation; Greenbriar Spring Meeting; How To Get Something For Nothing* (Aluminum Association); *Sounds of Greatness* (Vaseline Intensive Care Lotion/Cheesbrough-Ponds); *We Don't Really Bring Rainbows, It Just Seems That Way* (General Adjestment).

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HAL MARK ARDEN AND COMPANY

279 East 44th Street, New York, N.Y. 10017

Phone: (212) 682-8926

Date of Organization: 1968

Hal Marc Arden, *President and Executive Producer*

Patricia Anthony, *Script Supervisor*

Seymour Smilowitz, *Post Production Executive*

Jeannette Fritsche, *Prom. Director*

Paul Zuckerman, *Graphics Designer*

SERVICES: Multi-media counseling and production. (Live and animation). Films, filmstrips, videotape, exhibits, TV and radio programs and commercials, brochures, pamphlets, posters. FACILITIES: Art and animation studio, complete film editorial and finishing services and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *In Real Life,* in production.

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ARZT PRODUCTIONS, INC.

300 West 55th Street, New York, N.Y. 10019

Phone: (212) 247-2332

Date of Organization: 1967

Anthony J. Arzt, *President, Producer/Director*

G'oria Sylvestro, *Editor*

Joseph Siragusa, *Production*

Kay Hines, *Writer*

SERVICES: Complete motion picture production from script to print. Also editing and negative matching for a small selected clientale. FACILITIES: Cutting rooms with 16/35mm moviolas and all editorial accessories, Arriflex, Nagra, and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Way Our Customers See Use* (Aerosol Tech. Inc.); *The Bulk of Experience* (Du Pont); *Horizontal Trend* (Trend Mills/Kodel/Nadler & Larimer); *Gymee Goes To School* (Gabriel Industries); *The Spray* (Allied Chemical).

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All the Facts You Need

Concise, accurate data on film production sources who have supplied minimum reference data required for reader guidance makes this Annual Production Review the most authoritative producer reference guide in the world.

ASSOCIATED FILM CONSULTANTS, INC.

501 Madison Avenue, New York, N.Y. 10022

Phone: (212) PL 2-2224

Branch Offices: London: 54 Bonser Rd., Twichenham, Mddx. Phone: 892.8659. Paris: 38 Rue Galilee Phone: 704-8830.

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, *President, Executive Prod.*

Shirley C. Soman, *Vice President, Dir. Research*

Samuel Kravitt, *Treasurer, Dir. Film Operations*

William Witt, *Director of Administration*

SERVICES: Production of sales, training and documentary motion pictures, public relations. Production of documentary television series, TV Commercials, public service spots, filmstrips. FACILITIES: Editing, sound recording, lighting equipment: Arriflex, Auricon, Beaulieu, Kodak, Bolex, Eyemo cameras; Magnecord, Magnesync and Uher sound recorders; Moviola editing equipment; animation and titling; full still photo service. Production of Audio-visual disc and tapes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Distant Drummer II* (National Institute of Mental Health); *Wm. Thompson CLU* (Chartered Life Underwriters); *The Involved Ones* (Schering Corp.); Gourmet Cooking (DuPont Co.); *Use and Care of Teflon* (DuPont Co.); *Eugene O'Neil Theatre Players* (Hour Glass). TV COMMERCIALS: *New Tax Forms* (Internal Revenue Service); *Boothbay* (DuPont); *Adventurer* (Longines-Wittnauer); *Health Clubs* (Spa Health Clubs).

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AFI — ATELIER FILMS, INC.

Box 8, Fleetwood, 222 Primrose Avenue, Mount Vernon, New York 10552

Phone: (914) 668-0092

Date of Organization: 1967

Desi K. Gognar, *President, Producer*

Dr. I. Szentpaly, *Vice President*

A. S. Lobmeyer, *Public Relations/Promo. Dir.*

I. R. Wagner, *Production Manager*

SERVICES: Motion picture production in 35, 16 and Super 8, accent on intercontinental projects. Six languages spoken, associates in four continents. Script to screen, full and partial production. Also videotape to film and film to videotape transfer and related services. Visual documentation, photography, reportage — color and B/W. FACILITIES: Camera, sound, lighting and editing facilities, compact, easy-to-travel equipment available. Full still/slide photo outfit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Reliable Testing For Japan* (Reliable Autom. Sprinkler Co.); *Before Birth Begins; Oops; Fetal Monitoring; Diagnostic Ultrasound; The Nobel History* (AFI); *Airport Pavement Profiler* (Louis Berger Co.); *Ambulatory Abortion,* 3 films (Mt. Sinai School of Medicine); *Jamaican — American Chamber of Commerce At The Waldorf* (Jamaican TV/Radio). TV COMMERCIALS: *True Mark of Individuality* (AFI). VIDEOTAPE: *A Musical Night To Remember* (American Youth Performs, Inc.); AYP Promo (American Airlines).

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AUDIO PRODUCTIONS

Film Center Building

630 Ninth Avenue, New York, N.Y. 10036

Phone: (212) PL 7-0760

Date of Organization: 1933

Branch Offices: 1629 K St., N.W., Suite 500, Washington, D.C. 20006. Phone: (202) 296-6895 (Contact: Harry Carragher). Drege-Audio, 12 Shuter St., Toronto, Ontario. Phone: (416) 362-5931 (Contact: Heinz Drege). Stellart, Drege-Audio, 1103 Rue St., Matthew, Montreal 25, Canada. Phone: (514) 937-3525 (Contact: Bob Harwood). Audio Lex, 128 E. 41st St., New York, N.Y. Phone: PL 7-0760.

Peter J. Mooney, *President*

Stephen H. Rothfeld, *Vice President, T.V.*

Philip Kornblum, *Controller*

SERVICES: All phases of motion picture production — public relations, sales promotion, merchandising, rtaining, medical, technical, educational and TV commercial production. FACILITIES: Silent and sound studios; complete lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments: writing, direction, editing, animated drawing and optical; projection room; three optical printers, editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Freedom To Explore* (Alabama Space and Rocket Center); *Theshold . . . Research and the Care of People* (National Institute of Mental Health); *Principles of Creating Clothing* (John Wiley & Sons); *Economics and You* (Dun & Bradstreet); *Oregon and Its Natural Resources* (Atlantic Richfield); *Investor and the Marketplace* (American Stock Exchange); *It's Only Money* (Federal Deposit Insurance Corp.). TV COMMERCIALS: For N. W. Ayer; Ted Bates; Benton & Bowles; Leo Burnett Co.; Campbell-Ewald; Dheher Advtg.; Clyne-Maxon; Compton; Cunningham & Walsh; Dancer-Fitzgerald-Sample; Doyle, Dane, Bernbach; William William Esty; Foote, Cone & Belding; Fuller & Smith & Ross; Geer, DuBois; Harvey & Carlson; Ketchum, MacLeod & Grove; Lampert; Richard K. Manoff; Marschalk; McCann-Erickson; Needham, Harper & Steers; Ogilvy & Mather; Sullivan, Stauffer, Colwell & Boyles, Inc.; J. Walter Thompson; Wells, Rich & Greene; Vansant, Dugdale; Young & Rubicam.

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AVC TV PRODUCTIONS, INC.

45 West 45th Street, New York, New York 10036

Phone: (212) 245-5313

Date of Organization: 1969

Mark Druck, *President*

Van Fox, *Vice President, Intl. Division*

Alma Varvaro, *Production Assistant*

Han Lownds, *Special Creative Consultant*

SERVICES: TV Commercials, film and videotape; business films, documentaries, supply production "Below the Line" elements for low budget feature films, create scripts for all types of films and video tapes. FACILITIES: Stages, personnel available on special free lance "first

call" basis; also equipment, special services arranged.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Boston Spy Party* (NBC Howard Johnson). TV COMMERCIALS: *Swanie — Keyjector Datamatic* (Shaller Rubin Agency/Swank Jewelry); *Bank Guard* (Grey Advertising/Poli Grip/Block Drug); *Three Sniffers* (SSC & B Lehn & Fink Lysol). VIDEOTAPE: *Mr. Wizard* (Ted Bates/Standard Brands). INDUSTRIAL: *Creative Bar Management* (Schenley).

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AVI ASSOCIATES, INC.

825 Third Avenue, New York, New York 10022

Phone: (212) 755-2805

Date of Organiation: 1969

Kenneth Gamerman, *Executive Vice President*

Charles M. Utz, *Secretary/Treasurer*

Doris Reichbart, *Production Manager*

Martin S. Pineus, *National Sales Manager*

SERVICES: Producers and distributors of educational sound filmstrips. FACILITIES: Complete production capabilities, including script, art, phootgraphy, recording and packaging.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *The Presidency*: *Decisions of Destiny; Primary Economics; Children of Southeast Asia; People Who Govern* (AVI Assoc.). *Explorers and Discovers* (Allyn & Bacon, Inc.).

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AVON PRODUCTIONS INC.

200 West 57th St., New York, N.Y. 10019

Phone: (212) LT 1-4460

Date of Organization: 1965

Ralph Weisinger, *President, Executive Producer*

Suzy Widawski, *Executive Secretary*

Tyler Wasson, *Production Manager*

SERVICES: Producers of documentary, industrial, public relations and training films for television, industry, education and government. Videotape television specials. Multi-media presentations. Complete film production services from script writing to release print. FACILITIES: Production offices, screening room, sound stage, editing facilities, distribution services. Also supply equipment, crew and production facilities for other producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inside the News* (New York News); *Iberia Airlines* (Radio City Music Halls); *Duvalier's Haiti* (Avon Productions Inc.); *More Than Paper & Ink With Alan King* (New York News); *The Trip Back* (Avon Productions Inc.); *S. S. Oceanic; S. S. Homeric* (Home Lines); *Winter Cruise* (French Lines); *Lasers; T. S PS* (Bell Labs); *The Turning Point* (J. P. Stevens); *Fibers After A Fashion* (Celanese); *Revolution Underfoot* (Viking Carpets). LIVE

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Barbre Productions, Inc.

2 West 45th St., New York, New York 10036

Phone: (212) 490-3644

Jack L. Lemmon, *Eastern Marketing Mgr.*

(See complete listing under Denver, Colo.)

BEAR FILMS, INC. AUDIO VISUAL ASSOCIATES

805 Smith St., Baldwin, N.Y. 11510

Phone: (516) BA 3-1830

Date of Organization: 1948

Frank Bear, *President*

Marilyn Fisher, *Vice President*

Barbara Schwartz *Assistant to the President*

SERVICES: Motion pictures, filmstrips, slides, related printed media, convention booths — for sales, training, P.R., fund raising, education. FACILITIES: Studios for photography and sound recording, art work, editing and screening; photographic and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Opportunity* (Pratt Institute); *Mole* (L. I. Lighting Co.); *BankAmericard* (Bankers Trust New York Corp.); *An End To Exile* (American Leprosy Missions); *A Place To Live* (Masonic Foundation for Medical Research). FILMSTRIPS: *The Making Of A Steinway* (Steinway Pianos); *Latin America — Volcanos To Coffee* (Pan American Coffee Bureau); *At Pratt — The Future Is Now* (Pratt Institute); *Let's Face It* (Upjohn Co.); *Mother and Child In Modern Art* (Clairol); *People Who Govern*, series of 7 (AVI Associates Inc.); *The Human Systems*, series of 6; *Oceanography*, series of two; *Capstone Lessons in American History*, series of 6; *Introduction to China, Japan and India Thorugh Art*, series of 3 (Bear Films). MULTI-MEDIA: *The Story of Coffee* (Pan American Coffee Bureau).

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BENCHMARK FILMS, INC.

145 Scarburough Road, Briarcliff Manor, New York 10510

Phone: (914) 762-3838

Date of Organization: 1965

Myron Solin, *President*

SERVICES: Production and distribution of educational films. FACILITIES: Administration of production and distribution, shipping offices — production talent hired as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Grooving* (New York State Narcotic Addiction Commission Control).

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LESTER V. BERGMAN & ASSOCIATES, INC.

8 East 12th St., New York, N.Y. 10003

Phone: (212) 924-3632

Date of Organization: 1929

Lester V. Bergman, *President/ Producer*

Sylvia Bergman, *Treasurer*

SERVICES: TV inserts (Science, high-speed, time lapse, in-camera effects), educational films, mass production of critical quality slides. FACILITIES: Insert stage, studio, microscope equipment, macro-stage, electronic equipment (oscilloscope, high voltage discharge equipment, incurbators, etc.).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symmetry*, series of 3; *Life Cycles*, series of 8 (Xerox); *Water Drops At High Speed* (Bristol Myers/Y & R Agency); *Fly's Eye; Macro of Flies* (G.E./Phocine/BBD&O); *Falling Nuts* (Skippy/Rose Magwood).

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★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

NEW YORK CITY

BERRY PRODUCTION SERVICE INC.

101 West 57th St., New York, N.Y. 10019

Phone: (212) 246-4287

Branch Office: **Ball Pond Road East, New Fairfield, Conn. 06810, Phone: (203) 746-1800**

Date of Organization: 1955

Sidney N. Berry, *President, Exec. Producer*

Beatrice M. Berry, *Vice Pres., Product Coordinator*

SERVICES: All production services from concept to distribution. Ghost produce for other producers. FACILITIES: Editing (pictures and sound); music editing; recording studio; transfers; insert photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beth Page Village* (Nassau County); *Clupak* (Clupak Div. Cluett Peab.); *Sailing With Kenner* (Kenner Boat); *Disc Sensitivity Testing* (Kevinvin Donovan/Schering Corp.); *Progress at Northfield* (K. Donovan/Stone & Webster); *The Life of Your Litter* (Blenders Corp.); *The Choice Is Yours* (State of Georgia Dept. of Education). SLIDEFILMS: *People Who Govern* (Bear Films. TV COMMERCIALS: *Whatzit?* (Peerless Playthings).

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DON BOSCO FILMS AND FILMSTRIPS

148 Main St., New Rochelle, New York 10802

Phone: (914) 632-6562

Joseph Perozzi, *President - Director*

Bob Caskey, *Vice President - General Manager*

SERVICES: Producers and distributors 16mm, films and filmstrips.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Grapes; The Story of Wheat; A Drop of Water* (Self). FILMSTRIPS: *In Memory of Me; Signs In The Sacraments* (self).

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JOHN BRANSBY PRODUCTIONS, LTD.

28 West 44th Street, New York, N.Y. 10036

Phone: (212) LO 4-3580

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*

David M. Jacobson, *Vice-Pres., Chg. of Prod.*

Gene Huggens, *Prod.-Director*

Sylvia Davern, *Art Director*

SERVICES: Production of Multi-Media software, industrial, educational, government, travel, sales and training films 16mm or 35mm; educational, promotional film strips; writing service. FACILITIES: Sound stage and studio. Equipment for photography, sound and location lighting; film editing facilities, service; Oxberry animation camera and stand; art department. 16mm-35mm interlock, recorder-reproducer.

RECENT PRODUCTIONS AND SPONSORS

MULTI-MEDIA, INDUSTRIAL, PUBLIC RELATIONS and TV COMMERCIALS: For the following: Doyle, Dane Bernbach; Wm. Esty & Co.; J. Walter Thompson; Benton & Bowles; Foote, Cone & Belding; Lewis & Gilman; LaRoche-McCaffrey & McCall; Equitable Life Assurance Co.; Post Cereals; Pepto Bismol; One-A-Day Vitamins; Volkswagen; Pristeen; Cadbury Chocolates; Norelco.

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BRAY STUDIOS, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: (212) 245-4582

Date of Organization: 1911
J. B. Bray, *Chairman of the Board*
Paul A. Bray, *President*
Paul Bray, Jr., *Vice-President*
Ronald G. Stevens, *Executive Producer*

SERVICES: Planning, production and distribution of sales promotion, public relations, training technical and general education films. Design and coordination of multi-media productions and equipment. Foreign language translations. FACILITIES: Staff and equipment for live action or animation: 35mm productions, including sync sound; slide film and slide set reproduction; aerial photography; own film library for distribution to schools, technical institutes and industries.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Spirit of* 175; *TA-4F; A7, and OV-10A Spin Characteristic Series; P3V Flight Procedures Series; Pneumatic Controls: Maintenance and Theory of Operation of MSO-421 Class Ships; Aircraft Hydraulic Systems; Hurricane Squadron-USN* (U. S. Navy); *AC and S, Inc. The Plus Contractor* (AC & S, Inc.); *VOR Part I; VOR Part II; Line Servicing; ADF Part II* (AOPA Air Safety Foundation).

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BUKAR & LARISCH, INC.

10 East 49th Street, New York, New York 10017

Phone: (212) 355-5111

Date of Organization: 1954
Nat Burkar, *President*
Kurt Larisch, *Vice President*

SERVICES: Complete creative and production services for multi-media sound/slide, sound filmstrip and motion picture programs for corporate or sales, meetings, direct sales and training.

RECENT PRODUCTIONS AND SPONSORS SOUND FILMSTRIPS: *This Could Be The Start of Something Big* (Mohawk Airlines); *Around Brazil; Around South America* (Varig Airlines); *This Is Pro-Pak* (Pro-Pak Industries); *Computer Accounting* (Accounting Corp. of America).

circle **350** on reader service card

BUSINESSFILM INTERNATIONAL, INC.

150 East 52nd St., New York, New York 10022

Phone: (201) 758-2520

Date of Organization: 1967
Julian P. Padowicz, *President*

SERVICES: 8mm, 16mm & 35mm motion pictures; sound filmstrips, slides; Specializing in educational, fund-raising, motivation and sales films. FACILITIES: Staff writer, cameras, lighting equipment, editing room, staff artists.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Policeman;* films for Knickerbocker Hospital; RHR Filmedia; AICPA/The Lurana Group. FILMSTRIPS: Physical Fitness Laboratories.

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References to Guide the Buyer

Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

CALDWELL PICTURE CORPORATION

421 W. 54th St., New York, N.Y. 10019

Phone: (212) 757-2125

(See complete data under DFI Communications, Inc.)

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th St., New Yorw, N.Y. 10017

Phone: (212) 682-8735

Date of Organization: 1934
Nat Campus, *President*
Steve Campus, *Executive Producer*

SERVICES: Motion pictures and slidefilms for business, government, education and social agencies; also various film services separately, including translations, sound tracks, editing and finishing service for in-company photographed films. FACILITIES: Studio, on-location, equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Dramatic Play* (Campus Films); *ABFP-70* (National Board); *Recovery After Mastectomy* (American Cancer Society). SLIDEFILMS: *Combantrin—For Pinworm* (Pfizer International). TV COMMERCIALS: *Alcoa Hour* (Sports Network).

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ALEXANDER CANTWELL ASSOCIATES

251 East 51st Street, New York, New York 10022

Phone: (212) 759-9820

Date of Organization: 1965
Alexander Cantwell, *President, Creative Dir.*
Judith Duncanson, *Associate Creative Dir.*

SERVICES: Produce, write, direct TV programs and commercials. Business & theatrical films, live business shows and sales meetings. FACILITIES: Affiliated with art, editing, recording services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Baseball Centennial Show* (Comm. of Baseball); *Eve of Rome Cosmetics* (Gillette). TV COMMERCIALS: F. W. Woolworth/Sawdon). LIVE SHOWS: *National College Queen* (Bost Foods/Pontiac); *In Path of History* (Humble Oil Co.).

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Cascade Pictures of California, Inc.

209 E. 48th St., New York, N.Y. 10017

Phone: (212) 355-5360

Paul Domitrovich, *Sales Manager*

(See complete listing under Hollywood, Calif.)

CENTER FOR MASS COMMUNICATION OF COLUMBIA UNIVERSITY PRESS

562 West 113th St., New York, N.Y. 10027

Phone: (212) UN 5-2000

Sumner Glimcher, *Manager*
Edward Cosgrove, *Assistant Manager*
Erik Barnouw, *Script Editor*

SERVICES: Complete production of documentary, public relations, industrial, animation and educational films. FACILITIES: Production (studio & equipment) and editorial for 16mm and 35mm color, B&W locally or abroad.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *A Problem of Power* (National Council of Churches); *Hiroshima-Nagasaki, August, 1945* (C.U. Press); *Memento,* French Version (Bell-Canada).

circle **354** on reader service card

CHANNEL FILMS, INC.

45 West 45th St., New York, New York 10036

Phone: (212) 586-4311

Date of Organization: 1964
Harry Hein, *Vice Pres., General Mgr.*
Leonard Bird, *Editorial Supervisor*
Roy Valle, *Sound Supervisor*
Seymour Mandel, *Opt. Supervisor*

SERVICES: Motion picture production — live action and animation, post production finishing. FACILITIES: Optical, animation, editorial, sound transfer, voice recording, effects, music library, screening.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Fall,* 1970 *Presentation* (ABC-TV Press Information); *Local Movie Promos* (ABC/O&OS); *Show Openings* (WPIX-TV); *Motorola Coop Commercial* (A & S Dept. Stores); *Sheraton Memory Test* (Sheraton-Grey Adv.).

circle **355** on reader service card

M. M. Chanowski Productions, N.V.

122 East 42nd St., New York, N.Y. 10017

W. Rosenfeld, *in charge*

(For Complete listing, see Amsterdam, Holland)

THE CHARTMAKERS INC.

25 West 45th St., New York, New York 10036

Phone: (212) 247-7200

Date of Organization: 1940
E. A. Linker, *President*
C. LePeer, *Executive Vice President*
C. F. Rutzler, *Secretary-Treasurer*
R. S. Bartlett, *Vice President, Sales*

SERVICES: Create and produce soound slide presentations, filmstrips, limited animation films, multi-media meetings. FACILITIES: Large creative department, graphic design, writing, art department, photo and sound studios, Oxberry equipment, kitchen, all one location.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: *Machinery Concrete Bedding Method* (Enjay Co.). SLIDEFILMS: *Employee Benefit Program* (March McLennon); *Tax Shelter Program* (M.F.P. F.S. Inc.); *Employee Stock Bonus and Investment Plan* (Prudential); *Northwest Aluminum* (Metallurgical Consultants).

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CHRONICLE PRODUCTIONS

817 Broadway, New York, N.Y. 10003

Phone: (212) 477-0300

Date of Organization: 1965
Robert Glazter, *Owner/Dir. of Production*

SERVICES: Motion picture production, videotape production. FACILITIES: Studio, editing, all production facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *On Edge* (TVCCS, Inc.).

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CINE/GRAPHIQUE, INC.

440 East 57th St., New York, N.Y.

Phone: (212) 752-0923

Date of Organization: 1968
Lew Sayre Schwartz, *President, Executive Producer*
Robert Teodorini, *Sales Manager*
Myrna Reiss, *Production Assistant*
Eileen Schary, *Public Relations Coordinator*

SERVICES: Specialist in creation of sensitized communications. Films, videotape, radio, television programming and

exhibitions. Specialist in graphic design and animation for industrial application. Complete media packaging from concept.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Flight* (American Airlines); *Louie, Take The Insulation Off The Traps In The Locker Room Downstairs* (Inmont Corporation); *Hello I Need To Tell You Something* (A.T.& T); *How Man Learns* (Xerox Learning Systems); Dealer presentation (Ford Motor Co.).
circle 358 on reader service card

CINEMA 65, INC.

209 E. 5th St., New York 10022
Phone: (212) 758-2510
Date of incorporation: 1966
Al Pearson, *President*
Sheldon S. Diamond, *Secretary/Treasurer*
SERVICES: Production of 16 & 35 mm motion pictures, radio and TV spots, educational and training films, multi-media presentations, fashion and trade shows and related graphic materials.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *GAT-1 Trainer* (Link/Singer General Precision). SLIDEFILMS: *The Penthouse Story* (Penthouse Magazine. SLIDE SHOW: *The Other Side of Schering* (Schering Pharmaceutical). MULTI-MEDIA: *To Improve The Quality of Human Existence* (Harassah. LIVE: *De La Renta Fashion Show* (After-Six).
circle 359 on reader service card

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CINEMAKERS, INC.

162 West 56th Street, New York, N.Y. 10019
Phone: (212) 765-1168
Date of Incorporation: 1965
Ed Schultz, *Producer/Director*
Carol Hale, *Producer/Writer*
SERVICES: Producers of motion pictures, TV commercials, filmstrips, slide shows; special editing services, print ordering and distribution on request. FACILITIES: Screening, editing, conference rooms, creative staff.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Rise Of An American Architecture* (Metropolitan Museum of Art); In production, three films on the Humanities (McGraw-Hill Text Films). SLIDEFILMS: *Credit: A Consumer Resource* (J. C. Penney Co., Inc.): *Retirement in Action* (American Assoc. of Retired Persons); *Hostessing International Visitors* (Girl Scouts of U.S.A.). TV COMMERCIALS: *Eggs; Youth; Telephone* (Planned Parenthood of N. Y.); *Cityscape* (Community Service Society); *A Lot of Good In A Small Package* (Girl Scouts of U.S.A.).
circle 360 on reader service card

CITY FILM PRODUCTIONS

64-12 65th Place, Middle Village, New York 11379
Phone: (212) 456-5050
Date of Organization: 1957
John R. Gregory, *Executive Producer*
Herbert Avvenire, *Producer*
Clarence Schmidt, *Production Coordinator*
SERVICES: Super 8, 16, 35mm motion pictures for business, industry, television, entertainment, science, education, health, religion, political and public service fields, including specialized aerial (helicopter) cinematography. FACILITIES: Art, editing and sound departments; mobile and location units; motion picture color-printers for color-corrected and exposure compensated answer and release prints.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The World of District* 28 (N.Y.C. Board of Education); *A Sea Affair* (P & O Lines/Visual Projects).
circle 361 on reader service card

COLEMAN/MEYER, INC.

225 West 57th Street, New York, New York 10019
Phone: (212) 581-4840
Date of Organization: 1965
Gil M. Meyer, *Exec. Producer*
Norm Taylor, *Art Director*
Joseph Siragusa, *Photography*
Bibi Damon, *Casting, Production Coord.*
SERVICES: Multi-media-multi screen presentation, motion pictures, TV Commercials, filmstrips, slides, CCTV, art, photography, collateral design, brochures, audio visual equipment dealers. FACILITIES: editing, photography, art, sound.
circle 362 on reader service card

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COLEMAN PRODUCTIONS, INC.

45 West 45th Street, New York, N.Y. 10036
Phone: (212) 245-9080
Date of Organization: 1935
Harry L. Coleman, *President*
Sonya Coleman, *Vice-President*
Lloyd Eby, *Production Manager*
Richard Segal, *Editor*
SERVICES: Production of 16/35mm motion pictures from script to final print for industry, medicine, travel and television. FACILITIES: 25′ x 25′ sound studio equipped with lights, props set, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Epoxy Resins* (Union Carbide); *Automated Hardware* (Bulova Corp.); *Which Way To Go* (Arkwright Corp.); *Time Bomb* (Wm. Esty Co.); *Intro To Ossie Davis* (BBD&O).
circle 363 on reader service card

COMTACT CORPORATION

477 Madison Avenue, New York, New York 10022
Phone: (212) 751-5903
Date of Organization: 1967
Ed Rasp, *President*
Norman Lucas, *Manager Audio Visual Prod.*
Yvonne Maddox *Manager Professional Services*
SERVICES: Audio and video-tape, motion picture, slide film, promotional material (audio visual and printed) and open symposia.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURE: *Cidematic Decontamination System* (Arbrook); *Intensive Care Nursing* (C. B. Fleet Co. Inc.). MULTI-MEDIA: *Chronic Obstructive Respiratory* (Pfizer Inc.); *Oral Contraceptive* (Ortho Pharmaceutical Corp.); *Insulin Secretion* (U.S.V. Pharmaceutical). VIDEOTAPE: *Pregnancy Testing in hte '70's* (Ted Klein & Co.).
circle 364 on reader service card

CONTEMPO! PRODUCTIONS, INC.

25 West 68th St., New York, N.Y. 10023
Phone: (212) TR 3-3333
Date of Incorporation: 1963
David B. Marshall, *President*
Nathan Caldwell, Jr., *Producer*
Bruce Nelson, *Client Services*
Joan Marshall, *Corporate Secretary Administration*
SERVICES: Motion pictures; live, theatrical shows, business and sales meeting presentations; special techniques include: multi-screen, multi-image "choreographed" visual presentations, portable cyclorama projection. FACILITIES: for art, graphics; editing, animation; road show, meeting equipment for sound and projection; design, engineering custom projection control units.
RECENT PRODUCTIONS AND SPONSORS
MIXED-MEDIA: *ABC — New Business Sports Presentation* (American Broadcasting Co.); *Seagram Christmas Show; Seagram Distributor Show; Seagram Pipers Meeting* (Seagram Distillers Co.); *Colgate Management Meeting* (Colgate Palmolive). SLIDEFILMS: *White Horse Meetings* (Four Roses Distillers Co.).
circle 365 on reader service card

THOMAS CRAVEN FILM CORPORATION

330 East 56th Street, New York, N.Y. 10022
Phone: (212) MU8-1585
Date of Organization: 1950
Thomas Craven, *President*
Willis Briley, *Vice President, in charge Production*
D. W. Robinson, *Producer in charge Special Projects*
SERVICES: Production: Documentary; government: business films, TV Commercials division, production TV live and animated commercials. FACILITIES: Fully equipped sound stages, lighting, camera, construction departments. Extensive overseas affiliation with major studios — Europe, Latin America, Japan, and Southeast Asia.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Juanita* (USIA); *New Model Presentation* (Volkswagen of America). TV COMMERCIALS: National Multiple Sclerosis Society.
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Creative Productions, Inc.

477 Madison Avenue, New York, New York
Phone: (212) 285-9075
(See complete listing under New Jersey)

GORDON CROWE PRODUCTIONS, INC.

15 East 41st St., New York, N.Y. 10017
Phone: (212) 867-9437
Date of Incorporation: 1965
Gordon Crowe, *President, Executive Producer*
Bill Roden, *Technical Director*
Selma Cooper Crowe, *Secretary-Treasurer*
SERVICES: Films, filmstrips, multi-media presentations, scripts, photography. FACILITIES: Insert stage, recording studio.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Very Special Door* (Bau Co.). MULTI-MEDIA: *Qiana Introduction* (DuPont); *A Case For Calvert* (Calvert Distillers); Bohack Stores; Best Foods. LIVE MUSICAL: *Take A Number* (National Handbag Assoc.).
circle 367 on reader service card

D'AMYLAR PRODUCTIONS, INC.

155 East 38th Street, New York, N.Y. 10016

Phone: (212) 697-0995

Date of Organization: 1967

Ernest di Giovanni, *President, Exec. Producer*

SERVICES: Live action, animation and video tape.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Gillette; Efferdent; Gillette (BBD&O); Efferdent (Bates).

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RAUL DA SILVA, MOTION PICTURES

1400 East Avenue, Rochester, New York, 14610

Phone: (716) 442-1373

Date of Organization: 1967

Raul Da Silva, *Executive Producer*

SERVICES: Consultant—motion pictures; photo & electrographic. Planning, writing and all phases of production; distribution.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Core of Comfort; Hidden Battlefield; Corning Counterange* (Rumrill-Hoyt, Inc.). TV COMMERCIALS: *Images* (Rochester International Film Festival).

circle **369** on reader service card

GORDON M. DAY, INC.

20 East 49th Street, New York, N.Y. 10017

Phone: (212) 755-0006

Date of Organization: 1962

Gordon M. Day, *President*

Carol Bulkley, *Vice President*

Leo L. Reich, *Treasurer*

SERVICES: Preparation/production of business films and TV/radio commercials; creative consultants; "Agency producer" services for advertising agencies.

circle **370** on reader service card

DEPICTO FILMS CORPORATION

254 West 54th St., New York, N.Y. 10019

Phone: (212) 265-7620

Date of Organization: 1944

Jack R. von Maur, *President*

Jack R. von Maur, Jr., *Vice-President*

SERVICES: A completely integrated organization providing: Scripting — from technical to creative to complete convention format; Motion Picture — live action, location, animation; Slidefilm — training, promotion, public relations, merchandising; Slides, lamination; Industrial Meetings & Conventions. FACILITIES: Photographic studios, full motion picture department, live and animation; completely staffed slidefilms and graphic art department; special widescreen and carbon arc projectors.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Driveway Selling* (Gulf Oil Corp.). MEETINGS: *Format For The Future* (Kinney Shoe Corp.); *National Assoc. of Mfg.* (NAM Congress). SLIDEFILMS: *Figure Flattery* (McCall's Pattern Co.); *Management Report* (General Tele. & Electronics).

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DFI COMMUNICATIONS, INC.

330 West 58th St., New York, N.Y. 10019

Phone: (212) 765-3950

Date of Organization: 1948

Divisions: Dynamic Films, Inc., Gerald Productions, Sponsors Film Service, Caldwell Picture Corp., Sight and Sound Productions, Sergeant Film Services.

Nathan Zucker, *President*

Sanford Greenberg, *Executive Vice President*

Gerald Auerbach, *Vice President*

Henry Traiman, *Vice President*

SERVICES: Producers and distributors of all audio-visual programs including films, sound slidefilms, public relations, sales training, employee relations, and specialized visual aids. Also short subjects, television programming, foreign language versions, etc. FACILITIES: Print procurement and distributional sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual productions.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Million Dollar Sweepstakes* (Wagner Electric Co.); *Careers in Carpentry* (United Brotherhood of Carpenters & Joiners); *Win, Lose or Draw* (STP); *Campaign* 21 (Avon); *Gentlemen, Restart Your Engines* (Humble Oil).

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THE DIRECTORS CENTER

78 East 56th Street, New York, N.Y. 10022

Phone: (212) 838-3900

Branch Office: 1515 N. Western Ave., Hollywood, Calif. 90027. Phone: (213) 466-8691

Sheldon Satin, *President*

John Corless, *Vice President and Executive Producer*

Dean O'Brien, *Vice President/Director of West Coast Operations*

Jim Jacobs, *Vice President/Executive Producer*

SERVICES: An electrographic Corp. Service, international service for directors and producers, film and tape production and post production with complete facilities including stages, equipment and personnel.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: For Young & Rubicam, Rumrill-Hoyt, N. W. Ayer, SSC&B, BBD&O; Wm. Esty, NHS-Chicago, FCB-Chicago, O & M, Clyne-Maxon, NCK, NHS-New York, Grey.

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DIRECTORS GROUP, INC.

870 7th Avenue, Nwe York, N.Y. 10019

Phone: (212) 765-9550

Date of Organization: 1962

John Ercole, *Vice President*

Ben Gradus, *Vice President*

Philip Landeck, *Vice President*

SERVICES: Motion picture production, TV commercials, documentaries. FACILITIES: Complete equipment, screening room 16mm/35/Interlock.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Waiting Game; Lucky Joe* (Dept. Health, Education and Welfare); *Shell's Wonderful World of Golf* (Shell Oil/McCann-Erickson). TV COMMERCIALS: *Zerex* (Zerex Co.); *Chipsters* (Wm. Esty Agency/National Biscuit Co.).

circle **374** on reader service card

DISCOVERY PRODUCTIONS, INC.

151 East 50th Street, New York, N.Y. 10022

Phone: (212) 752-7575

Date of Organization: 1954

David Epstein, *President*

Rafael Epstein, *Vice President*

Albert J. Abrams, *Pres. Civic Affair Prod.*

SERVICES: Production of educational and propaganda films. FACILITIES: A Facility for determining the story to be told and telling it. Cutting rooms, production equipment. Also offices in New York City, Albany, N. Y.; Grennwich, Conn.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Towards Justice For All* (N. Y. Telephone/NYS Judicial Conference); *Public Administration In A Time of Revolutions* (American Society for Public Administration).

circle **375** on reader service card

DOLPHIN PRODUCTIONS, INC.

A Div. of Computer Image Corp.

666 Fifth Avenue, New York, N.Y. 10019

Phone: (212) 753-5892

Date of Incorporation: 1960

Branch: Computer Image Corp. 2162 S. Jason St., Denver, Colorado 80223, Phone: (303) 934-5588. Computer Image Corp. 260 S. Beverly Dr., Beverly Hills, Calif. Phone: (213) 278-5370

Allan Stanley, *President*

Bruce Davis, *Production Mgr.*

Pat Runyon, *Business Mgr.*

Bob Blansky, *Art Director*

SERVICES: Full production, classic animation, computer animation, live filming, editorial, screening, art. FACILITIES: Art department, editorial, screening, live filming, 35mm and 16mm color and B & W.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Traveler* (Mennen); *Rave Review* (Celanese); *History of Drug Usage* (WQED-TV); Computer animated *Fable* (Pontiac); *Drugs A-Z* (WCBS-TV).

circle **376** on reader service card

JONATHAN DONALD PRODUCTIONS

35 West 82nd St., New York, N.Y. 10024

Phone: (212) TR 4-6241

Date of Organization: 1968

Jonathan Donald, *Owner/Producer*

Elsie Burch, *Production Manager*

SERVICES: Documentaries for television; industrials; commercials. FACILITIES: All facilities for motion picture production in 16mm and 35mm available.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Setting A New Course* (Republican National Committee); Campaign of five commercials for (Technicon Corp.).

circle **377** on reader service card

DONATI & FRIENDS, INC.

160 E. 33rd Street, New York, N.Y. 10016

Phone: (212) 532-3679

Date of Organization: 1968

William R. Donati, *President*

Michael J. Konkus, *Secretary/Treasurer*

SERVICES: TV Commercials, industrials, documentaries, theatrical presentations for business and entertainment. FACILITIES: Full production facilities in 16mm & 35mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Youth Tutoring Youth* (National Commission on Resources For Youth, Inc.); *Johnny Horizon* (Dept. of Interior, Bureau of Land Management); *Plane-Mate* (The Budd Co.); *Ballet African* (U.S.I.A.);

Kevin Donovan Films

101-West 57th St., New York, N.Y. 10019

Phone: (212) 246-4287

(See complete listing under Connecticut)

THE DURA-SELL CORPORATION

41 East 42nd Street, New York, N.Y. 10017

Phone: (212) MU 7-1881

Date of Organization. 1963
Paul F. Adler, *President*
Albert A. Jacoby, *Vice President/ Marketing & Sales*
Leonard J. Reade, *Treasurer*

SERVICES: Complete audio-visual production, merchandising consultants, sale/ rental of equipment with special emphasis for salesmen in the field, sales meetings, factory orientation & training. FACILITIES: Complete art, camera and sound facilities, rental of 8mm & 16mm projectors on short & long term basis.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Happiness* (Clairol); *Pream* (Abbott Labs); *Mark IV* (U.S. Tobacco; *Hospital* (American Can), *Sinaquon* (Pfizer Labs).

circle **379** on reader service card

DUO PRODUCTIONS, INC.

150 East 52nd St., Room 301, New York, N. Y. 10022

Phone: (212) 838-0909

Date of Organization: 1968
Bob Cohen, *President, Exec. Producer*
George Nakano, *Vice President, Creative Director*

SERVICES: Films for TV, industry and theater, animation, live (graphic design) action, full production from creative concept to final film. FACILITIES: Full creative staff and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: DuPont Carpet (DuPont); American Cancer (American Cancer); Crayola Crayons (Binney & Smith); *Chills & Thrills* (General Foods); *Skylark* (General Motors).

circle **380** on reader service card

DYNAMIC FILMS, INC.

330 West 58th St., New York, N.Y. 10019

Phone: (212) 765-3950

(See complete data under DFI Communications, Inc.)

FRANZ EDSON INC.

Watchway P.O. Box 503, Huntington, N.Y. 11743

Phone: (516) MY 2-4345

Date of Organization: 1961
Franz Edson, *President*
Inge Edson, *Secretary-Treasurer*

SERVICES: Planning and production of motion picture and slide films. FACILITIES: Complete production facilities for 16, 35mm and slide films.

RECENT PRODUCTIONS AND SPONSORS

AV PRESENTATIONS: For Austin Instruments Inc.; Bell Telephone Labs; ELTRA Corp.; Genset Corp.; Kay Pneumatics; Mergenthaler Linotype Co.; North American Refractories; Prestolite; Sperry Rand Corp.; Schweber Electronics.

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★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

ELEKTRA FILM PRODUCTIONS, INC.

501 Madison Avenue, New York, N.Y. 10022

Phone: (212) 758-4830

Date of Organization: 1956
Samuel Magdoff, *President*
Jordan Caldwell, *Executive Vice President*
Stanley Polley, *Secretary-Treasurer*
Jack Dazzo, *Animation Director*

SERVICES: Script, storyboard, TV completion. FACILITIES: Animation, editing, production. Film concept to completion.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Education series (Crowell-Collier-MacMillan). TV COMMERCIALS: Yellow Pages (AT&T/Cunningham-Walsh); Alcoa (Alcoa); Hanes (Lampert Agency); Ideal Toys (Helfgott Partners).

circle **382** on reader service card

CHARLES ELMS PRODUCTIONS, INC.

163 Highland Ave., No. Tarrytown, N.Y. 10591

Phone: (914) 631-7474

Date of Incorporation: 1952
Charles D. Elms, *President, General Manager*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary, Treasurer*
Charles Wyckoff, *Art Director*

SERVICES: Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals, charts and audio tapes for sales promotion, sales training and education. FACILITIES: Studio mobile camera, sound and lighting equipment, "Widescope" 70mm revolving lens camera and 2-lnes split-screen camera. Insert studio and mobile facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Activating A Gas Field; Creative Response In Fuel Management* (ATCOR, Inc.). SLIDEFILMS: *Supermarket International; Compact Impact* (Phillip Morris International); *20th Anniversary* (Federal Boiler Co.).

circle **383** on reader service card

FANNON & OSMOND, INC.

18 E. 50th S.t, New York, N.Y. 10022

Phone: (212) 688-3138

Date of Organization: 1955
James H. Fannon, *President*
Gerald Osmond, *Vice President*
Robert Schweitzer, *Director of Photography*

SERVICES: Producers of industrial shows, sales meetings, and presentations, motion pictures, slidefilms, and filmstrips for education, sales training and new product introduction, multi-media and projection techniques. FACILITIES: Scriptwriting, art, production, photography staff and studios.

RECENT PRODUCTIONS AND SPONSORS

MULTI-MEDIA: *Peter May Show* (Burlington Hosiery); *Sonesta* (Hotel Corp. of America); *Lemon-Go-Lightly* (Clairol); *Schenley-One-The-March* (Schenley); *The Trouble With Harry* (Frito Lay); *The New City* (Columbia, Md.); *Year End* (Texaco). SLIDEFILM: *Prospro II; System/370 Model L45; Text Processor* (IBM); *Sweet Dreams* (Met Life); *Young Tempo; Cameo* (Burlington Hosiery); *Brim* (General Foods); *Funyuns & Intermissions* (Frito Lay).

circle **384** on reader service card

NEW YORK CITY

MATT FARRELL PRODUCTIONS, INC.

213 East 38th Street, New York, N.Y. 10016

Phone: (212) 683-8358

Date of Incorporation: 1951
C. L. Farrell, *President*
Edward R. Murkland, *Vice President*

SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry. FACILITIES: 16mm and 35mm motion picture and slidefilm production; color and b&w; sound studio, magnetic film recording, editing services, script, art, animation, foreign language versions.

circle **385** on reader service card

FILM COLLABORATIVE INC.

150 West 55th Street, New York, N.Y. 10019

Phone: (212) 245-3729

Date of Organization: 1968
J. Morgan Sherwood, *President*

SERVICES: Scriptwriting, storyboards, motion pictures for television, industry and education, audio-visual consultation, industrial shows, written, staged and produced. FACILITIES: Short notice location work, including: Bolex REX-4's & 5's, 400' Mitchell mags, fully lensed w/switars from 10mm thru 300mm plus 12 x 120 Angenieux zoom and fisheye. Auricon 16mm single system with Frezzolini 1000X inverters conversion power. Nagra III tape recorder w/Sennheiser & E/V mics.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Interstates* (Standard Oil of Kentucky); *Our Creative Product* (McCann Erickson Advertising). INDUSTRIAL SHOWS: *Today's Buyer Attitude* (International Oil Industry TBA Group); *New Product Introduction* (Mitchum-Thayer Inc.).

circle **386** on reader service card

FILM ENTERPRISES, INC.

485 Fifth Avenue, New York, N.Y. 10017

Phone: (212) MU 2-3973

Date of Incorporation: 1959
James R. Handley, *President*
Eugene Balsley, *Production Supervisor*
Howard A. Mann, *Editorial Supervisor*
Barbara Mumma, *Executive Secretary*

SERVICES: 16 and 35mm motion pictures for government, business and industry; slide and filmstrips; script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. FACILITIES: Administrative offices; 16/35mm motion picture production crews and equipment (silent and sound); preview screening; editorial dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Challenge of Dielectrics* (National Electrical Mfg. Assoc.); *Some Call It Software* (IBM World Trade Corp.); *Moderaiton* (Army Pictorial Center); *So What's New In Ideas?* #2 (Dept. of Defense/OASD/I&L); *Safeguard Report Of Progress for the Period Ending* 4/1/70; *Safeguard Report of Progress for the Period Ending October* 1, 1970: *Bell Flow; Ocean Cable Protection Work* 1960-1970; *Delay Analyzer* (Bell Telephone Laboratories). AUDIO RESPONSE SYSTEMS: *IBM* 7770 *and IBM* 7772 *Audio Response Systems* (IBM).

circle **387** on reader service card

FILMFAIR, INC.

339 48th St., New York, N.Y. 10017
Phone: (212) 421-8480

Date of Organization: 1965
August A. Jekel, *President*
William D. Jekel, *Secretary*
Kay Himes, *Treasurer*
D. M. Rockwell, *Executive Director*

SERVICES: Live action films for commercial and industrial accounts. Animation. FACILITIES: Two stages: complete editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Faces* (M & M/Mars); *Bull & Bear* (Pan Am); *Vermont* (Zenith); *Dope Addiction* (Blue Cross); *Hill Climb* (Champion).

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FILMS BY EDMOND LEVY, INC.

229 East 79th Street, New York, N.Y. 10021
Phone: (212) 988-1070

Date of Organization: 1967
Edmond Levy, *President, Writer-Director*
Charles Renthal, *Treasurer*
Robert Montgomery, *Corporate Secretary*

SERVICES: Complete development of project from script to completed film.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *After The Applause* (Social Security Administration); *The Hidden Patient* (Pfizer Labs).

circle **389** on reader service card

FILMS FIVE, INC.

42 Overlook Road, Great Neck, New York 11020
Phone: (212) 487-5865

Date of Organization: 1960
Walter Bergman, *Head of Studio Operations*

SERVICES: Post productions services, editing thru answer prints. FACILITIES: Complete editing room and print distribution facilities; (all necessary equipment on premises.)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURE: *Relations* (Cambust Films). Various TV Commercials.

circle **390** on reader service card

FORDEL FILMS, INC.

1079 Nelson Ave., Bronx, N.Y. 10452
Phone: (212) WY 2-5000

Date of Organization: 1941
John H. Tobin, *President*
Robert S. Hewitt, *Vice President*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility, specialists in color, live and animated. Audiovisual consultation and services for convention and sales meeting. FACILITIES: Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; interlock screening facilities.

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The Guide You Need All Year

Extra copies of this 21st Annual Production Review are available by mail (while supply lasts) at $2.00 each, sent postpaid when payment accompanies order. Better yet, order a year's subscription & and get BUSINESS SCREEN each month for only $5.00 in the U.S. and Canada.

FOUR WINDS FILMS, INC.

3 Glenwolde Park, Tarrytown, N.Y. 10591
Phone: (914) 631-7469

Date of Organization: 1970
Robert S. Hertz, *President, Executive Producer*
Diana Hertz, *Vice President, Treasurer*

SERVICES: Complete control and production of 16mm and 35mm films from ideas to answer print. Strong documentary background, also educational, industrial training, public relations and government films. Foreign language projects. Television productions. Affiliations overseas with full production facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Summer's Exchanges* (Office of Economic Opportunity).
VIDEOTAPES: *Who's Who; An Abundance of Resources* (NAB/Job's Program).

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FPS PRODUCTIONS, INC.

12 East 46th St., Room 61., New York, N.Y. 10017
Phone: (212) 682-3877

Date of Organization: 1957
Date of Incorporation: 1963
Joseph C. Bowman, *President, Exec. Prod.*
Lila Corbin, *Production Mgr.*

SERVICES: A/V coordinated marketing programs; sales, training, and educational Motion Pictures and sound slidefilms and stripfilms. FACILITIES: Photography, slide and slidefilm, camera stand, editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Wool Fashions At The Waldorf* (American Wool Council).
SLIDEFILMS: *I Am Curious Fashion* (Klopman Mills, Div. Burlington Industries); *This Is R & S Corporate; R & S Recording & Statistical Div.* (Pace Advtg.); *The Malt Show* (Management Concepts, Inc.); *Seatrains* (Seatrain Lines Container Div.). TV COMMERCIAS: *Eastern Air Lines* (Young & Rubicam).
TAPE: *Blueprint; Kaleidoscope; Focus Spring* '71 (Klopman Mills).

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SI FRIED PRODUCTIONS, INC.

49 West 45th St., New York, N.Y. 10036
Phone: (212) PL 7-4424

Date of Organization: 1960
Si Fried, *Producer & Director*
Stan Vanderbeek, *Creative Director*
Bob Hanson, *Production Supervisor*

SERVICES: Industrial, documentary, TV commercials, newsfilms, etc. FACILITIES: 16mm and 35mm equipment available in house.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Cities As Neighbors; KoKoschka Paints Adenauer* (German Info Center); *Through The Years* (IBM World Trade); *Out Of Sight* (Service Bureau Corp.). TV COMMERCIALS: *American Foundation For Blind.*

circle **394** on reader service card

FWB & ASSOCIATES, INC.

545 Fifth Avenue, Suite 309, New York, N.Y. 10017
Phone: (212) 682-2013

Date of Organization: December 1968
F. William Bryant, Jr., *President*
Helen N. Bryant, *Secretary-Treasurer*
Joseph Faro, *Production Supervisor*
Diane Ehrlichman, *Prod. Coordinator*

SERVICES: Complete motion picture services from script to screen for business, educational, public relations, sales promotion, employee training, and informational films, including design, writing, storyboard, and animation facilities for motion picture and slide films. FACILITIES: Administrative offices, screening facilities, complete editorial facilities for production of 16mm and 35mm films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Real World; Have Bag-Will Travel; Annual Stockholders Report* (IBM Corporation); *Those Who Care* (National Education Assn.); *The Personal Medium* (Specialty Advertising Association).

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GEMINI FILMS, INC.

150 East 37th St., New York, N.Y. 10016
Phone: (212) 889-7194

Date of Organization: 1963
Morton S. Epstein, *President*
Michael Jorrin, *Vice Peresident*

SERVICES: Conception, design, production of films for government, industry, TV and theater. FACILITIES: Office, screen- and editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Horizons: From Dream to Reality* (U.S.I.A.); *The Gentle Revolution* (The Caldwell Davis Agency). TV COMMERCIALS: *Orson Bean For Wallachs* (Cadwell Davis Agency); *The Violinist* (Westinghouse International); Also for Prodential; Proctor & Gamble; Liptons; Block Drugs.

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GERALD PRODUCTIONS

321 W. 54th St., New York, N.Y. 10019
Phone :(212) 757-2125

(See complete data under DFI Communications, Inc.)

THE MARIO GHIO PRODUCTION GROUP, LTD.

211 East 53rd Street, New York, N.Y. 10022
Phone: (212) 421-4637

Date of Organization: 1967
Mario Ghio, *President*
Ernest Nives
Edgar Malcolm

SERVICES: Motion picture production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Inland Sea Odyssey; The Golden People; Girls — All Those Girls* (United Artists); *Man's Love Affair With Wheels* (Paramount); *Ski and Surf* (Pending).

circle **397** on reader service card

GITTELMAN FILM ASSOCIATES, INC.

72 West 45th Street, New York, N.Y. 10036
Phone: (212) 661-2838

Date of Organization: 1964
Date of Incorporation: 1969
Phillip Gittelman, *President, Executive Producer*
Mariana B. Fulling, *Administrative Assistant*
Rene Burri, Bruce Davidson, Ernst Haas, *Directors of Photography*

SERVICES: International documentary film company producing for industrial corporations, television, public service institutions, foundations, education and governmental agencies. Consultants on public relations and public affairs themes. Originated and developed the innovative use of photo-animation and actuality sound. FACILITIES: Full production facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Indian for A Change; Indian To Indian* (Manpower Administration, U. S. Dept of Labor); *The Ballet* (City Center of New York/ Magnum Films); *A Day In The Life of An Indian Boy* (Children's Television
circle **398** on reader service card

JACK GLENN, INCORPORATED

207 East 37th Street, New York, N.Y. 10016
Phone: (212) OX 7-0121
Jack Glenn, *President*
Carroll Douglass, *Vice-President*
Lew Waldeck, Mary Waldeck, L. Fendrick, John Stephen Douglas, L. Granados, Buck Buchanan, and Grace Polk, *Production*
SERVICES: Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercial and slidefilms; filmographs; stories ,storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and or directing, producing, editing. FACILITIES: Mitchell, Wall, B&H, Arriflex cameras; lighting and Nagra sound equipment; studios and scenic shops; projection and cutting rooms.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Feature in progress; six classroom films for McGraw-Hill.
circle **399** on reader service card

GORDON/GLYN PRODUCTIONS

258 West Fourth St., New York, New York 10014
Phone: (212) 255-5156
Date of Organization: 1968
David Gordon, *President*
Michael Glyn, *Vice President, Secretary*
Fred Van Bernewitz, *Editor*
SERVICES: Producers of business films; TV special and commercials; filmstrips (educational and business). New concepts. Will originate idea and handle project through to finished answer. FACILITIES: Complete editing rooms; 16 and 35mm and executive offices.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Easy Does It* (Merck); *.General Promo* (Eastman Chemical); *Generations* (AT&T); *People Who Care* (United Fund); 911 (New York Telephone). SLIDEFILMS: Two filmstrips on teenage commitment (Guidance Assoc.).
circle **400** on reader service card

GOTHAM FILM PRODUCTIONS, INC.

11 E. 44th St. New York, N.Y. 10017
Phone: (212) MU 2-4450
Date of Incorporation: May, 1955
Susan Wayne, *President*
SERVICES: 35, 16 and 8mm motion pictures; sound slidefilms, slides, recordings and supplementary aids. FACILITIES: Sound stage; art staff; still studio; editorial and recording services.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Business Management* (AT&T). SLIDEFILMS: *The Subject Was Wrinkles* (Celanese Corp.); *Modern Art* (Educational Activities).
circle **401** on reader service card

WILLIAM GREAVES PRODUCTIONS, INC.

254 West 54th Street, 8th Floor, New York, N. Y. 10019
Phone: (212) 586-7710
Date of Organization: 1963
Wm. Greaves, *President*
Fran Kane, *Exec. Secretary*
David Greaves, *1st Asst. Editor*
Beverley, Jenson, *2nd Asst. Editor*
SERVICES: We offer full filmmaking services, and facilities to clients. Arrangements for any particular film production are flexible and geared to the needs of the customer.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *In The Company of Men* (Newsweek); *Still A Brother; Inside the Negro Middle Class* (self); six films in progress for NET, The Equal Employment Opportunity Commission.
circle **402** on reader service card

GUIDANCE ASSOCIATES OF PLEASANTVILLE, N.Y.

41 Washington Avenue, Pleasantville, New York 10570
Phone: (914) 769-7755
Date of Organiation: 1961
Branch Office: **Donald R. Taylor, Staff Associate, 1625 Eye St., N.W. Suite 822, Washington, D. C. Phone: (202) 296-6882**
Wendell Shackelford, *President*
John H. Fisher, *Executive Vice President*
Doris Storm, *Vice President - Producer*
Marvin A. Karf, *Vice President - Contract Div.*
SERVICES: Complete audio-visual services for education and industry. Sound filmstrips, records, tapes, cassettes, unique Blackboard Projection slides. FACILITIES: Fully equipped and staffed sound studio and editing rooms; in-house photographic, editorial and production equipment and personnel.

The Jam Handy Organization, Inc.

1775 Broadway, New York, N.Y. 10019
Phone: (212) JU 2-4060
Herman Goelz, *in charge Meeting Services*
(See complete listing under Detroit area)

JAM HANDY PRODUCTIONS

321 W. 44th St., New York, N.Y. 10036
Phone: (212) 582-8082
(See complete listing under Detroit, Mich.)

HANKINSON STUDIO, INC.

20 East 49th St., New York, N.Y. 10017
Phone: (212) 753-4824
Date of Organization: 1947
Frederick L. Hankinson, *President*
Walter Klas, *Vice-President*
Lawrence Dineen, *Treasurer*
SERVICES: Production of motion pictures, slidefilms, slides and animation for industry, sales promo., television and education. Animated films photographed from storyboards, artwork, or slides.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Sales Presentation (General Electric); Sales Presentation (Saturday Review); Royall Lyme (Papert Koenig Lois); Red Band Flour (Dancer, Fitzgerald Sample); Falstaff Beer (Ogilvy & Mather).
circle **403** on reader service card

NEW YORK CITY

HARTLEY PRODUCTIONS, INC.

279 East 44th St., New York, N.Y. 10017
Phone: (212) YU 6-0563
Date of Incorporation: 1951
Irving Hartley, *President*
Elda Hartley, *Secretary-Treasurer*
Frederick W. Adams, *Vice-President*
SERVICES: Motion pictures and slidefilms for business, education, training, travel and public relations. Specialize in educational films in the area of religion, anthropology and antiquities.
circle **404** on reader service card

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HARVEST FILMS, INC.

309 Fifth Avenue, New York, N.Y. 10016
Phone: (212) 684-7950
Date of Organization: 1950
Leo Trachtenberg, *President*
Roger Reidy, *Associate Producer*
Bernice Daskal, *Asst. to President*
Tyler Wasson, *Chief Editor*
SERVICES: Motion pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films for clients. FACILITIES: Production and creative facilities — cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Shield* (National Society for the Prevention of Blindness); *Face to Face; Picturephone Premier* (American Telephone & Telegraph); *Hands* (Harvest Films); TV Sport Package (National Assn. for Mental Health).
circle **405** on reader service card

HAVERLAND FILM PRODUCTIONS, INC.

6 East 39th St., New York, N.Y. 10016
Phone: (212) 679-0939
Date of Organization: 1958
Date of Incorporation: 1966
Laszlo Haverland, *Producer-Director*
Laszlo Noszthy, *Director*
Ingo D. Grill, *Director of Photography*
SERVICES: 35 and 16mm script to screen productions or service. FACILITIES: 35 and 16mm cameras, dubbers, dubbing studio, recording and editing.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *American Steel Institute* (Graphic Seven-Friedberg); *The Glass Bottle* group (GCMI Benton & Bowles); *San Ciprian* (feature Columbia-Felton).
circle **406** on reader service card

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ROBERT P. HEATH PRODUCTIONS, INC.

1627 Scott Avenue, West Islip, New York 11795
Phone: (516) 661-5935
Date of Organization: 1967
Robt. P. Heath, *President*
Gladys E. Heath, *Vice President*
SERVICES: Training and promotional films, 16mm and 35mm, animation (Cartoon and technical) and live action. From script and storyboard to screen. FACILITIES: Art and animation, editing equipment.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *D. C. Variational Analysis; Westinghouse Presents* (Westinghouse Learning Corp.); *New Produc-*

tions 1971 (Sharp Electronics); *Handguns* (U. S. Police Dept.).

circle 407 on reader service card

★

HERE & NOW, INC.

377 Park Avenue, New York, N.Y. 10016

Phone: (212) 725-2160

Date of Organization: 1970

Burt Greenberg, *President*

Bruce McConnachie, *Vice President*

SERVICES: Film production, editing, storage and distribution. FACILITIES: General offices, editing and screening rooms.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Kimberly Clark — Delsey (Needham Harper & Steers); Best Foods — Nucco (Dancer, Fitzgerald Sampe); Dow Jones — Natural Observer (Wunderman, Racotta & Kline); Fresh Air Fund (Dancer Fitzgerald Sample); Brother International (Robert Samules).

circle 408 on reader service card

DAN HESS PRODUCTIONS

2 Tudor City Place, New York, N.Y. 10017

Phone: (212) YU 6-9042

Date of Organization: 1961

Daniel L. Hess, *President, Producer-Director*

Hal Douglas, *Senior Writer-Director*

Gary Weist, *Creative Director*

Carol Saperstein, *Vice President in Charge of Toughness*

SERVICES: Educational, industrial, documentary films for sales promotion, public relations, sales training; sales meetings. Sound slidefilms, filmstrips, programs — including printed literature, publications. FACILITIES: Creative, Production & Editorial Departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Own Man; It's Called Motor Oil* (Shell Oil Co.); *Dialog With Life;* (New York University); *Super Tire; Decisions* (American Oil Co.).

circle 409 on reader service card

HORN/GRINER PRODUCTIONS, INC.

415 East 54th Street, New York, N.Y. 10022

Phone: (212) 688-2400

Date of Organization: 1965

Steve Horn, *President*

Norman Griner, *Vice President*

Philip Peyton, *Treasurer*

Richard Hall, *Secretary*

SERVICES: Production of commercials for television. FACILITIES: All film production facilities, including three studios.

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MICHAEL JOHN ASSOCIATES, INC.

41 East 42nd Street, New York, New York 10017

Phone: (212) 867-1860

Date of Organization: 1960

Michael G. St. John, *President*

T. H. Westermann, *Vice President Marketing & Sales*

Dan Estrada, *Vice President Production*

John M. Frassica, *Production Manager*

SERVICES: Group Communication: 35, 16 and 8mm motion pictures; Complete planning, production and staging of business meetings; multi-media presentations; sound slide films, film strips, slides; training programs, speech kits, CCTV and VTR. FACILITIES: Studio, art department, sound recording, black & white and color laboratory, cameras, lighting, both staff and free lance writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress* (Carrier Corp.). MULTI-MEDIA: *Odyssey* (American Airlines). SLIDES: *Space Bank* (American Telephone and Telegraph); *Spectrum 70's* (J. P. Stevens).

circle 411 on reader service card

JOSHUA TREE PRODUCTIONS, INC.

15 West 46th Street, New York, N.Y. 10036

Phone: (212) 265-5800

Branch Office: 26 Avenue Pierre Ier de Serbie, Paris, France 16

Phone: KLE 05 14

Stephane Tchalgadjieff, *Director*

Date of Organization: 1964

David W. Funt, *President*

James A. Kiewel, *Exec. Vice President*

Macs McAree, *Supv. Writer*

Ross Lumpkin, *Producer*

SERVICES: Production of motion pictures, slidefilms and filmstrips for education, industry, government. Audio-visual consultants. FACILITIES: Offices, screening and editing rooms; complete production facilities for film, filmstrips, slides, tapes and records and other audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sabado With Ramon* (Salisbury Educational Media); *Raul And The Carreta* (Doubleday). FILMSTRIPS: *Rights and Responsibilities.* series (Look/Listen & Learn); *20th Century Black Leaders,* series (Audio Visual Assoc.); *Middle America,* series (Internation Book Co., Inc.).

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JUNE 7 PRODUCTIONS

207 East 37th St., New York, New York 10016

Phone: (212) Oxford 7-5330

Date of Organization: 1967

John D. Rafferty, *President and Executive Producer*

Dorothy Elorza, *Secretary/Treasurer*

Mel Brez, *Director/Producer*

SERVICES: Creators, writers and producers of motion pictures and filmstrips for industry, TV Commercials. Specialist experience in sales training and sales promotion. FACILITIES: Fully staffed art department, writing and production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Qiana — My Customers* (DuPont). SLIDEFILMS: *Underscene* (Bestform Inc.); *Safety Second* (NRMA). MULTI-MEDIA: *Times Are A-Changing* (Simplicity Patterns). TV COMMERCIAL: *Meet Jim Southard* (RR & W).

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Kaleido — 6 Productions

139 Payson Avenue, New York, New York 07204

Phone: (212) 942-3817

Carlyle Trevelyan, *Manager*

(See complete listing under New Jersey)

MAX KATZ PRODUCTIONS, INC.

315 East 65th St., New York, New York 10021

Phone: (212) 988-1957

Date of Organization: 1965

Max Katz, *President-Director*

Robert Sann, *Production*

SERVICES: Produce and Direct videotape commercials and industrial movies.

RECENT PRODUCTIONS AND SPONSORS

COMMERCIALS: *Astrology and Thee* (Reeves Prod. Service); various other commercials.

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VICTOR KAYFETZ PRODUCTIONS, INC.

295 W. 4th Srteet, New York, N.Y. 10014

Phone: (212) 924-3935

Date of Organization: 1947

Branches: New York: 245 Edgerton St., Rochester. Phones: (716) CH 4-5164; GR 3-3000, Ext. 534, Don Lyon.

Victor Kayfetz, *President, Exec. Producer*

Seymour Posner, *Assistant Producer*

Ruth May, *Administrative Asst.*

Bernard Peretz, *Production Asst.*

SERVICES: Motion picture production, combining live cinematography, animation. "Projected Presentations" equipment, capable of cinematography 9x12 ft. projection backgrounds of live subjects in front of any projected color background. FACILITIES: Two new studios, each with projected presentations systems, lighting grids, air conditioning, control room, catwalk, acoustically treated, CCTV monitoring of studio floor, 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, B&H-70DL, Auricon (400 f.t & 1200 ft.) with zoom, full accessories. Complete editing, sound, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Up Front With NDC* (Nautical Development Corp.); *Accent On R & D* (American-Standard Inc.); *Planes,* series of 9; *Hammers,* series of 8, *Hand Boring Tools,* series of 8; *Chisels & Gouges,* series of 8 (Stanley Works); *Telscope* (Western Electric); *Third Thursday* (AT&T); *WNBC-TV Promotion* (WNBC-YV); *Life Can Be Beautiful; Rio Rico Party; Barefoot Bay; River Ranch Shores Party* (G.A.C. Properties).

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ALLAN KEITH PRODUCTIONS, INC.

243 West 56th Street, New York, N.Y. 10019

Phone: (212) 246-0239

Date of Organization: 1957

Allan Keith, *President*

Frank Schilling, *Editor*

Evelyn McCarthy, *Secretary*

Phillip Fifield, *Salesman*

SERVICES: Producers of educational, training and sales training films. Dramatized sales meetings, conventions, etc.; film distribution. FACILITIES: Editing, sound recording, insert stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stem Direction* (Multi); *Make Up and Good Grooming* (Self); *Permanent Waving* (Wella Corp.); *Beauty Shop Management* (Edward J. Weck Co.).

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KIM & GIFFORD PRODUCTIONS, INC.

342 Madison Avenue, New York, N.Y. 10017

Phone: (212) YU 6-2826

Date of Organization: 1960

Lew Gifford, *Director*

Paul Kim, *Director*

Julia Whalen, *Production Manager*

Al Eugster, *Head Animator*

SERVICES: Creative services and production of animated and live-action films and slidefilms. FACILITIES: Stage, animation department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Smoke Stack* (Black & Decker/Van Sant Dugdale); *Life Cycle* (Chase Manhattan Bank/Ted Bates); *Jingle* (Sheraton Hotels/BBD&O); *Yumbo* (Burger King/BBD&O); *Sacmobile* (Lake Luggage/March); *Blue* (C&P Telephone/N. W. Ayer); *Newscaster* (First Pennsylvania Bank/N. W. Ayer); *Hippo* (Wise/Lynn); *Little Girl* (American Airlines/Doyle Dane, Bernbach).

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KIRT FILMS INTERNATIONAL LTD.

212 West 71st St., New York, N.Y. 10023

Phone: (212) 874-1180

Date of Organization: 1966

Leonard Kirtman, *President*

SERVICES: Produce features, documentary, industrial and commercials. FACILITIES: Two Steenbeck editing tables, magnasync, 16mm magnetic recorder, Nagra, editing rooms & screening facilities.

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DAN KLUGHERZ PRODUCTIONS

43 - 23 Colden Street, Flushing, N.Y. 11355

Phone: (212) 939-0055

Date of Organization: 1958

Dan Klugherz, *Producer, Director, Writer*

SERVICES: Treatment, writing and production of social documentary, educational and industrial films. Also sound and light productions.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *I Am A Man* (U.S. Information Agency); *A Nation Is Born*, sound & light (Independence Hall, Pa.).

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KNICKERBOCKER PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036

Phone: (212) CI 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*

Willard Van Dyke, *Production Consultant*

Renzo Olivieri, *Vice-President*

Agnes Grant, *Secretary*

Frederic G. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. FACILITIES: Cameras (35 & 16mm), lighting, and editing equipment.

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LANCE STUDIOS

151 West 46th Street, New York, N.Y. 10036

Phone: (212) JU 6-4233

Date of Organization: 1948

David Wasserman, *Producer*

Amador Craidez, *Producer*

Doris Rontowsky, *Art Director*

SERVICES: Sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training, title design for motion pictures, Slide-imation technique, art and three-dimensional models and props — custom built for TV commercials. FACILITIES: Art and production studios; scripts, storyboards, art, music and sound, photography and editing.

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: *American Can Sales Meeting* (American Can Co.); *Beech-Nut Sales Meeting* (Beech-Nut); *American Home Foods Sales Meeting* (American Home Food Co.); *Gulf Sales Meetings* (Gulf Oil Co.); *Equitable Life Sales Meeting* (Equitable Life Ins.); *L & M Sales Meeting* (Liggett & Myers); *Formica Wood Furniture Shine* (American Cyanamid); *Sanka Sales Meeting* (General Foods).

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LANDIS/WOLF, INC.

25 West 56th Street, New York, New York 10019

Phone: (212) 581-8870

Date of Organiation: 1966

Paul Landis, *President*

Cliff Wolf, *Director/Cameraman*

Caddy Swanson, *Sales Manager*

Min Ooka, *Chief Grip*

SERVICES: Television commercials and business films, film or tape production. FACILITIES: Complete; studio & editing facilities on premises.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: Breck (American Cyanamid/SSC&B, Inc.); Alberto-Culver (N.W. Ayer Chicago); 1970 Census (Advertising Council/F.S.R. Inc.); Johnson & Johnson (SSC&B, Inc.).

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DON LANE PICTURES, INC.

62 West 45th Street, New York, N.Y. 10036

Phone: (212) 661-4737

Donald J. Lane, *President*

James Deckard, *Camera*

Henry Freeman, *Production*

Boris Bode, *Editorial*

Date of Organization: 1948

SERVICES: Complete film production services. FACILITIES: 16/35mm cameras, sync sound equipment, editing rooms and equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *New Professionals of The Midwest; Meet The New Professionals; Constant Quest* (Monsanto); *Another Step Ahead; Profits or Worms* (E. R. Squibb & Sons).

circle 423 on reader service card

STAN LANG, INC.

850 Seventh Avenue, New York, N.Y. 10019

Phone: (212) 247-3542

Date of Organization: 1968

Stanley Lang, *President, Producer*

Sandy Cohn, *Controller, Producer*

SERVICES: Production services for the independent director, for films and commercials (tape & film).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Drivers Seat* (Hertz/Carl Ally); *Low Cost-Couple* (American Motors/Gremlin/Wells Rich Greene); *Rolls Royce* (Gulf Oil/Young & Rubicam); *Chef* (Ruffino Schneiffeuling & Co./Della Femina, Travisano & Partners); *World War III* (United Nations Assoc./Cunningham & Walsh).

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LE ROY MOTION PICTURE PRODUCTION STUDIOS

213 West 35th St., New York, N.Y.

Phone: (212) 564-6793

Date of Organization: 1939

Branch: 1208 East Cliveden St., Philadelphia, Pa. 19119. Phone: (215) 548-6911

Charles Roy, *President*

Rita Roy, *Vice President*

SERVICES: Motion pictures: travelogues, documentary and promotional films, TV films and commercials. Stills. FACILITIES: Creative department, studios, laboratories, editing department. Complete film and sound equipment for studio or location productions.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Bonnugo — The African Hut; The Real Mexico* (Independent Productions); *Refuge Church of Christ* (Bishop McKinley Williams); *Film Series* (Zyqor Productions); *Jamboree; 50th Anniversary of O.A.* (National Council, B.S.A.); *P.C.T.S.* (Philadelphia College of Textiles & Science); *A Time To Cherish* (Chestnut Hill College); *Journey Into Greatness* (Drexel Institute of Technology); *Round Robin Classic* (Hal Babbitt Productions).

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HARVEY LLOYD PRODUCTIONS, INC.

138 Fifth Avenue, New York, New York 10010

Phone: (212) 675-8731

Date of Organization: 1967

Harvey Lloyd, *President*

Erika Benis, *Vice President*

SERVICES: Still and film photography, multi-media presentations, AV-exhibitions, AV-exhibitions, documentaries, slide films. FACILITIES: Two fully equipped studios, closed circuit television studio, film editing, multi-screen projections.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Something For Everyone* (Cinemacenter Films). MULTI-MEDIA: *An American Odyssey* (Monsanto). SLIDEFILMS: *Israel* (Jewish Agency). CLOSED CIRCUIT: Three Video Matrix trade exhibits (American Can Co.).

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ARTHUR LODGE PRODUCTIONS, INC.

315 Millwood Rd., Chappaqua, N.Y. 10514

Phone: (914) 666-5486

Date of Incorporation: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Industrial, documentary, educational, sales training and newsfilm production. FACILITIES: Editing and filming equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: *Industry On Parade* series (NAM).

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JAMES LOVE PRODUCTIONS, INC.

151 East 50th Street, New York, N.Y. 10022

Phone: (212) 593-2510

Date of Organization: 1952

James A. Love, *President*

Anne M. Love, *Secretary*

Gary L. Borresen, *Production Coordinator*

John M. Poole, *Laboratory Expediter*

SERVICES: Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. FACILITIES: Offices, cutting rooms, art department; insert studio, mobile location unit. Studio, creative, technical and production staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Who Killed Kincaid* (United States Army). TV COMMERCIALS: *Letters; Up-Up* (Bell of Pennsylvania).

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LARRY MADISON PRODUCTIONS, INC.

253 East 49th St., New York, New York 10017
Phone: (212) 838-4856
Date of Organization: 1962
Larry Madison, *President*
Lawrence K. Madison, *Vice President*
Alan L. Madison, *Vice President*
Tony Pedatella, *Vice President*

SERVICES: Producers of industrial, documentary, public relations, sales, educational and TV films and commercials. FACILITIES: Full production facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bolton Landing* (NYS-Office of Planning Coordination); *Duck Hunting With Bing Crosby* (ABC-American Sportsman); *Gun Safety* (Remington Arms Co.). TV COMMERCIALS: *Brisk Mouthwash* (Wm. Esty Co./Colgate Palmolive Co.); *Vermont Maid* (Wm. Esty/R. J. Reynolds Foods).

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HAROLD MANTELL INC.

505 Eighth Ave., New York, N.Y.
Phone: (212) 549-5245
Branch Office: New Jersey: P.O. Box 378, Princeton, New Jersey 08540 Phone: (609) 921-2803.
Date of Organization: 1949
Harold Mantell, *President*
Richard Ader, *Secretary-Treasurer*

SERVICES: Production of motion pictures and sound slide films, and integrated text and instructional materials. FACILITIES: Production facilities and equipment for production of professional 16 35mm motion pictures: screening room, studio, audio control room and editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ezra Pound: Poet's Poet; Fellini: The Director As Creator; E. E. Cummings: Poet as Magician; The Chemical Synthesis of Proteins* (Films For the Humanities and Sciences); *Journey Into Nutrition* (National Educational Television); *Give Us Tomorrow* (United Nations Children's Fund).

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MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York, N.Y. 10017
Phone: (212) 688-1130
Date of Incorporation: 1948
Konstantin Kalser, *President & Executive Producer*
Mary Sommer, *Production Secretary*
Jim Woolley, *Chief Editor*
Paula Weinstein, *Accounts Dept.*

SERVICES: Public information films, training & educational films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots. Videotape division: production, editing, duplicating. FACILITIES: Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in the U.S.A. and all countries of the world.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Where It's At!; Wild Wild Wagens* (Volkswagen of America); *Interplanetary Hygiene* (Henkel Chemicals); *Style 70's* (J. C. Penney Co., Inc.).

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All the Facts You Need

Concise, accurate data on film production sources who have supplied minimum reference data required for reader guidance makes this Annual Production Review the most authoritative producer reference guide in the world.

MAYSLES FILMS, INC.

1697 Broadway, New York, New York 10019
Phone: (212) 582-6050
Date of Organization: 1962
Albert Maysles, *Cinematographer/Director*
David C. Maysles, *Director*

SERVICES: Complete production facilities for motion pictures, including theatrical feature films, television documentaries, and specials, corporate and promotional films, TV commercials. FACILITIES: Unique portable 16mm and 35mm cameras and sound equipment; Steenbeck editing. Total production facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Gimme Shelter* (Rolling Stones/Maysles Films); *Reflections* (Japan Air Lines/Ketchum, MacLeoad & Grove); *Recruiter* (CBS). TV COMMERCIALS: *Jello* (Doyle, Dane & Bernbach); *Duffey For Senator.*

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MCI VIDEO/FILM PRODUCTIONS, INC.

120 West 44th St., New York, N.Y. 10036
Phone: (212) 265-4215
Date of Organization: 1968
Jack J. Moss, *President, Executive Producer*

SERVICES: Creation and prdouction of training and selling programs, meeting materials, educational tapes and TV commercials. Originating on 2" color videotapes and transfer to 16mm, 8mm or Super 8 motion picture film. FACILITIES: Access to completely equipped professional studios throughout the country; mobile units for on locations videotaping.

RECENT PRODUCTIONS AND SPONSORS
VIDEO TAPES: *Salesmanship II; Salesmanship III* (Shell Oil Co.). VIDEO: *New Building Presentation CCTV* (AT&T Long Lines).

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MEDCOM, INC.

280 Park Avenue, New York, New York 10017
Phone: (212) 661-0632
Date of Organization: 1966
Robert E. Fuisz, *M.D., President*
Vivian R. Moss, *Producer*
Peter Glushanok, *Producer*
Alfred R. Kelman, *Executive Producer*

SERVICES: Educational films and videotape, educational for all media. FACILITIES: Studio and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 3 *Times A Day* (CPC International); *Hypertension* (Merck, Sharp & Dohme); *Diabetes* (USV Pharmeceutical); *The Case For Population Control* (G.D. Searle & Co.); *Depression* (Lakeside).

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MEDIA PLUS, INC.

60 Riverside Drive, Suite 11D, New York, N. Y. 10024
Phone: (212) 873-5543
Date of Organization: 1968
Ann Grifalconi, *President*
Frances D. Ross, *Vice President, Secretary*
Elias Lipsky, *Treasurer*

SERVICES: Producers of educational films — 16mm motion pictures; sound filmstrips; multimedia kits; posters; study prints. FACILITIES: Creative and art departments and executive offices. Affiliated with writers and editing, recording and processing labs.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Poetry Is Alive And Well and Living In America; The Hole That Grew; How A Book Is Made; Discovery I: To See; Loving.*

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MEDIA PRODUCTIONS

103 Park Avenue, New York, New York 10017
Phone: (212) 786-4944
Date of Organization: 1969
Burton Q. Zaro, *Film Director*
Peter Lussier, *Production Director*
Everett Reid, Jr., *Vice Pres., Sales*
Donna Grobstein, *Art Director*

SERVICES: Producers of commercials (Film and tape). Documentaries, industrial films and multi-media productions. FACILITIES: Editing, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fashion Right Summer* (Burlington Industries); *Beautiful Bedrooms* (Nettle Creek Industries); *A Childrens Game* (Wood Council—Marsteller, Inc.). MULTI-MEDIA: *Hot Line II* (Burlington Yarn Co.); *The Worldly Look of Moorseville* (Moorseville Mills).

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MELANDREA, INC.

909 Third Avenue, New York, New York 10022
Phone: (212) 421-4830
Branch Officers: Melandrea/The Concept Group, **75 E. Wacker Dr., Chicago, Ill. 60606. Phone: (312) 641-0556,** Judi Krummenacher, *President;* Melandrea, Inc., **6335 Homewood Ave., Los Angeles, Calif. 90028, Phone: (213) 461-2791,** Art Lawson, *Acct. Executive;* Lawrence Marshall Productions, **Ltd. 32 Berwick Ave., Toronto, Canada 197, Phone: (416) 487-2871,** Lawrence Marshall, *President*
Jim Santandrea, *President, Creative Dir.*
Carmine Santandrea, *Exec. Vice President, Dir. Marketing*

SERVICES: Multi-media film producers, Stoplight slide presentations — Motion picture films, Innersphere Theatres (tm). FACILITIES: Script writing, complete art department, photography studio, animation stands, complete editing facilities, complete recording facilities for narration, music and mix, screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Space* (Art Driectors Club of NY); *Space In Flight* (Trans World Airlines); *The Expansion of Time* (United Airlines); *Discover Kodel* (Eastman Chemical); *Discover America* (Avis); *MCA Today and Tomorrow* (Universal Pictures). MULTI-MEDIA: *Pepsi's Got A Lot To Give* (Pepsi Cola Co.); *BEMA* (IBM); *Why Can't They Be Like We Were* (Scholastic). RECORDED PLAY: *Two In The Back Room* (Simon & Schuster).

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MERCURY NEWSFILM

501 Madison Ave., New York, N.Y. 10022
Phone: (212) PL 2-2224
Date of Organization: 1961
Date of Incorporation: 1963
Benjamin S. Greenberg, *President, Executive Producer*
Shirley C. Soman, *Vice President Dir. of Research*
David P. Evans, *Vice President, Director of Sales*

Robert Rolnik, *Vice President, Director of Public Relations*

Branch Offices: London: 54 Bonser Rd. Mddx. Phone: 892.8659. Paris: 38 Rue Galilee. Phone: 704-8830.

SERVICES: Production and distribution of TV Newsfilms and Cameos, silent and sound. Special assignments. FACILITIES: Editing, sound and lighting equipment; Arriflex, Auricon, Beaulieu, Kodak, Bolex and Eyemo cameras; animation and titling equipment; radio recording services; still photo services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *New Laser* (Bell Laboratories); *Boating* (Pepsi Cola); *America's Cup; Cruise Wear* (DuPont Co.); *Hospital Computer* (Univac); *New Flight Terminal* (Trans World Airlines); *Auto Show* (American Motors); *Rubella Vaccine* (Smith, Kline & French); *Freedom Day* (American Airlines); *Woody Allen Press Conference* (United Artists);

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METROMEDIA PRODUCERS CORPORATION

485 Lexington Avenue, New York City, N.Y. 10017

Phone: (212) 682-9100

A. Frank Reel, *President*
Chuck Fries, *Executive Vice President*
Walter Kingsley, *Vice Pres. National & Intl. Sales*
Ken Joseph, *Vice Pres. Syndication Sales*
Art Stolnitz, *Vice Pres. Production Div.*

SERVICES: Producer of live TV programs, TV film programs, TV tape programs. Distributor of television feature films, film series and tape series. FACILITIES: Studios: 8544 Sunset Blvd., Los Angeles, Calif. Sales: 485 Lexington Ave., N. Y.

RECENT PRODUCTIONS AND SPONSORS FILM: *Undersea World of Jacques Cousteau* (DuPont/Hartford Ins. Group); *Maybe I'll Come Home In The Spring* (ABC). TAPE: *Highlights of the Ice Capades* (AT&T); *Hallmark Hall of Fame — A Storm In Summer* (Hallmark).

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ARTHUR MOKIN PRODUCTIONS, INC.

17 West 60th Street, New York, New York 10023

Phone: (212) 757-4868

Date of Organization: 1966
Arthur Mokin, *President*
Barbara Mokin, *Secretary-Treasurer*

SERVICES: Production and distribution of 16mm educational films including free-loan service. FACILITIES: Film library and editing rooms and executive offices.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Alaska Speaks* (Independent); *Yeast Dough Shaping Made Easy* (Standard Brands Inc.).

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MOSS COMMUNICATIONS, INC.

120 West 44th St., New York, N. Y. 10036

Phone: (212) 265-4215

Date of Organization: 1966
Jack I. Moss, *President, Executive Producer*
Bea Moss, *Vice President*
Ken de Vries, *Sales Manager*

SERVICES: Creation and production of 16mm and 8mm motion pictures, TV commercials, slidefilms, slides, and multimedia; consultation and development of complete training and educational programs; collateral printed materials; network quality 2" color videotaping and transfer to films. (See listing under MCI Video/Film Productions, Inc.). FACILITIES: Consulting, scriptwriting, artwork, filming, recording, editing, all production services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *When The Customer Says "No"; Tire Selling Tactics* (Shell Oil Co.). SLIDEFILMS: *The Good Life* (Blue Chip Ventures, Inc.); *Consultation: It's Your Move; Pioneers In United Parcel Service* (United Parcel Service). CLOSED CIRCUIT TV: *Long Lines Presentation* (AT&T).

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MPO PRODUCTIONS, INC.
(A Subsidiary of MPO Videotronics)

222 East 44th St., New York, N.Y. 10017

Phone: (212) 867-8200

Date of Organization: 1947

Branch Offices: Illinois: **640 N. LaSalle, Chicago, Ill. 60610**, Phone: (312) 527-3680, Bill Bailey, *Manager*. California: 800 N. Seward, Hollywood, 90038. Phone: (213) HO 6-3341, Mel Dellar, *Vice-President, Manager;* **461 Park Avenue South, New York, N.Y. 10016, Phone: (212) 867-8200, Don Woelfel, *Mgr.;* 5400 Cahuenga Blvd., Los Angeles 91601, Phone: (213) 985-7310, Gary Brown, *Mgr.;*** Tape Films Inc.: **619 W. 54th St., N.Y. 10019, Phone: (212) 867-8200, Charles Ahto, *Gen. Mgr.;* 5400 Cahuenga Blvd., N. Hollywood, Calif. 91601, Phone: (213) 985-7010, Robert Aller, *Mgr.***

Judd L. Pollock, *Chairman*
Arnold Kaiser, *President*
William Susman, *Exec. Vice President and Secretary*

SERVICES: Complete production of motion pictures for sales promotion, training, public relations and product demonstration. Filmed and videotape TV commercials. Distribution service, film and live presentations and stage shows for industry. FACILITIES: (New York): Large self-contained studio center for sponsored films and videotaping; includes 9 sound stages with lighting, photographic, and sound equipment, screening rooms, special effects shops; mobile units, editing facilities. (California): Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Beyond The Mirage* (Jewish Chatagua Society); *Driver Care; Driver Safety* (U. S. Post Office); *Glory Hole* (Kennecott Copper); *Making Love* (Ketchum MacLeod & Grove); *The Decision Is Yours* (U. S. Army Recruiting Service); *The Way It Is* (U. S. Army); 1971 *Introduction* (Oldsmobile).

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MPO Videotronic Repeater Corp.

461 Park Avenue South, New York, N.Y. 10016

Phone: (212) 867-8200

Don Woelfel, *General Manager*

(See complete listing under MPO Prod. Inc., New York)

MRC FILMS, INC.
(Division of McLaughlin Research Corp.)

71 West 23rd St., New York, N.Y. 10010

Phone: (212) 989-1754

Date of Organization: 1942

NEW YORK CITY

Branch Office: 1110 Spring St., Silver Spring, Md. Phone: (301) 585-7100. *Studio*: Walnut Hill Road, Sandy Hook, Conn. Phone: N.Y. (212) 989-1754

Bruce G. McLaughlin, *President*
Otto C. Romanelli, *Vice President, Contract Administrator*
Lawrence Mollot, *Executive Producer, Director*
Bert Lawrence, *Producer-Director-Writer*

SERVICES: Production of motion pcitures, filmstrips, and recordings for industry, television and government. Consultants to "in-plant" film units, providing script, editing, animation, recording, and production completion services. FACILITIES: Writers, directors, editors, and animation artists; 30′ x 40′ sound stage, full complement of modern camera, lighting, and sound equipment for studio and location prodi ction.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Seeds of Discovery* (NASA); *Take It From SBA* (Small Business Administration); *Plankton, Life Of The Sea; Submarine Rescue; Planes In The Sky — Ships In The Sea; Waukesha Diesel Engine* (U. S. Navy); *Let's Talk About Plants and Animals* (Elementary Education); *The Easy Rider* (Telex); *Techeval* (Naval Underwater Systems Center).

circle 443 on reader service card

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OWEN MURPHY PRODUCTIONS, INC.

274 Madison Avenue, New York, N.Y. 10016

Phone: (212) 689-4060

Date of Organization: 1946
Paul Cohen, *President*
Eric H. Lawrence, *Vice-Pres. in Chg. Editorial*
Emanuel Munos, *Editorial*
Arthur Kaplan, *Controller*

SERVICES: Specalist in unorthodox graphic and story treatment of films for industry and television. FACILITIES: Full production and editorial facilities for 35mm, 16mm and Techniscope Formats; editorial rooms, theatre, recording and insert stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Micro* (Western Electric Co.); *Light; Network* (American Tele. & Tele. Co.); *Selamat Datang* (U.S. Information Agency); *Here Is New Jersey* (New Jersey Bell Co.).

circle 444 on reader service card

NESTINGEN FILMS

156 East 52nd Street, New York, N.Y. 10022

Phone: (212) PL 9-8260

Date of Organization: 1957
Don Nestingen, *President*
P. Nestingen, *Vice President*
Donovan Thesenga, *Production Manager*
G. Tracy, *Photographer, Writer*

SERVICES: 16 and 35mm motion pictures for business and industry. FACILITIES: Cameras, lighting, sound and editing equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *A Greenhouse in Harlem* (N. Y. City Housing Authority); *A New System For Distribution* (Ford Motor Co.); *Solid Waste Disposal*

(Swindell Dressler); *A New Life In Your Hands* (Winthrop Labs); *The Mack 75* (Mack Truck).

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NFL FILMS, INC.

410 Park Avenue, New York, N.Y. 10022

Phone: (212) 758-8380

Date of Organization: 1964

Branch: 230 N. 13th St., Philadelphia, Pa. 19107. Phone: (215) LO 7-3415.

Ed Sabol, *President*

John Hentz, *Vice President, Production*

Dave Marx, *General Manager*

Arthur Spieller, *Production Manager*

SERVICES: Official photographers and film production firm for all 26 professional football teams. FACILITIES: All necessary equipment for filming and production of complete 16mm films. Facilities include sound studios and film lab.

circle 446 on reader service card

NICHOLSON-MUIR PRODUCTIONS, INC.

138 Chatsworth Avenue Larchmont, New York 10538

Phone: (914) 834-3005

Date of Organization: 1960

E. Roger Muir, *President*

Robert Nicholson, *Executive Vice President*

Robert Rushing, *Executive Producer*

SERVICES: Producers of television programs and The Video Encyclopedia, for broadcast and cablecast. FACILITIES: Television production studio (½ inch equipment).

RECENT PRODUCTIONS AND SPONSORS

VIDEO TAPES: *Who Knows?; Pay Cards!; Matches 'n Mates; Newlywed Game* (Multi-sponsored).

circle 447 on reader service card

Fred A. Niles Communications Centers, Inc.

108 West End Avenue, New York, N.Y.

Phone: (212) SUsquehanna 7-8770

Charles Ticho, *Vice President*

AMRAM NOWAK ASSOCIATES, INC.

254 West 54th St., New York, N.Y. 10019

Phone: (212) LT 1-3140

Date of Organization: 1960

Amram Nowak, *President*

David Hoffman, *Vice Pres.*

Robert Heller, *Producer/Director*

Harry Wiland, *Producer/Director*

SERVICES: Producer of documentary motion pictures and public service TV spots for health, social welfare, religious and educational agencies. FACILITIES: Editorial rooms, insert stage, animation, screening room, executive offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Nashville Sound* (self); *Earl Scruggs* (NET); *The Green Jungle* (Peace Corps); *No Trumpets* (Maryknoll Fathers). TV COMMERCIALS: *Anti Smoking* (TB Assoc.).

circle 448 on reader service card

PAGEANT PRODUCTIONS

2 West 45th St., New York, New York 10036

Phone: (212) 867-7747

Date of Organization: 1967

Robert E. Bengis, *President*

Reuben Marshall, *Director of Sales*

Jacques Hutzler, *Director of Photography*

Otto Van Eersel, *Director of Graphics*

SERVICES: Complete production services, equipment, equipment sales and rental, consultation, equipment and projection facility design, electronic programming. FACILITIES: Complete production facilities. Sound studio with music library.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Driving In Britian; East Africa Wing Safari* (BOAC); *Theatre Europe* (Air India); *Model 40CT* (Hamilton Beach); *Whole-Body Radioautography* (Pfizer, Inc.); *Stable Adult Diabetic* (USV Pharmaceutical); *Galapagos Adventure* (Lindblad Travel); Living *Through The Years* (Total Home Showcase).

circle 449 on reader service card

PANEL FILM PRODUCTIONS, INC.

280 Madison Avenue, New York, New York 10016

Phone: (212) 679-6401

Date of Organization: 1959

Henry E. Knaup, *President*

Catherine Knaup, *Vice President*

SERVICES: Producers of industrial and commercial motion pictures. FACILITIES: Studio, editoral facilities, videotape, motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mr. Clean* (Proctor & Gamble); *Pan Am '70* (Pan American Airways); *Ideas, Ideas; Ideas Spanish* (Singer International).

circle 450 on reader service card

PECKHAM PRODUCTIONS, INC.

9 East 48th Street, New York, N.Y. 10017

Phone: (212) PL 8-0490

Studio: Old Bedford Road, Greenwich, Conn.

Date of Organization: 1958

John L. Peckham, *President*

Harvey Yale Gross, *Vice-President*

Peter H. Peckham, *Secretary-Treasurer*

William Littlefield, *Creative Director*

SERVICES: 16/35mm films and slidefilms —business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. Commercials programs for TV in color and b&w; sales training, sales, advertising films. FACILITIES: Creative, production and editorial depts.; Arriflex cameras; also Techniscope camera, 16/35mm animation camera; sync sound recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *IBM Copier* (IBM—Office Products); *The Proud New Yorkers; Power With The People* (Consolidated Edison Co.); *The Problem-Solver* (IBM—World Trade Corporation); *The Office Computer* (IBM—Data Processing Div.); *Fire On Ice* (Standard Oil Co.); *Copy Edit* (The Newspaper Fund); *Contemporary Communications* (Dow Jones); *The Leading Edge* (Pan American World Airways).

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PICTURE HOUSE

2000 Longfellow Ave., East Meadow, New York 11554

Phone: (516) IV 6-5180

Date of Organization: 1955

Filelis Blunk, *President in charge of Production*

Jean Rigo, *Secretary-Treasurer*

SERVICES: Production of motion pictures slide-films, and filmstrips for education, industry, advertising and public relations. Script services. Updating of existing films. FACILITIES: Personnel and equipment for 16/35mm production; location or studio. Widescreen photography. Editing department, animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Return To Basics; Draw or Stud?* (Nassau Community College); *Radar Multi-Scan Display* (Dynell Electronics Corp.); *Reading Air Show* (Aviation Council of Long Island); *Can-Am Challenge* (Watkins Glen Grand Prix).

circle 452 on reader service card

THE PLACE FOR FILM MAKING

47 East 44th Street, New York, N.Y. 10017

Phone: (212) 689-6922

Date of Organization: 1968

Joseph Lerner, *President, Producer-Director*

Peter von Schmidt, *Vice President, Director-Cameraman*

Sheldon Secunda, *Director*

Geraldine Lerner, *Film Editor, Post-Production Supervisor*

SERVICES: 16/35mm motion pictures and creative services. FACILITIES: Editing rooms, complement of specially designed 35/16mm camera equipment, insert stage.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: For J. Walter Thompson; Ogilvy & Mather; Wm. Esty Adv.); McCann - Erickson; Cunninghom & Walsh; Kelly, Nason; Wolff Associates; N.W. Ayer; Weightman, Inc.

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PLUS TWO PRODUCTIONS, LTD.

141 East 44th Street, New York N.Y. 10017

Phone: (212) 758-9330

Date of Organization: 1968

Stanton Korey, *President*

Rene Oulmann, *Vice President*

Egon Dumler, *Secretary/Treasurer*

SERVICES: Full service television production company. FACILITIES: offices in New York with affiliates on West Coast, London, Rome & Copenhagen.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Sealtest; U.S. Army

circle 454 on reader service card

PRODUCING ARTISTS, INC.

17 East 45th Street, New York, N.Y. 10017

Phone: (212) 661-2131

Date of Organization: 1960

Robert McCahon, *President/Director*

Leon Patlach, *Vice President/Treasurer*

Edward Colton, *Secretary*

SERVICES: 16/35mm motion pictures; videotape, TV films and commercials. Theatrical features, TV programs, industrials. FACILITIES: sound stage at 537 W. 59th St., New York City; editing facilities at 17 East 45 Street, N.Y.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Ford Motor Co.; Firestone (J. Walter Thompson); Crest (Benton & Bowles). MOTION PICTURES: Theatrical release *The Naked Choice* (Producing Artists); *The Miracle* (Noah Films, Tel Aviv).

circle 455 on reader service card

THE PRODUCERS GROUP INC.

213 E. 38th Street, New York, N.Y. 10016

Phone: (212) MU 3-8359

Date of Organization: 1970

Andrew B. Nemes, Emil Williametz, Robert Hertz, Loren McInytre, *Producers/Directors*

SERVICES: Producers Group is a production team of four specialized companies; which includes: Audio Visual Productions, Inc.; Educational, information and motivational films and A.V. media. Research and development of subjects and techniques. Nontheatrical distribution. Transfrontier Films, public affairs and institutional films and TV productions world-wide. Theatrical distribution of short and feature films. Matt Farrell Productions, Inc.; Films for business and industry. Action Graphics; animation films, filmstrips, multimedia and graphic arts presentations and publishing. FACILITIES: Complete live and animation picture, sound and editing facilities in New York and through affiliate companies overseas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Professional Photographer* (Universal Education & Visual Arts); *Datos Explosivos; What Happened To The Other Penny?* (C.E.P.D. Peru); *Two Desert Lands; Two Mountain Lands* (Learning Corp. of America).

circle 456 on reader service card

PRODUCERS ROW INC.

666 Fifth Avenue, New York, N.Y. 10019

Phone: (212) 765-1400

Date of Organization: 1955

William F. Herrick, *President*

Frank B. Muller, *Executive Vice-President & Treasurer*

Ralph Nathan, *Vice President General Manager*

James D. Michelson, *Director of Marketing*

SERVICES: Motion pictures, presentations and stage shows for industry; slidefilms and other audio-visual media. Service audio-visual print media and public relations accounts. FACILITIES: Staff writers, directors, art director, art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *State of The Union Coin Game; Premium Promotion* (Shell Oil); *Grover: Public Relations; Moon Girl; Changes; Merchandising; Road Tour; Advertising; Mr. Penney; Children* (J. C. Penney); *Happiness Business* (N. Y. Telephone); *Picturephone* (AT&T); *Impressions* (Mobil Oil).

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SPONSORS FILM SERVICE

421 W. 54th St., New York, N.Y. 10019

Phone: (212) 757-2125

(See complete data under DFI Communications, Inc.)

TED STEEG PRODUCTIONS, INC.

701 Seventh Ave., New York, N.Y. 10036

Phone: (212) LT 1-8470

Date of Incorporation: 1960

Ted Steeg, *President*

Peter Funk, *Executive Vice President*

Jim Strongin, *Creative Director*

JoAnne Finkel, *Treasurer*

SERVICES: Producers of motion pictures, filmstrips and presentations for television, business education and government. FACILITIES: Offices, conference rooms, screening rooms, editing rooms, and production facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Doctor . . . Teacher . . . Friend* (Project Hope); *One Week* (Newsweek); *Juan* (U.S.I.A.); *Management Supervision,* series (A.M.A.); *System 370* (IBM); *TSPS* (AT&T).

circle 458 on reader service card

SIDNEY J. STIBER PRODUCTIONS, INC.

134 E. 28th St., New York, N.Y. 10016

Phone: (212) MU 5-5516

Date of Organization: 1954

Sidney J. Stiber, *President*

Charlotte R. Stiber, *Vice President*

Michael Livesey, *Photography*

Antoine Amant, *Traffic*

SERVICES: TV commercials, industrial films, government films, public relations films. FACILITIES: Complete motion picture sound stage, editing, production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Africa Speaks To Me* (N. Y. Tele. Co.); *Commission 28; The Captain* (Pam American); *Salute To Jazz* (Schlitz); *Louis Armstrong At New Port.*

circle 459 on reader service card

HENRY STRAUSS COMMUNICATIONS

31 West 53rd St., New York, N.Y. 10019

Phone: (212) PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *President*

Louis Mucciolo, *Vice President*

William L. Browning, *General Manager*

SERVICES: Internal and external communications, including public and employee attitude development; education, sales training; sales promotion; community, customer and industrial relations; management and staff training, through programmed motion pictures (excluding TV commercials). Semi-animated and slidefilms, training courses and guides; printed and recorded material; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Image; A Matter of Need* (Pan American Airlines); *Challenge* (Armco Steel); *Away We Go* (A.T. & T.); *The Arts* (Associated Council of the Arts).

circle 460 on reader service card

DAVID QUAID PRODUCTIONS, INC.

R.D. #1, Austin Road, Mahopac, N.Y. 10541

Phone: (212) 892-5380

Date of Organization: 1967

David L. Quaid, *President*

Dorothy Quaid, *Vice President*

John Orr, *Production Mgr.*

Alan H. Stetson, *Asst. Production Mgr.*

SERVICES: Producer of industrial, documentary, public relations, sales, education and TV commercials. FACILITIES: Full production facilities, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Electronic Revolution* (Union Carbide/Wm. Esty); *Sliding* (Volkswagen/Doyle, Dane, Bernbach); *Bahama Campaign* (Bahama Tourism/McCann-Erickson); *Rheingold Beer Campaign* (Young & Rubicam); *The Mill* (Burlington Mills/Doyle, Dane, Bernbach).

circle 461 on reader service card

CARL RAGSDALE ASSOCIATES, LTD.

321 East 45th Street, New York, New York 10017

Phone: (212) 867-7651

Branch Office: **16036 Tupper St., Sepulveda, Calif. 91343. Phone: (213) 894-6291** Frank Coghlan, *Exec. Producer-In-Charge*

Date of Organization: 1962

NEW YORK CITY

Carl V. Ragsdale, *President*

J. E. Sanders, *Secretary*

D. B. MacLeod, *Vice President*

David C. Askling, *Executive Producer*

SERVICES: Producers of motion pictures for industry, government, trade associations, advertising agencies and public relations firms. FACILITIES: All necessary for design, creation and programming quality motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Something Of Our Own* (Thiokol Chemical Corp./HUD).

circle 462 on reader service card

LAWRENCE RAVITZ ASSOCIATES, INC.

215 East 37th Street, New York, N.Y. 10016

Phone: (212) 867-5140

Date of Incorporation: 1966

Lawrence Ravitz, *President*

SERVICES: Complete development of motion picture and slidefilm projects from script to completed film. FACILITIES: Editinf, projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All The Difference* (Eastman Kodak Co.); *Go!* (Washington Metropolitan Area Transit Authority); *New Product Demonstration* (Singer-Graflex). SLIDEFILMS: Untitled promotion film for Ted Barash & Co.

circle 463 on reader service card

ROBERT YARNALL RICHIE PRODS., INC.

230 East 44th Street, New York, N.Y. 10017

Phone: (212) MO 1-1380

Date of Organization: 1948

Branch: 7230 Twin Tree Lane, Dallas, Texas 75214. Phone: (214) EM 3-1292

Robert Yarnall Richie, *President*

V. G. Richie, *Secretary-Treasurer*

Gilda T. Gold, *V.P. Chg. Production*

SERVICES: Motion pictures for TV, industrial, documentary, 35 & 16mm b&w and color; slide-motion; filmstrips; scripts and story board treatments. Specialists in still photography. FACILITIES: Self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnasync sound on location; shooting staff for sets and special effects. Lighting for large industrial interiors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Men, Mountains & Mud* (Texaco & Gulf); *The Alchemist's Dream* (Superior Oil Co.); *Micro-Processing* (Keuffel Esser Co.).

circle 464 on reader service card

KEN SACO ASSOCIATES, INC.

150 East 58th St., New York, N.Y. 10022

Phone: (212) 688-2015

Date of Organziation: 1957

Ken Saco, *President*

Curt Lowey, *Vice President*

Jeffrey Mitchell, *Designer/Producer*

SERVICES: Design, script, and produce industrial films, and multi-media presentations. FACILITIES: Writer, designer and producer offices, with screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MULTI-MEDIA: *Threshold '70* (IBM); *The Growing Percentage* (AT&T); *Photo Focus on Safety At Kodak* (Eastman Kodak Co.); *Road Show* (N. W. Ayer); *Sales Meeting* (John Deere Co.).

circle 465 on reader service card

RMA, INCORPORATED

117 East 30th St., New York, N.Y. 10016

Phone: (212) LE 2-7083

Date of Organization: 1953
Rene J. Mechin, Jr., *President*
Darlington Brown, *Art Director*
Joel Maggett, *Photography Director*

SERVICES: TV graphics, commercials; multi-media, multi screen presentations, industrial motion pictures; slide and slidefilm presentations. FACILITIES: Creative department; art and photo studio.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *El Cid* (Lennen & Newell/ Munson Shaw/El Cid Sherry); *The Stevens Story* (A. S. Hansen/J. S. Stevens Co.); *The Seventies* (Columbia Gas Systems).

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ROSE-MAGWOOD PRODUCTIONS, INC.

1414 Avenue of the Americas, New York, N.Y. 10019

Phone: (212) PL 1-7000

Date of Organization: February, 1962
Branches: RMP Productions of California, 948 N. Cahuenga, Hollywood, Calif. 90038. Phone: (213) 466-8561. RMP Productions of Chicago, 410 N. Michigan, Chicago, Ill. 60611 Phone: (312) 644-4070. RMP Ltd., 9 New St., Toronto, Canada. Phone: (416) 929-0221. Zale Magder, *Ex. in charge*: RMP U.K.) Ltd. 1 Great Cumberland Pl., London, W. 1, England. Phone: 723-9224, Peter Levelle, *Ex. in charge*, John Crome, *Director*
Howard T. Magwood, *President-Producer/Director*
James Rose, *Exec. Vice President*
David Schermerhorn, *VP General Manager*
Kenneth Drake, *VP Sales*

SERVICES: Production of TV spots, business industrial, sales and training films. FACILITIES: Offices, studios, editorial and distribution facilities in N.Y.C.; branches in Los Angeles, Chicago, Toronto, and London.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Different Drummer* (Bravura Cologne); *Attic* (Cracker); *Niagra Engerizer* (Delco); *Inspection* (Volkswagen); *Architect* (Oldsmobile).

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JOHN H. SECONDARI PRODUCTIONS, LTD.

1560 Broadway, New York 10036

Phone: (212) 581-3954

Cable: PRODSEC, N.Y.

Date of Organization: 1960
John H. Secondari, *President, Executive Producer*
Helen Jean Rogers, *Vice President, Producer/Director*

SERVICES: Production of television, industrial and educational films. FACILITIES: Complete production and editorial facilities and personnel.

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SENECA PRODUCTIONS, LTD.

8 E. 48th St., New York, N.Y. 10017

Phone: (212) PL 8-4141

Date of Organization: 1968
(Absorbing Seneca Productions, Inc. and Seneca International, Ltd.)

SERVICES: Industrial, television and feature motion pictures; special capabilities in 70mm exhibition films. (Owning 70-mm cameras and equipment; available for rent and co-production); extensive foreign production experience; world wide distribution arrangements for theatrical quality industrial films.

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SERGEANT FILM SERVICES

421 W. 54th St., New York, N.Y. 10019

(See complete data under DFI Communications, Inc.)

SHOW ASSOCIATES, INC.

226 West 58th Street New York, New York 10019

Rodney Chalk, *President*
Rosanne Amberson, Sandra Amberson, *Assoc. Producers*

SERVICES: Producer of 16mm and 35mm motion pictures. FACILITIES: Studio, editing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *RSVP* (Knox Gelatine, Inc.); *Argentina; Patagonia* (Austral Airlines); *Chicken American Style* (National Broiler Council); *Viva Mexico; Viva France* (Aeonaves de Mexico).

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SIGHT AND SOUND PRODUCTIONS

421 W. 54th St., New York, N.Y. 10019

Phone: (212) 757-2125

Consultants — Films, Television, Radio, multi-media.

(See complete data under DFI Communications, Inc.)

SKYLINE FILMS, INC.

501 Fifth Ave., New York, N.Y. 10017

Phone: (212) 986-1737

Date of Organization: 1963
Joseph F. McDonough, *President*
David Saperstein, *Vice-President*

SERVICES: Writing and producing motion pictures, videotape, filmstrips and collateral material for business, industry, television, education, television commercials, multimedia, collateral material, slidefilms. FACILITIES: Executive production offices, screening and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Today Sound of Steel* (IBM); *Three Islands* (GAC Corp.); *Copper By Belt* (Litton Ind. — Hewitt Robins); *Student Audience* (American Shakespeare Festival); *Burning Bar* (Mosler Safe Co.). SLIDEFILMS: *Loading And Unloading Procedures* (Texaco); *Systems Science Education Program* (IBM).

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SOLO PRODUCTIONS, INC.

250 East 49th Street, New York, N.Y. 10017

Phone: (212) 826-0650

Victor Solow, *President-Director-Cameraman*
Lawri Sager, *Production Assistant*

SERVICES: Production and completion of TV Commercials, industrial, documentaries, etc. FACILITIES: 35mm shooting equipment, 16mm shooting equipment, lighting and sound equipment.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: Kaiser Jeep; U. S. Steel (Compton Advertising); Krueger Pilsner Beer (Needham, Harper & Steers); TLC Dog Food (Kincaid Advertising). PUBLIC SERVICE FILM: *Tender Loving Care and Attention* (Western Electric).

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Tape Film Inc.

619 West 54th S.t, New York, N.Y. 10019

Phone: (212) 867-8200

Charles Ahto, *General Mgr.*

(See complete listing MPO Prod. Inc., New York)

TARGET FILM PRODUCTIONS, INC.

381 Park Avenue South New York, N.Y. 10016

Phone: (212) MU 4-4761

Date of Organization: 1962
Glen P. Mathews, *President*
Richard J. Powers, *Vice President*
Fred J. Schaefer, *Executive Producer*
Joseph J. Lipkowitz, USG *Exec. Producer*

SERVICES: Producers of motion pictures, filmstrips, slides and other A-V's. Also dealers in most popular projection equipment. FACILITIES: Sound Stage, 16/ 35mm facilities, recording, editing, etc. in one location. Stage available to other producers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The* 1970 *Masters* (Augusta National Golf Club); *Meet The Masters* (Reginald Wells Assoc.); *Hernia* (Cine Magnetics, Inc.); *Next Step Forward* (The Lummus Co.); *DSM* (Dorr-Oliver); *Keratoprosthesis* (Dr. Raman Castroviejo); *The Path to Knowledge* (Educational Testing Service).

circle 473 on reader service card

TARGET MARKET PRODUCTIONS, INC.

6 East 43rd Street, New York, N. Y. 10017

Phone: (212) 490-3135

Date of Organization: 1970
Ed Mahoney Carl Ragsdale
Byron Miller Robert Moeser

SERVICES: Motion picture and video-tape productions for industrial and television programming, CATV, EVR packages, video cassette production for target market distribution. FACILITIES: All necessary for creatively designed programs, production through distribution.

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TELE-TAPE PRODUCTIONS

321 West 44th Street, New York, N.Y. 10036

Phone: (212) JU 2-3400

Robt. F. Schuette, *Chairman of the Board*
Richard E. Riedel, *President*
John J. Natale, *Executive Vice President*

SERVICES: Production, creative and consultation services (videotape and film) for the development of television commercials and programs. Complete television camera, videotape and editing facilities. Multi-media events, live meetings, sales training and personnel development programs through Tele-Tape's subsidiary, Jam Handy Prod.

RECENT PRODUCTIONS AND SPONSORS
TV PROGRAMS: *Children's Television Workshop* (Sesame St.); NBC-TV (George M); *CBS-TV* (Comedy Tonight); *Westinghouse Broadcasting* (David Frost); *NET Ballet* (Peter & The Wolf); *Colormedia closed circuit* (Oh! Calcutta!).

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References to Guide the Buyer

Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

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TELIC STUDIOS/TELIC INC.

Film Center: 630 Ninth Avenue, New York, N.Y. 10036

Phone: (212) 582-3480

Date of Organziation: 1956

Elwood Siegel, *President, Executive Producer-Director*

Philip F. Brennan, *Vice President - Production*

Martin Hhall, *Creative Director*

Willie Bass, *Stage Manager*

SERVICES: Motion picture designers and producers; complete script to screen production, for business, industry, agriculture, education, government and TV. Maximum security project department; live action and/or animation. TV commercials. Specialists in use of 8mm projectors and production. FACILITIES: Air-conditioned offices, studio, recording, screening and editorial rooms, art department, 35mm/16mm/8mm color and B&W production; complete electrical, grip, prop equipment; carpentry shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mobilnet Proposition* (Mobil Oil Corp.); *Chet Huntley on Information, Ideas, & Judgement* (Horizons Communications Corp.); *Go Power - The Story of Wheat; Breakthrough In Silage Handling; The Garden Tractor That Thinks It's A Sports Car; One Man Band; Magic Bales; The Partnership* — 1970 (New Holland Div. Sperry Rand Corp.); *Thomasville* (Armstrong Cork Company); Classified productions for U. S. Government agencies. TV COMMERCIALS: For Queen Casuals; Pampers; New Holland/Sperry Rand and others.

circle 476 on reader service card

TOMLIN FILM PRODUCTIONS, INC.

405 Lexington Ave., New York, N.Y. 10017

Phone: (212) OXford 7-0003

Date of Organization: 1939; Inc. 1946

Frederick A. Tomlin, *President*

Carl L. Tomlin, *Vice President*

Harry L. Flynn, *Sales Manager*

Mary D. Tomlin, *Secretary-Treasurer*

SERVICES: Production of sales promotion, institutional, and industrial motion pictures; sound slidefilms, wide-screen slides and filmstrips; standard slides and filmstrips; slide motion pictures. FACILITIES: Photographic studios with front light projection system; film editing rooms; two 16mm/35mm Oxberry animation stands; 16mm Picture and Track interlock projection; 16mm motion picture cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Getting It All Together* (100 Pipers/Seagram Distillers); *ABC Sports* (Contempo Productions); *One-Eyed Dicks* (Museum of Modern Art).

circle 477 on reader service card

TRAINING FILMS, INC.

33 Laurel St., Butler, New Jersey 07405

Phone: (201) 838-4363

Affiliate: TFI Productions, Inc.

Date of Organization: 1948

Robert A. Lightburn, *President*

SERVICES: Specialize in production of industrial and educational filmstrips and slides; non-theatrical 35/16/8mm motion pictures for industry, TV and theater; filmographs, easels, booklets, etc. Consultants on audio-visual presentation for meetings; mobile training schools for dealers. FACILITIES: Animation and live action facilities in the U.S. and abroad; 35mm Oxberry equipment. Research, writing, graphic arts, photographic arts, narration.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Round Hill Manor* (Plastican Corp.). SLIDEFILMS: *Purolator Products, Inc.* (Filter Sales); *U.S.P.H.* (Solid Waste Management); *Tocks Island* (Sink or Swim). TAPE: Series for International Business Machines.

circle 478 on reader service card

TRIO PRODUCTIONS, INC.

114 East 55th Street, New York, N.Y. 10022

Phone: (212) 838-3333

Branch Office: Pride-Trio, **57 W. Grand Ave., Chicago, Ill. 60610. Phone: (312) 644-9584,** Max Pride, *President;* Elliot-Trio, **932 N. La-Brea, Hollywood, Calif. 90038, Phone: (213) 874-9400,** Barry Elliot, *Vice President*

Date of Incorporation: 1968

Newt Mitzman, *President*

Howard Henkin, *Exec. Vice President*

SERVICES: Industrial, commercial, sales and public relation films from script to completion in live action, animation and slidefilms. FACILITIES: Creative staff and offices in New York, Hollywood and Europe for all phases of production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Walk Through The Storm* (American Cancer Society); *Kittyhawk* 1970; *Look Inside* (General Motors); *Hearing Is Believing* (Grundig); *Master Chef* (CITGO).

circle 479 on reader service card

THE TVA GROUP, INC.

4 East 46th St., New York, N.Y. 10017

Phone: (212) 661-4950

Date of Organization: 1963

Jacques Lemoine, *President*

Frederick B. Foster, *Executive Vice Pres.*

SERVICES: Film production for commercials and industrials.

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TV-FILM GRAPHICS, INC.

21 West 46th Street New York, N.Y. 10036

Phone: (212) TN 7-3330

Date of Organization: 1945

Howard Linkoff, *President*

Bernard Rubin, *Vice President*

SERVICES: Documentary, educational public relations, training, informational and TV commercial films in 35mm and 16mm, both color and b&w. FACILITIES: Fully equipped and staffed 15,000 sq. ft. studio; independent animation and special effects departments; optical effects department with optical film laboratory; editing and service departments.

circle 481 on reader service card

UNIT ONE FILM PRODUCTIONS, INC.

723 Seventh Avenue, New York, N.Y. 10019

Phone: (212) JU 6-8880

Date of Organization: 1970

Herman W. Kitchen, *President, Executive Producer*

Charles Slavens, *Production Manager*

Edna Amir, *Office Manager*

Bob Attaway, *Production Coordinator*

SERVICES: Complete production, specializing in underwater and aerial filming. FACILITIES: Complete location production equipment. Aerial and underwater camera. 16mm and 35mm editing facilities. Aircraft for aerial filming and transportation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Biology Series* (Harper & Row); *Series of Instructional Films* (Shell Chemical).

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UNIVERSITY FILMS INC.

245 Park Avenue, New York, N.Y. 10017

Phone: (212) 971-2852

Date of Organization: 1949

William P. Gottlieb, *President*

Edward Dahlin, *General Manager/Art Director*

Marvin L. Reiter, *Production Manager*

Karen Frankel, *Writer/Producer*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department, photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Macmillan English* series (Macmillan Co.); *Martin Slide Group* (College Dept. McGraw Hill); *Scientist Work Together* (American Gas Associ); *Consumer series* (Institute of Life Insurance); 100 filmstrips for McGraw-Hill.

circle 483 on reader service card

VAVIN, INCORPORATED

Video and Visual Information Films

236 East 46th Street, New York, N.Y. 10017

Phone: (212) 682-4624

Date of Incorporation: 1948

Branch Offices: Paris: 72 Boulevard Raspail, Paris VI, France, Phone: 924-5080. M. Jean Pages, *Production Manager.* Switzerland: 31 Grande Rue, Geneva, Switzerland, Phone: 26-21-27. N. Z. Moreno, *V. P. & Manager.*

Richard de Rochemont, *President, Chairman of Board*

Gerald E. Weiler, *Exec. Vice-President*

N. Z. Moreno, *Vice-President*

Ruth Teksmo, *Secretary, Asst. Treasurer*

SERVICES: Documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit telecasts. FACILITIES: Production and editorial for 16 and 35mm color, b&w, in U.S. and overseas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Through The Northwest Passage* (Standard Oil N.J.); *Breakthrough* (National Homes Corp.); *Enough of Government; By Street Carnival* (Reader's Digest); *Five Lives Might Be Saved; Plastics As Plastics; Fish Experiment* (Manufacturing Chemist Assoc.); *Print Festival* 1970 (Bell & Stanton); News Film series for both (Mobil Oil Corp. and American Iron & Steel Institute).

circle 484 on reader service card

★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

VAN PRAAG PRODUCTIONS, INC.

250 W. 54th St., New York, N.Y. 10019

Phone: (212) 245-1050

Date of Organization: 1952

Branch Offices: California: 1228 N. Vine St., Hollywood 90038. Phone: (213) HOllywood 2-2341; Don Bernarducci, *Studio Manager*. Florida: 254 Giralda Avenue, Coral Gables, Florida 33134. Phone: (305) 443-6343, Jerry Winters, *Manager*

William Van Praag, *Executive Director*
Ronny Graham, *Director/Writer*
Luis Rodriquez, *Quality Control*
Maurice Kalker, *Comptroller*
Anita M. Palumbo, *Business Mgr.*

SERVICES: 35/16mm color, b&w motion pictures and multimedia for commercial, industrial, educational, promotional, government, documentary and theatrical presentations; slidefilms, tri-screen films and distribution. FACILITIES: Sound stage, full editing facilities plus multimedia projection and closed circuit television.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Results* (N.Y.U. I.D.S.); *B.B.F.P.* (Kane, Light, Gladney).

circle 485 on reader service card

★

VIAFILM, LTD.

333 Park Avenue, South, New York, N.Y. 10010

Phone: (212) 777-0100

Date of Organization: May, 1967
Zoli Vidor, *President*
Ira Marvin, *Vice-President*
Philip Feld, *Vice-President*
Albert Hecht, *Manager*

SERVICES: TV commercials, industrial and documentary films, motion pictures.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *All Wet* (J. W. Thompson/Fireston); *Sliderock* (K&E/McLeans); *Park Bench* (Jacqui Brandwynre Assoc./Yardley); *Mousy Girl* (Doyle-Dane-Bernbach/Clairol). TAPE: *Voices* (Tucker-Wayne/Southern Bell).

circle 486 on reader service card

★

VISION ASSOCIATES, INC.

680 Fifth Avenue, New York, N.Y. 10019

Phone: (212) Circle 5-2611

Date of Organization: 1959
Lee R. Bobker, *President*
Irving L. Oshman, *Vice-President*
Helen Kristt Radin, *Vice-President*
Mel London, *Vice-President*

SERVICES: Producers of motion pictures, slidefilms, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all facilities for production of film, tape, theatrical and audio-visual media.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Other Face of Freedom* (American Road Builders); *Forest Of The Night; Play It Cool . . . A Question of Attitudes* (Association Films); *E.S.S. — A Touch of Tomorrow* (A.T.&T.); *Destination Decency; White House — Winter Scene* (Boy's Clubs of America); *Inside CCM; Albert Speer — Interviews* (Crowell Collier, and Macmillan); *Ride On* (Eastern Airlines); *Anxiety* (Hoffman-LaRoche, Inc.); *Kirathimo* (International Planned Parenthood Federation); *Shadows At Morning* (Planned Parenthood/World Population); *Franchise; Pete Ennis Doesn't Smoke Yet; How Will Charlie Handle It?; Mike & Ann — A Journey To Maturity; Family of the City; Family of The Desert; Family of the Bush; Family of the River; Family of the Island* (McGraw-Hill Book Co.); *Market In Motion* (New York Stock Exchange); *U.S.A.; California, New York* (Pan American World Airways); *The Next Hundred Years* (St. Barnabas Hospital For Chronic Diseases); *It's Baby Time; Everyone Loves A Bride* (Welcome Wagon International).

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VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017

Phone: (212) MU 3-3513

Date of Incorporation: 1955
Marvin H. Green, Jr., *President*
Robert Ford, *Executive Vice President*
Elizabeth Wallace, *Treasurer*
Stanley White, *Vice President, Creative Dir.*

SERVICES: Motion pictures, filmstrips, slide produciton, business meetings, multi-media presentations, sale promotion, collaterial material design and production. Complete co-ordination of conventions of stockholders meetings and incentive programs. FACILITIES: Art department, staff writers, staff directors, AV technical personnel, editing facilities, photographic and projection equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Architecture of Information* (Xerox Corp.); *Here Come Da Judge* (Mobil Oil). MULTI-MEDIA: Affiliate Show (ABC-TV); Managers Meeting (Xerox Corp.). SLIDEFILMS: *Impact On Learning* (Xerox Corp.).

circle 488 on reader service card

ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York, N.Y. 10036

Phone: (212) 245-3040

Date of Incorporation: 1946
Roger Wade, *President*
Martin J. McIntyre, *Vice-President*
Florence Hewitt, *Secretary, Production Co-ordinator*

SERVICES: Planning and production of live-action and animated motion pictures, sound slidefilms, VuGraphs, slides, multimedia systems and materials. Slide development in specific-application audio-visual equipment and presentation materials. FACILITIES: Studio, art department; editing; darkrooms; Oxberry 16-35mm animation stand; special slide and slide-film shooting stands; special cameras and copying equipment; machine shop and electronics shop.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Adult Consumer Film (Wamsutta Fabrics); *Story of Shell* (Shell Oil Co.); *Moving The World* (National Bulk Carriers, Inc.).

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ROBERT WARNER PRODUCTIONS

7 East 78th St., New York, N.Y. 10021

Phone: (212) RH 4-7979

Date of Organization: 1959
Robert Warner, *President*

SERVICES: Live, film and tape programs and commercials. FACILITIES: For every type of photography, special effects and editing.

circle 490 on reader service card

WAYNE, STREET, SANDS, GERARD, INC.

1775 Broadway, Suite 632, New York, N.Y. 10019

Phone: (212) JU 6-1627

Date of Organization: 1970
Joseph H. Snyder, *President*

SERVICES: International show producers — a multimedia company specializing in business meetings this country and abroad. All inclusive services: industrial book theatricals, motion pictures, mixed media-audiovisuals, color graphics and entertainment. FACILITIES: By contract.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Power of Print* (Time); *Shoe Show* (Inmont). MULTI-MEDIA: *Environment for Response* (Time); *Porvair* (Inmont). MEETINGS: *Since Time Began* (Time).

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WILLARD PICTURES, INC.

45 West 45th Street, New York, N.Y. 10036

Phone: (212) JUdson 2-0430

Date of Organization: 1932

Subsidiary Company: Eli Wheelock Productions, Inc., 45 West 45th St., New York, N.Y. 10036. Phone: (212) JUdson 2-0441

John M. Squiers, Jr., *President*
F. Porrett, *Vice President*
E. Vozdic, *Treasurer*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films, theatricals; television film shows and commercials. FACILITIES: Sound stage, Mitchell R35, N.C., Eclair, Newman-Sinclair 35mm cameras, Arriflex BL and Arriflex 16mm cameras, 16 & 35mm animation equipment, studio Ampex, Nagra IV and Reeve-sound sprocketed sound equipment, projection theatre, cutting rooms, moviolas, etc. Quartz and incandescent lighting units. Complete grip equipment.

RECENT PRODUCTIONS AND SPONSORS
Miscellaneous production services for Eastman Kodak Co., Norton Co. and others.

circle 492 on reader service card

WINIK FILMS PRODUCTIONS, INC.

1501 Broadway, New York, N.Y. 10036

Phone: (212) LW 4-0540

Date of Organization: 1939
Leslie Winik, *President, Producer*
Richard Winik, *Vice President*
Estelle Rosen, *Secretary-Treasurer*

SERVICES: Promotional & theatrical, motion picture producers, sports film producers — stock shot library. FACILITIES: Complete.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Amazin Mets; George Washington Heritage Trail* (Paramount Pictures); *NBA 1970 Championship* (Panasonic); *Duffers All* (I.D.S.); *Computer Sports* (Canada Dry).

circle 493 on reader service card

ZACKS & PERRIER, INC.

597 Fifth Avenue, New York, N.Y. 10017

Phone: (212) 688-8588

Date of Organization: July, 1967
Mark Perrier, *Producer/Writer*
Lewis Zacks, *Art & Staging Director*
Jack Lind, *Writer/Producer*
Sheila Goldfisher, *Bookkeeper*

SERVICES: Producers of films, multimedia, live shows, sales meetings, filmstrips. Staff writers, art director, art facilities, screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Commercial Country* (IBM); *Impressions* (J. P. Stevens); *Why Not Now?* (AT&T); *Music Box* (Avon Products); *Klopman's Coming* (Klopman Mills). FILMSTRIPS: *The Next Department Store* (Fieldcrest Mills); *Textile World* (McGraw Hill).

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SEYMOUR ZWEIBEL PRODUCTIONS, INC.

11 East 44th Street New York, N.Y. 10017
Phone: (212) MUrray Hill 2-4450
Date of Incorporation: Feb., 1950
Susan Wayne, *President*

SERVICES: 35, 16 and 8mm motion pictures, sound slidefilms, filmstrips, slides, recordings and supplementary aids. FACILITIES: Sound stage; including Cyc; art staff, still photographic studio; editorial and recording services.
RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *The Name of The Game; Please Come Again* (W. T. Grant Co.). AUDIO CASSETTES: *Section Managers; Section Merchandisers* (W. T. Grant Co.).

circle 495 on reader service card

NEW YORK STATE

ACADEMY-McLARTY PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202
Phone: (716) 853-7411
Date of Organization: 1934
Franz E. Hartmann, *President*
John V. Gates, *Executive Vice President*
Paul G. Ent, *Vice President, Creative Services*
Wm. T. Clifford, *Vice President, Production*

SERVICES: A comprehensive audio-visual service. A staff of twenty-five specializes in the creation and production of sales promotion, technical training, education, and public relations motion pictures. Separate divisions for TV commercials, filmstrips and business theater. FACILITIES: Fully air-conditioned plant devoted exclusively to audio-visual production. Multi-media theater, interlock/mixing theater. In-house art and animation department with hot press, Xerox cel-system, Acme and Oxberry animation stands.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Where The Action Is* (Bell Aerospace); *Johno's Story* (Buffalo Board of Education); *Moulding Operations* (Buffalo Pipe & Foundry); *16JB Absorption Machine* (Carrier Air Conditioner); *Tire Making* (Dunlop Tire & Rubber Co.); *Pathways to Profit* (Eastman Kodak); *Teller Training* (Erie County Savings Bank); *The Invisible Giant* (Eriez Magnetics); *That They May Work* (Goodwill Industries); *Arc Welding* (Harrison Radiator Div. of GM); *Dialogue in Detail* (Mixing Equipment Co.); *The Whole Elephant; Pride & Joy* (Rollway Bearing Co.); 1970 *Campaign* (Rochester Community Chest); *Hurricane* (Sierra Research); *Andy Hardly Goes To College* (State University of New York); *Unipunch* (Unipunch Products Corp.); *Performance on Wheels; Cyclone Belts* (U. S. Steel); *Hot Weather Clothing & Equipment* (U. S. Army); *Effective Interviewing; Confrontation; Who's Next* (Volkswagen of America).

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ANDRE DE LA VARRE FILM PRODUCTIONS VPR

Piney Point, Croton-on-Hudson, New York 10520
Phone: (914) 271-3349
Andre de la Varre, Jr., *President, Owner*
Frederic C. Bellinger, *Vice President*

SERVICES: Industrial film, theatre distribution of feature-length Travel productions, educational film distribution, production of commercial shorts. FACILITIES: Editing facilities in Vienna, Austria and headquarters in New York.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Walk Through The Sounds of Switzerland* (Swissair); *And This Is Where It All Began; Suprising Amsterdam; Holland On One Two and Four Wheels* (KLM Airlines). SLIDEFILMS: *Moscow* (Happy Owl Educational Film Prod.).

circle 497 on reader service card

FISHER-YATES COMMUNICATIONS, INC.

281 Park Avenue, Rochester, N.Y. 14607
Phone: (716) 442-8070
Date of Incorporation: 1969
Richard Yates, *President*
Gene W. Fisher, *Vice President/ Treasurer*
Deborah F. Yates, *Secretary*

SERVICES: Creative marketing communications. 16mm and 35mm film production. 35mm slide show production, still photography, art and design. FACILITIES: Productions offices and editing rooms.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A World of Ideas* (Eastman Kodak); *Cutting Your Decorating Costs With Roger Price* (BernzOmatic); *The Fogger* (BernzOmatic); *Introducing Dyne-Mole* (Strata Systems); *Trojan's Six Sisters* (Construction Equipment Group/Eaton, Yale & Towne); *Modular Housing* (Stirling-Homex Corporation).

circle 498 on reader service card

Victor Kayfetz Productions, Inc.

245 Edgerton St., Rochester, N.Y.
Phones: (716) CH 4-5164; GR 3-3000, Ext. 534

(For complete listing see New York City)

WORLD WIDE VIDEO ASSOCIATION

203 East Chester St., Valley Stream, New York
Phone: (516) VA 5-0240
Branch Offices: **251 E. 51st St., New York, N. Y. 10022 Phone: (212) 759-9820**
Al DeCaprio, *President*
Carmen DeCaprio, *Secretary/Treasurer*

SERVICES: Film and tape, TV programs, and commercials.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *In The Path of History* (Humble Oil). VIDEO TAPE: *Rappin' On The Roof* (Various); *GE Closed Circuit* (General Electric). Various Commercials.

circle 499 on reader service card

WOMBAT PRODUCTIONS, INC.

87 Main St., Hastings-on-Hudson, New York 10706
Phone: (914) 478-0013
Date of Organization: 1969
Gene Feldman, *President*
Suzette Feldman, *Financial Officer*
Irene Stein, *Research Director*

SERVICES: Production and distribution of 16mm educational and documentary films. Handle all phases of production from concept to composite prints, also prepare study guides and sales materials. FACILITIES: Have own editing facilities and creative art department.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Almost Everyone Does; I Think; The Way Back* (Self).

circle 500 on reader service card

NEW JERSEY

NEW JERSEY

AUDIO VISUAL PRODUCTIONS

111 Midstreams Place, Brick Town, N.J. 08723
Phone: (201) 899-4342
Date of Organizations: 1962
George F. Knoll, *Producer*

SERVICES: Complete services for the production of motion pictures and sound slide films; script writing, photography, editing and sound. Sales and Public relation films for Industry and Government. FACILITIES: Air conditioned 24 seat theater, office, editing facilities, and sound studio. Lip sync interlock projection. Music and sound effects library.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *We And The Law; Deserted Village.*

circle 501 on reader service card

RICHARD G. BRILL PRODUCTION
A Div. of Amazon Explorers, Corp.

Professional Bldg. Rt. U.S. 9, Parlin, New Jersey 08859
Phone: (201) PA 1-2929
Date of Organization: 1957
Richard G. Brill, *President*
Vanda Pozzi, *Production Mgr.*

SERVICES: Complete production facilities, the only Super 8 full length motion pictures, sound and color. Own location on the Amazon River and West Africa (Sahara). All films based on original historical background and music.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *New York To Timbuctu* (RK); *The Green Hell Tour* (AV/RG); *Come To The Casbah.*

circle 502 on reader service card

BRUNER PRODUCTIONS

Box 381, Ridgewood, New Jersey 07451
Phone: (201) 447-1261
Date of Organiation: 1967
Richard W. Bruner, *Writer-Producer*
Eric Maristany, *Director of Photography*
Margaret F. O'Kane, *Assoc. Producer*
Marie Stewart, *Assoc. Producer*

SERVICES: Writing, directing and producing films and filmstrips.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Union Settlement—75th Year* (Union Settlement). TV DOCUMENTARIES: *Rush Toward Freedom* (Westinghouse Broadcasting). FILMSTRIPS: *Story of Joe* (Westinghouse Learining); *Out Of Mainstream; Rush Toward Freedom* (Warren Schloat Productions).

circle 503 on reader service card

CREATIVE PRODUCTIONS, INC.

200 Main Street, Orange, New Jersey 07050
Phone: (201) 676-4422
Date of Organization: 1953
Branch Office: Sales office, **477 Madison Ave., 24th Floor, New York, New York, Phone: (212) 285-9075**
William E. Griffing, *President*
Gus J. Nichols, *Vice President*
George Wurster, *Cinematographer*
John Bixby, *Production Coordinator*

SERVICES: Industrial, medical, educational and TV films, sound slidefilms and filmstrips, photography, sound recording, animation and writing. FACILITIES: Studio, sync recording, mixing, photography, art titles, type setting, editing, lab.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Nursing Care* (C. B. Fleet Co., Inc.); *Cidematic I; Cidematic II* (Arbrook Div. J & J); *A Man You Can Count On* (Studebaker/Worthington); *Respiratory Disorders* (Compact, Inc.). SLIDEFILMS: *Structural Studies; Temperature Studies* (American Iron & Steel Institute).

circle **504** on reader service card

THE FILM HOUSE INC.

805 W. Atlantic Ave., Laurel Springs, New Jersey 08021
Phone: (609) 784-2501
Date of Organization: 1958
Date of Incorporation: 1966
John C. Beck, *President*
Charles Redner, *Production Manager*
Eugene Zaccraia, *Head Cinematographer*

SERVICES: 16mm live, animated motion pictures for industry; 8mm silent, sound films; slidefilms, slide presentations; polarized animations; recordings. FACILITIES: 16mm cameras, editing equipment; still photography equipment and studio; 35mm slidefilm stand; recording studio; released music library, phototype setting, slide animation via polarized light, flim strip camera.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Isometric Presses* (Midvale Heppenstall). FILMSTRIP: *Use Of Telephone Part I* (Snelling & Snelling); *You Are A Star* (Partime); *Something New Is Coming* (Bell Telephone of Pa.). MULTI-MEDIA: Three-day Training Program (Progress Lighting).

circle **505** on reader service card

FIORE FILMS

128 Mallory Avenue, Jersey City, N.J. 07304
Phone: (201) 432-4474
Date of Organization: 1951
Albert A. Fiore, *Production*
John A. Critelli, *Photography & Sound*
Rose Hertel, *Distribution*

SERVICES: 35/16mm and 8mm education and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. Convention and show exhibits and presentation. FACILITIES: 35/16mm and 8mm filming and editing equipment, distribution and shipping, 45' x 90' sound stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Novel Loading Technique* (Guenther Systems, Inc.); *Testing Procedures* (Concord Employment Systems); *Color Problems?* (Budget City Furniture). SLIDEFILMS: *Basic Rules and Rink Layout* (Lane & Young, Inc.).

circle **506** on reader service card

HUGH & SUZANNE JOHNSTON, INC.

16 Valley Road, Princeton, New Jersey 08540
Phone: (609) 924-7505
Date of Organization: 1965
Hugh Johnston, *President*
Suzanne Johnston, *Writer/Director*
John Procaccino, *Comptroller*
John McCarthy, Jr., *Secretary*

SERVICES: Design and production of educational and sponsored motion picture films; specialized film promotion and distribution services (Princeton Seminars). FACILITIES: All necessary equipment and facilities for production and distribution of motion pictures.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Viva Mexico* (Eastern Airlines); *I'm A Letter; Fireman; River;* (Children's Television Workshop).

circle **507** on reader service card

KALEIDO — 6 PRODUCTIONS

46 East Grant Avenue, Roselle Park, New Jersey 07204
Phone: (201) 241-6614
Branch Office: **139 Payson Ave., New York, N.Y. 10034. Phone: (212) 942-3817; Carlyle Trevelyan,** *Managing Partner*
Date of Organization: 1970
Carlyle Trevelyan, *Producer/Director*
Berdsell O. Franklin, *Cinematography*
Albert Mundree, *Writing*
Egil Tomson, *Editing/Sound*

SERVICES: 35mm, 16mm, Super 8 motion picture production — from concept to conclusion. Writing, scripting, photographic and sound services. Specializing in advisory and consultant services to motion picture clients and other producers. Filmstrip, slide and AV production; still photographic services. Wedding and event films. FACILITIES: Studio and location facilities. Full editing and sound equipment with screening, editing and sound rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ascension Chuting* (Para Flight Inc.); *Sans Serif* (Atlantic Printing Center); *By These Picas* (Office Copy Center Inc.).

circle **508** on reader service card

HAROLD MANTELL, INC.

P.O. Box 378, Princeton, N.J. 08540
Phone: (609) 921-2803
(See complete listing under New York City)

S A FILMS, INC.

70-H Chestnut Ridge Road, Montvale, New Jersey 07645
Phone: (201) 391-7220
Date of Organization: 1969
Sidney R. Aronson, *President*
Jack Freeman, *Vice President*
Miriam K. Aronson, *Secretary-Treasurer*

SERVICES: Production of documentary, educational and political motion pictures, (16mm and 35mm) and filmstrips. FACILITIES: Complete production and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Beloved Island* (Campobello International Park Comm.); *Poverty In The 70's; Children of Poverty; Poverty and Militancy* (McGraw-Hill Book Co.); *Ed Muskie of Maine;* Carpaign television spots (Maine For Muskie Committee); *Crisis In Cancer Research* (American Cancer Society).

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SAMUEL L. SCHULMAN PRODUCTIONS, INC.

P.O. Box 1794, Trenton, New Jersey 08607
Phone: (609) 396-6913
Date of Organization: 1929
Date of Incorporation: 1955
S. L. Schulman, *President*
Mrs. C. V. Marshall, *Vice-President*
Eileen B. Schulman, *Secretary-Treasurer*

SERVICES: Complete 16/35mm motion picture productions. FACILITIES: Complete production facilities; sound recording; art; music; sound effects; color-correct prints.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Amish Farm & House; Beautiful Lancaster County; Colorama U.S.A.; Ocean Grove Centennial; Dutch Wonderland.*

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BOB THOMAS PRODUCTIONS

23 Broad St., Bloomfield, N.J. 07003
Phone: (201) 748-5454
Date of Organization: 1968
Robert G. Thomas, *President & Production Supervisor*
Bernadette Thomas, *Secretary & Treasurer*

SERVICES: "Custom Made" audiovisual presentations: motion pictures, 35mm, 16mm, 8mm, sound/slides, filmstrips and video tape. Complete services from script to release prints and distribution, specializing in photomicrography. CURBSIDE CINEMA: Mobile rear projection service for sponsored events, screen size 3'-12', Motion picture or still aerial with plane or helicopter, complete editing services from workprint to answer. FACILITIES: Complete pre and post production services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Water & Home* (Middlesex Water Co.); Football Training Films (N. J. Colleges); CURBSIDE: Cinema, Film festival (9 New Jersey Towns). SLIDEFILMS: *Electronic Modules* (Mepco & General Instruments). INDUSTRIAL PHOTOGRAPHY: *Chemware Laboratory Stoppers* (Chemplast, Inc.).

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DISTRICT OF COLUMBIA

Peter J. Barton Productions, Inc.

Washington, D.C.
Phone: (202) 332-5292
Contact: Gordon King, *Educational Representative*
(See complete listing under Tallahassee)

CREATIVE ARTS STUDIO, INC.

2323 4th St., N.E. Washington, D.C. 20002
Phone: (202) 832-2600
Date of Incorporation: 1942
Milton R. Tinsley, *President*
Philip G. Arnest, *Vice-President*
Edward C. Santelmann, *Account Executive*
W. H. De La Vergne, *Exec. Producer*

SERVICES: Complete production of motion pictures. TV commercials, filmstrips, and slide presentations for sales, training, public relations, and education; writers, designers, artists, and animators; distributors for Pro-Gramo and Salesmate. FACILITIES: Insert stage, two Oxberry animation stands; Oxberry filmstrip, slide

and title stands; 16/35mm cameras, projection and editorial facilities.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Improving Mail Processing Through R & D; Reading And Sorting Mail Automatically* (U. S. Postal Service); *Suddenly and Without Warning* (U. S. Coast Guard); *Poseidon* (NWL Dahlgren); *Bond Report* (Treasury Department).
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JERRY FAIRBANKS PRODUCTIONS

1245 Fourth St., S.W., Washington, D.C. 22024
Phone: 544-4823
Col. Richard F. Fender (ret.), *Representative*
(See complete listing under Hollywood, Calif.)

FEDERAL FILM PRODUCTIONS

65 K Street N.E., Washington, D.C. 20002
Phone: (202) 628-7089
Date of Organization: 1970
Lewis S. Baer, *Partner/Producer, Writer, Director*
Pinckney Ridgell, *Partner/Director of Photography, Producer*
SERVICES: Complete motion picture production anywhere; Second unit production assignments in the Nation's Capital; script, treatment, and proposal writing. FACILITIES: 16 and 35mm Camera, lighting, and sound equipment owned; editorial services and equipment (George Merriken) and sound and laboratory services contracted.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bank Robberies; Physical Evidence; Illegal Gambling,* in production (FBI).
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STUART FINLEY, INCORPORATED

3428 Mansfield Road, Falls Church, Va. 22041
Phone: (703) 820-7700
Date of Organization: 1960
Stuart Finley, *President, Producer*
Margaret Finley, *Vice President*
Theodore Jones, *Director*
SERVICES: Motion picture production specializing in documentary films on the environment. Film distribution. FACILITIES: 16mm film equipment, lights, audio equipment, three music libraries, other facilities on a rental basis.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Stuff We Throw Away* (Bureau of Solid Waste Management, H.E.W.); *Building A Global Market* (Kimberly-Clark Corp.); *A City Is People* (National Downtown Committee, Inc.); *The Green Box* (Chilton County, Alabama); *Burn, Bury or What?* (District of Columbia Department of Sanitary Engineering).
circle 514 on reader service card

FROST PRODUCTIONS, INC.

2215 M Street, N.W., Washington, D.C. 20037
Phone: (202) 296-5916
Date of Organization: 1968
Edmund L. Frost, Jr., *President*
Herbert H. Rosen, *Writer/Producer*
SERVICES: Documentaries, public service announcements. FACILITIES: All facilities available.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Tenth Anniversary* (Peace Corps). TV COMMERCIALS: *I Cannot Alone* (United Givers Fund); Project Hope; National Park Service; National Urban Coalition (Maurer, Fleiscjer & Zon).
circle 515 on reader service card

GUGGENHEIM PRODUCTIONS, INC.

815 17th St., N.W., Washington, D.C. 20006
Phone: (202) 737-1600
Date of Incorporation: 1956
Charles Guggenheim, *President*
Peter S. Vogt, *Vice President/ Production Manager*
L. T. Iglehart, Robert Pierce, Werner Schumann, *Executive Producers*
SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: 16/35mm editing, projection, sound recording, camera and lighting facilities.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *To Seek, To Teach, To Heal* (The National Institute of Health); *Real Self* (The National Education Assoc.); Television films for: *Gore for Senate Committee; Hart for Senate Committee; Kennedy for Senate Committee; Metzenbaum for Senate Committee; Duffey for Senate Committee; Goldberg for Governor Committee; Lucey for Governor Committee; Hogan for Governor Committee.* VIDEOTAPE: *To End The War* (NBC Special). MULTI-MEDIA: *Sound and Light at Ford's Theatre* (The National Park Service).
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GUIDANCE ASSOCIATES OF PLEASANTVILLE

1625 Eye Srteet N.W. Suite 822, Washington, D. C. 20006
Donald R. Taylor, *Staff Associate*
(See complete listing under New York)

HAL KIRN ASSOCIATES

1832 Jefferson Place, N.W., Washington, D.C. 20036
Phone: (202) 223-9678
Date of Organization: 1967
Hal Kirn, *Owner, Producer*
Robert Lackey, *Producer, Photography*
SERVICES: Motion picture production, audio-visual packages, filmstrips, commercials; location services for Washington Metro area. FACILITIES: Editing facilities (Steenbeck), sound recording, still photography equipment, screening room, studio.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Metro: People In Transit* (Washington Metropolitan Area Transit Authority); *Men And Seasons* (Office of Emergency Preparedness); *Even Chance* (Equal Employment Opportunity Commission); *Home Rent: Home Own* (Department of Housing and Urban Development); *Scuba Diving* (Ski-Dive Shops/Linden Assoc.).
circle 517 on reader service card

PARAGON PRODUCTIONS

1622 N. Albemarle St., McLean, Virginia 22101
Phone: (703) 536-7674
Date of Organization: 1956
Wm. B. H. Legg, *President-Exec. Prod.*
Walter J. Dumbeck, Jr., *Production Director*
W. L. Stuyvesant, *Director of Photography*
Barbara R. Blair, *Production Director*
SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials. FACILITIES: Facilities for 16mm motion picture and television commercial productions.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Prevent, Preserve, Protect* (International Assoc. of Fire Fighters); *Care For The Clothes You Wear* (National Institute of Drycleaning); *Shelters For The Seventies* (Gichner Mobile Systems); *Year Of Decision, Year Of Change* (National Assoc. of Letter Carriers); *Sound Testing — Safe Tires* (Retreading Research Associates); *Family Security; Salesman's Point of View; A Realistic Approach* (National Assoc. of Life Underwriters).
circle 518 on reader service card

D.C./MARYLAND

SCREEN PRESENTATIONS, INC.

309 Mass. Ave. N.E., Washington, D.C. 20002
Phone: (202) 546-8900
Date of Organization: 1964
C. David Gerber, *President*
Herbert Awe, *Vice-President*
Jeanne M. Gerber, *Treasurer*
SERVICES: Motion pictures, slide films, TV spots, live and animated. Script writing services. FACILITIES: Creative department for wriitng and direction; editorial rooms for 16/35mm; mixing, recording and theater for interlock screening, 16/35 location camera and sound equipment.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 235 *Housing Program* (HUD); *Pollution; Pax River Pilots* (U. S. Navy). TV COMMERCIALS: *Vote Absentee* (Armed Forces Info.); *Zip Code* (Post Office); *Republican Congressional Committee TV Campaign.*
circle 519 on reader service card

MARYLAND

MILNER FENWICK, INC.

3800 Liberty Heights, Baltimore, Md. 21215
Phone: (301) 664-2600
Date of Incorporation: 1956
Ervin M. Milner, *President*
William Walsch, Jr., *Production Supervisor*
Tel Kliman, *Writer-Director*
Basil Miller, Bill Sturm, *Art & Animation*
Jack Burk, *Sales Manager*
SERVICES: Scripts, storyboards, live photography, animation, industrial exhibits, sales presentations, editing, opticals, audio-visuals, Super 8mm film loop training programs, library and distribution services. FACILITIES: Sound stage, complete Westrex sound system for mixing and dubbing, Oxberry animation stand for 16 and 35mm films. Arriflex and Auricon cameras, full 16 & 35mm production equipment for own use and rental, 5 fully equipped editing rooms, interlock equipment for 16 and 35mm.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Blueprint For Life; Medical Genetics,* series of 8 (National Foundation); *Making Of A Vice President* (U.S.I.A.); *Crisis In The Estuary* (Delaware Conservation Eduction Assoc.); *We Send Our Sons* (U.S. Navy).
circle 520 on reader service card

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MONUMENTAL FILMS & RECORDINGS, INC.

2160 Rockrose & Malden Avenues, Television Hill, Baltimore, Md. 21211

Phone: (301) 462-1550

Date of Organization: 1950
John D. A'Hern, *President, Producer*
Vernon Spedden, *Vice Pres., Chief Cameraman*
C. Wilbur Taylor, *Chief Sound Engineer*
Harding I. Roberts, *Editorial Chief*

SERVICES: Scripting, motion picture services, editorial, sound recording, music, sound effects, slidefilms, slides, TV Commercials, industrial, commercials educational films. FACILITIES: Motion picture sound shooting stage, smaller sound stages. Oxberry animation stands, BNC Mitchells, Arriflexes, Eclairs, dollies, stage-location lighting, art department, recording studios with interlock projection. Ampex stereo sound consoles.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Fram Filter Corp.* (Aitkin-Kynett); *Make No Mistake* (Internal Revenue Service); *Subject To Change* (Social Security Administration); Murray Corp., *Electric Bomb Fuze* (U.S. Naval Ordnance Laboratory); *Cancer of The Pharynx* (National Institute of Health); *Enjay Fibres* (Humble Oil Co.).

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BYRON MORGAN ASSOCIATES, INC. AND EDUCATIONAL FILM PRODUCTIONS

4805 Frolich Lane, Hyattsville, Md. 20781

Phone: (301) 322-1900

Date of Organization: 1965
Byron Morgan, *President*
Imre Toth, *Vice President, Cinematographer*
Frank Toth, *Editorial*

SERVICES: Motion picture production, writing photography, editing, complete production filmstrips and motion pictures. FACILITIES: Studio and offices, editorial and conferences.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Dyslexia; Sex Education* (State of Maryland); *The Military Nurse* (Department of Defense); *History of U. S. Diplomacy;* three films (department of State).

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MRC FILMS, INC.
(A Div. of McLaughlin Research Corp.)

1110 Spring St., Silver Spring, Md.

Phone: (301) 585-7100

Lou Perlman, *In Charge*

(See complete listing under New York City)

VIRGINIA

COMMONWEALTH FILMS, INC.

2020 Sledd Street, Richmond, Va. 23220

Phone: (703) 353-4151, 355-4585

Date of Organization: 1966
John E. Nelson, *President*
Roger R. Robison, *Vice President-Treasurer*
Loring J. Turner, *Vice President-Secretary*

SERVICES: Complete motion picture & TV productions, 16mm color and B&W laboratory services, sound recording and mixing, commercials, and advertising still photography. FACILITIES: 16mm cameras lighting and related equipment, Moviola equipped editing rooms, Westrex interlocked sound system and mixing studio, 16mm color printing, black/white reversal processing, still cameras in all formats, negative processing, print and finishing rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Key To Freemasonry's Growth* (Imagination Unlimited); *Christian Children's Fund* (Cabell Eanes Adv.).

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FRECHETTE FILMS

4615 West Broad St., Richmond, Va. 23230

Phone: (703) 355-5332

Date of Organization: 1963
Fred L. Frechette, *Owner/Writer-Director-Producer*

SERVICES: Creation and production of motion pictures.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Prescription for Tomorrow* (A. H. Robins Co.); With *Hardly a Ripple* (C & P Telephone Co.); *Recycling Aluminum* (Reynolds Metals Co.); *The First Brick* (Richmond United Givers Fund); untitled production for National Crushed Stone Assoc.

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HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502

Phone: (703) 855-1911

Date of Organization: 1956
George Banks Haycox, *President*
Ernie B. Hamblin, *Executive Vice President*
James E. Mays, *Director of Scripts*
James C. Cando, *Director, Motion Picture Div.*

SERVICES: Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording. FACILITIES: Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities. 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Virginia's Silver Lining* (Division of Aeronautics, Commonwealth of Virginia); *To Labor As One* (United States Air Force); *Minerals From The Deep* (Deepsea Ventures, Inc.); *Windsong* (Human Betterment League of North Carolina); *Speedy Wheels* (Carmatic Motor and Transmission Exchange).

circle **525** on reader service card

LOGOS LTD.

3620 South 27th Street, Arlington, Virginia 22206

Phone: (703) 671-1300

Date of Organization: 1961
Harry Letaw, Jr., *President & Treasurer*
James A. Kauflin, *Secretary & Controller*
Kenneth A. Lawerence, *Vice President, Logos Educational System*
E. Paul Abert, *Operations Mgr., Logos Teleproductions Center*

SERVICES: High band color and b/w mobile video tape units. Complete color and black/white television studios. Complete color and b/w tape-to-film transfer service, 16mm and 35mm, as well as 1″ dubbing and transferring. Closed-circuit. FACILITIES: 6,000 sq. ft. complete color and b/w television studio. Mini-studio. Mobile units with equipment.

RECENT PRODUCTIONS AND SPONSORS MOBILE: *King Famliy In Washington* (Kingfam Productions); *White House to Venezuela; Shah of Iran Visit; Nixon at Washington Hilton; Mt. Vernon — Peter, Paul & Mary* (U.S.I.A.); *Miss Black America D. C. Pagent; Cherry Blossom Festivities* (WMAL-TV); *Washington Monument Peace Demonstration; President Nixon Veto; President State of The Union Message; Viet Nam Moratorium — Memorial Bridge; School Moratorium* (ABC NEWS).

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TELE-COLOR PRODUCTIONS, INC.

708 N. West Street, Alexandria, Va. 22314

Phone: (703) 683-3203

Date of Organization: 1968
Charles F. Riley, *President*
Harold L. Smullian, *Vice President*
Bill Davis, *Marketing Manager*
David P. Myatt, *Production Mgr.*

SERVICES: Video Tape production, location services and studio facilities; videotape duplication and film to tape and tape to film transfer service. FACILITIES: Three studios, 80 x 40 ft. Ampex Video Tape machines, Norelco Color cameras, complete videotape editing facilities.

RECENT PRODUCTIONS AND SPONSORS SHOWS: *Here's Barbara; Gene Ward Show; Opinions; High School Football Highlights; Jhoon Rhee Karate Show; The Sears Sound Revolution; Cleveland Amory Show; U.S.D.A.; B'Nai Brith Anti-Defamation League; Coast Guard Show; Red Cross Safety Program; Marketing Television Services; Woman of Washington; Let's Play Politics.* MOBILE LOCATION: *Inaugural Ball; Eisenhower's Funeral; Humble Oil Special; NFL Football; President Nixon's Telephone Conversations To The Moon Astronauts; Baltimore Bullets Basketball; U. S. Department of Agriculture; National Institute of Health; National Educational Television; Premier Sato's Visit to Washington; Total Eclipse of the Sun; Vitalis Hair Tonic; White House — Cambodian Press Conference; Student Protest—ABC News; U.S.I.A. — White House, Djarkarta, Indonesia; Day of Discovery; Ames Tool; United States Information Agency-Joint Message To Congress by Argentine Prime Minister;* United States Information Agency — White House — *Indonesian Premier's Visit;* United States Information Agency *Honor America Day; Athlete of the Decade — Arnold Palmer.*

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PENNSYLVANIA

Greater Philadelphia

ANIMATION ARTS ASSOCIATES, INC.

1539 Race St., Philadelphia Pa. 19102

Phone: (215) LO 3-2520

Date of Organization: 1963
Harry E. Ziegler, Jr., *President*
Leonard E. Cooper, *Vice President*
Alice May Ziegler, *Secretary/Treasurer*
Amy R. Berhaier, *Secretary*

SERVICES: Creative scripting and production, to release printing of motion pictures, filmstrips and slides for industrial training, education, sales promotion, public relations and TV commercials. 35mm/16mm/8mm. FACILITIES: 3600 sq. feet, containing offices, conference rooms, animation department, camera room with

new 16mm/35mm Oxberry animation stand with automatic off center zoom control, editing room with all necessary equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Girl From C.U.B.E.* (Ed Letvin Associates/Eaton, Yale & Towne); *Spectometer Film* (Charles Fuller Prod.); *You Gotta Think Aboct It; Total Hydrocarbon Analyzer—Theory of Operation; Generalized Mine Sweeping Instructions; Mine Field Panning — Threat Concept; Mine Field Planning — Area Concept & Port Susceptibility; Corois Force; Vorticity* (U.S. Navy). FILMSTRIPS: *Go With Autocar* (Harris D. McKinney, Inc.); *Pillow Blocks & Flanged Housings* (SKF Industries); *Handling Complaints; Handling Disconnect Requests* (Montgomery & Associates for International Utilities).

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CALVIN PRODUCTIONS OF PENNSYLVANIA, INC.

(Subsidiary of Calvin Communications, Inc.)

1909 Buttonwood St., Philadelphia, Pa. 19130

Phone: (215) 563-1685

Telex: CALDEFCORPHA 83-4316

Date of Organization: 1916

Date of Reincorporation: 1963, 1969

Peter V. DeMitri, *President, Executive Producer*

Edward B. Maguire, *Vice President/CCI*

Jim Ryan, *Director of Marketing*

Robert MacDonald, *Production Manager*

SERVICES: Motion picture and slidefilm production from script to release printing. Motovational films for business, education, government, religion, health, community & social service, recreation, TV, experimental avant garde and entertainment. FACILITIES: Three-story studio building with self-contained facilities designed exclusively for 16mm and 35mm motion picture production. 60 x 60 x 20 sound stage. Camera, lighting and sound recording equipment for studio and location filming of 16/35mm, silent/sound, color/b&w subjects. Art, animation, titling and special effects depts. with Oxberry stand for animation photography of any complexity. Sound department equipped to perform both synchronous and wild

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lifting — A Weight A Way* (U.S. Post Office); *Of Natural Concern* (Penna. Dept. of Health); *A Living Heritage for Boys* (Milton Hershey School); *Bally? Who? What? Where?* (Bally Case & Cooler); *Masland Duraleather* (Gerald F. Selinger Co.); *Filter Maintenance Facts* (Atlas Chemical Industrial); *VISTA Recruiting* (U.S. Office of Economic Opportunity); *Project Stormfury* (Enviromental Sciences Service Administration); *A Short Walk To Trumbull St.* (Vincent G. Kling & Associates); *Bewilderblissed* (Lutheran Board of Publication); *Liquid Energy . . . On Demand* (Texas Eastern Transmission Corp.).

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CORNELL VISUAL AIDS COMPANY

6910 Market St., Upper Darby, Pa. 19082

Phone: (215) JA 8-5494

Date of Organization: 1958

L. W. Cornell, *Creative Director*

R. A. Parker, *Photography*

T. W. Parker, *Art Director*

H. Lynn, *N.Y. Sales*

SERVICES: Audio-visual presentations, slides, filmstrips, sound slidefilms, associated promotional literature, sales and service. FACILITIES: Two sound recording studios with 5 Ampex recorders, still photography and motion picture studios. Sickles animation stand for filmstrips and slides, hot-press titling — 60 type fonts, color and B&W darkrooms, screening rooms, motion picture editing room and facilities for interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Five training films (Perfect Plus); *Electrosurge* (Coles Electronics). FILMSTRIPS: *To Have — Yet Not Have* (Vanguard School); *Why Do We Multiply?* (Triangle Publications, Inc.); *How To Install A Mettler Top Loading Balance* (Mettler). SLIDE PRESENTATION: *Permacolor Antennas* (RCA). SALES MEETINGS: *Parade of Stars* (Sun Oil).

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FILM MAKERS OF PHILADELPHIA

1729-33 Sansom Street, Philadelphia, Pennsylvania 19103

Phone: (215) LO 3-3892

Date of Organization: 1966

Leonard M. Levin, *President*

Herbert L. Keller, *General Manager*

SERVICES: Complete service for production of motion pictures and sound slide films. Specializing in completion of industrial sales and training films. FACILITIES: Complete sound services, including recording, transfers and optical tracks. B/W Laboratory, four editing rooms hot press titles, 16mm interlock theater, sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Joint Fluid Analysis* (Arthritis Foundation); *This Is Lamps* (Naval Air Development Center); *A Pair of Hats* (Boeing Vertol Inc.); *Today Is Monday* (Childrens T.V. Workshop); *Molar Endondontics* (Premier Dental Supply).

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JAM HANDY PRODUCTIONS

631 Plum Run Drive, West Chester, Pa. 19380

Phone: (215) 793-1065

(See complete listing under Detroit, Mich.)

LeRoy Motion Production Studios

1208 E. Cliveden St., Philadelphia, Pa. 19119

Phone: (215) 548-6911

(See complete listing under New York City)

RALPH LOPATIN PRODUCTIONS, INC.

1728 Cherry St., Philadelphia, Pa. 19103

Phone: (215) 561-2600

Date of Organiation: 1958

Ralph Lopatin, *Chairman*

Michael Levanios, Jr., *President*

Robert A. Wolber, *Vice-President*

SERVICES: Live photography, recording, animation, titling, editing, film distribution, filmagraph, stripfilms. FACILITIES: Air-conditioned studio, offices, editing rooms, animation dept.; screening rooms with 16mm interlock; dressing rooms, workshop, camera loading room, 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Throat Cancer*

PENNSYLVANIA

(American Cancer Society); Captioned Films for Deaf (H.E.W.); *Impactor* (Chambersburg Engineering Co.); *Into the 70's* (Philadelphia Electric Co.); *Joy of Water* (American Water Works).

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FORNEY MILLER FILM ASSOCIATES

R.D. #1, Ambler, Pennsylvania 19002

Phone: (215) 643-4167

Date of Organization: 1969

Forney W. Miller, *President*

SERVICES: Writing, directing and producing services for industrial, sales promotional, educational, and documentary films involving actors, animation, aerial photography, underwater photography, and special effects for industrial processes; 16mm and 35mm productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Borazon Type H* German, French, Italian, Japanese versions, (General Electric Specialty Materials Dept.); *The Man/Machine Interface* (General Electric Process Measurement and Control Div.); untitled documentary at Union Carbide (General Electric Industrial Sales).

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MUTSCHMANN FILMS, INC.

520 Lincoln Highway, Frazer, Pa. 19355

Phone: (215) 647-2260

Date of Organization: 1964

Branch Office: Suite 217, 2200 E. Devon, Des Plaines, Ill. 60018.

W. F. Mutschmann, *Executive Producer*

David B. Pollock, *Vice President, Marketing*

Marc S. Asch, *Production*

D. K. Bradley, *Office Manager*

SERVICES: Original concept through creative production to distribution. Motion pictures, videotape, closed circuit TV, film strips, slide films & multi-media productions. Arts and design for animation. FACILITIES: Motion picture and videotape sound studio. Sound recording, Eclair, Arri and Cine cameras, lighting equipment, film editing, projection. Ampex 1" helical, scan Videotape recorders plumbicon cameras, special effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Downtown* (Eli Lilly); *Argi Newsreel* (New Holland Machine Co.); *More Punch In Production* (Wiedeman). FILMSTRIPS: Speakman Corp. 2 films; Beaumont Heller & Spearling, Inc. MULTIMEDIA: America Bank & Thust Co. of Pa.; Perkin Elmer Corp.; Aerodex Corp.

circle 534 on reader service card

NFL FILMS, INC.

230 N. 13th Street, Philadelphia, Pa. 19107

Phone: (215) LO 7-3415

(See complete listing under New York City)

JOHN M. PRICE FILMS, INC.

2100 Walnut St., Philadelphia, Pa. 19103

Phone: (215) LO 8-1683

Date of Organization: 1962

John M. Price, *President*

Elizabeth S. Price, *Secretary*

SERVICES: Motion pictures; multi-media shows; slidefilms. A complete production service, specializing in the creative aspects of film and audio visual presentations.

Motion pictures from 35mm, slides with precision camera moves, zooms, optical and animated effects. FACILITIES: Equipment for film editing and sound production, including 5 Ampex and 3 Nagra tape recorders; cameras for still and motio npictcres; facilities for design, art, projection, and photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Success With Sherman* (Sherman Car Wash Equipment Co.); *Fass Headache Relief* (Walter Sign Corp.). MULTI-MEDIA: *Decade of Decision* (Foote Mineral Co.). SLIDEFILMS: *Munich, Gateway To The Alps* (Lufthansa Airlines); *Recruiting Pres.* (Girard Trust Bank).

circle **535** on reader service card

BART SLOANE FILMS

136 W. Lancaster Ave., P.O. Box 421, Paoli, Pa. 19301
Phone: (215) 647-1412
Date of Organization: 1959
Bart Sloane, *Owner*

SERVICES: 16mm motion pictures, with emphasis on contemporary techniques of animation. Total production from concept development to delivered prints. FACILITIES: Art-animation studio and animation camera.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Deep Sea Drilling Project*, animation (National Science Foundation); *Project Stormfury*, animation (Enviromental Science Services Adm.); MULTI MEDIA: For American Bank of Redding, Pa).

circle **536** on reader service card

TEL RA PRODUCTIONS

344 North Broad St., Philadelphia, Pa. 19102
Phone: (215) LO 9-3920
Date of Incorporation: 1948
William W. Orr, *President*
Gil Cahill, *Production Mgr.*
Don Kimberling, *Producer/Director*
Jon Hilson, *Producer/Director*

SERVICES: Complete 16mm editing and conforming services. Creation and production of sports subjects for T.V. sponsorship sales promotion, business and industrial films. FACILITIES: Research and scriptwriting staff, recording and projection equipment, Steinbeck editing machines.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *College Football Highlights* (Syndicated); *Wonderful World of Sports* (Shell-Sports Ill.); *Foolish Club to Full Partner; Polls Or Playoff* (Dupont).

circle **537** on reader service card

Pennsylvania Cities

THE ANIMATORS

247 Fort Pitt Blvd., Pittsburgh, Pa. 15222
Phone: (412) 391-2550
Date of Organization: 1959
Robert A. Wolcott, *Owner/Prod Manager*
Amy S. Kowal, *Office Manager*
Leland Hartman, *Animation Director*

SERVICES: Designed and/or animated motion pictures and sequences for television and industry, 16/35mm, color & B&W; Sound slidefilm, slide and multimedia productions. FACILITIES: writing, storyboard, scoring, art and animation; Oxberry 16/35mm animation stand; screening room, art and animation studio, editorial facilities.

circle **538** on reader service card

Dynamic Films, Inc.

130 Seventh St., Pittsburgh, Pa. 15222
Phone: (412) 471-2780
William Matthews, *Manager*

(See complete listing under New York City)

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INTER COM

130 Seventh Street, Pittsburgh, Pa. 15222
Phone: (412) 471-2780
Date of Organization: 1967
Louis Sisk, *Vice President*

SERVICES: Still and motion picture photography, directors and producers, associates located throughout United States and around the world. Super 8mm systems, leasing and financing, collaterial materials, film distribution & storage. FACILITIES: All camera equipment, lights, technical know how and experience.

THE LATENT IMAGE

247 Ft. Pitt Blvd., Pittsburgh, Pa. 15222
Phone: (412) 261-5589
Date of Organization: 1962
George A. Romero, *President, Chief Cinematographer*
Alvin C. Croft, *Exec. Vice President, General Mgr.*
Nancy M. Romero, *Vice President, Marketing & Sales*
Gary Streiner, *Mgr. Technical Services*

SERVICES: Production of television spots, industrial films, political documentaries, sales and training films, theatrical short subjects and theatrical feature films. FACILITIES: 16mm and 35mm equipment; complete sound facilities including studio and location recording, mixing, transferring and dubbing; sound studio; editing and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Lenore* (Lenore Romney/Michigan Republican Comm.); *A Man For Our Times* (Alabama Governor Albert Brewer/State Democratic Comm.); *There's Always Vanilla* (Independent); *Lockport Felt* (Rumrill Hoyt); *NXD Dropout* (McGraw Edison); *People Paint* (PPG Industries).

circle **540** on reader service card

WILLIAM W. MATTHEWS & CO., INC.

130 Seventh Street, Pittsburgh, Pa. 15222
Phone: (412) 471-2780
Date of Organization: 1960
Date of Incorporation: 1966
William W. Matthews, *President/ Producer*
Katherine W. Matthews, *Vice-President*
James Mitchell, *Comptroller*
Louis Sisk, *Vice President, Production*

SERVICES: Industrial motion pictures, shows, filmstrips, slide shows, TV-PR films, writing, photography, editing and film recording. Also sales meetings and presentations, radio communications, sales promotion, sales training, CCTV and EVR, collaterial materials, distribution, financing, leasing, industrial, education. FACILITIES: Studio, portable lighting and camera equipment for 8/16/35mm motion picture production. Still photography. Location equpiment, film storage, editing sound, TV production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Tapered Roof*, (Pittsburgh Corning); *Fin-Form* (Alcoa); *Ecology* (Gulf); *Showtime* (Toy Manufacturing); *Environment* (University of Pittsburgh); Sales Presentation (Calgon, Drano). SLIDES: Employee Presentation (Gulf Corp.); Live show and collateral material (Sewickley Valley Hospital).

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MODE-ART PICTURES, INC.

3075 W. Liberty Avenue, Pittsburgh, Pennsylvania 15216
Phone: (412) 343-8700
Date of Organization: 1938
James L. Baker, *Chairman of the Board*
Robert L. Stone, *President*

SERVICES: A complete motion picture production company specializing in communications of sales promotion, public image, educational and television productions. FACILITIES: Mitchell, Arriflex cameras; editorial Moviolas for 16 and 35mm. Selsyn sync 16 and 35mm. Light ing equipment includes arc and tungsten for studio and location. Complete recording studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *New Bethlehem Steel; Steel Pipe At Your Service* (Bethlehem Steel Corp.); *Welded Steel Water Pipe; Welded Wire Fabric; We're Involved* (United States Steel Corp.).

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WALTER G. O'CONNOR COMPANY

P. O. Box N, Hershey, Pa. 17033
Phone: (717) 534-1000
Date of Organization: 1952
Walter G. O'Connor, *President, Producer*
Don McElwain, *Film Production Mgr.*
J. T. O'Connor, *Assistant Production Manager*
Marian Shure, *Budget Control*

SERVICES: Complete Audio-Visual communications service, award winning motion pictures, live shows, TV spots, mixed media, disc recordings, slide presentations, filmstrips, graphic materials for public relations, filmstrips, graphic materials for public relations, training, education, advertising and business communications . . . entire programs. FACILITIES: Brand new 20,000 sq. ft., including 4000 sq. ft. sound stage with catwalks, cyclorama, silent air conditioning, floating floor, double suspended 30 ft. high ceiling, fully equipped, including broadcast quality color video tape equipment. Stage is surrounded by editing rooms, wardrobe, makeup, carpenter shop, screening and sound control, music scoring and mix facilities. Client office space and secretarial services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *That Thomasville Look* (Thomasville Furniture); *The Librarian* (Universal Educational); *The Power Forum* (Westinghouse); *America's Orchardland* (Knouse Foods, Inc.); *Lancaster Line Carpet*, 3 films (Armstrong Cork Co.); *Armaflex* (Armstrong Cork Co.).

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The Guide You Need All Year

Extra copies of this 21st Annual Production Review are available by mail (while supply lasts) at $2.00 each, sent postpaid when payment accompanies order. Better yet, order a year's subscription & and get BUSINESS SCREEN each month for only $5.00 in the U.S. and Canada.

SOUTHEAST

ALABAMA

SPOTTSWOOD STUDIOS

2524 Old Shell Rd., Mobile, Ala. 36607

Phone: (205) 478-9387

Date of Organization: 1952
Manning Spottswood, *Partner*
George Layne, *Production*
Maribeth Spottswood, *Partner*
John S. Spottswood, Jr., *Partner*

SERVICES: Producers of 16mm films, slide films, filmstrips, television commercials, commercial photography. FACILITIES: Equipped for all types of sound and silent motion pictures and filmstrip productions; location photography. Equipment includes Arriflex, Bach, Auricon cameras and 3000 ft. air conditioned studio equipped for interlock projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Destination Success* (Grambling College, Louisiana); *Landmark Challenges* (Mobile Historic Development Comm.); *Education For Today's World* (Louisiana College); *Youth and The Future* (Elizabeth City State University. SLIDEFILMS: *Worth A Cross* (Louisiana Methodist Children's Home).

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FLORIDA

BARTON FILM COMPANY

4853 Waller St., Jacksonville, Florida 32205

Phone: (904) 389-4541

Date of Organization: 1953
Reorganized: 1965
Donald E. Barton, *President*
Lee O. Larew, *Vice President*
Neil Mengel, *Photography & Sound*
Ronald L. Kivett, *Special Effects*

SERVICES: Production of complete motion pictures. TV commercials. Script writing, and producer services. FACILITIES: Sound stage with heavy-duty lighting; 16mm and 35mm photographic gear; interlock projection; editing; music and sound effects library; animation and title stand; hot press titles; sound dubbing and mixing; talent file.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You And Your Customers; A Step In The Right Direction* (Small Business Administration); *Gator Bowl Highlights* (Gator Bowl Association); *5 Sundays In March* (Gulf Life Insurance); *Weekend Of Champions* (Fellowship of Christian Athletes).

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PETER J. BARTON PRODUCTIONS, INC.

Suite 620, Tallahassee Bank Building, Tallahassee, Fla. 32301

Phone: (904) 224-3685

Branch Offices: Washington, D.C. Phone: (202) 332-5292; Contact: Gordon King/Educational Representative. Offices also in Orlando and Miami.

Date of Organization: 1967
Peter J. Barton, *President/Executive Producer*
Paul Barton, *Director, Photography*
Jack Conrad, *Writer/Director*
Madalyn Barton, *Treasurer*

SERVICES: Motion pictures, television films, commercials, theatrcial short subjects. Location services for out of state producers. FACILITIES: Complete 16mm and 35mm photography editing. Screening. Sound on film interview studio. Arriflex, Moviola, Nagra, Magna Sync, Mitchell, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wonderful World of Disney* (Walt Disney Productions); *Florida Fish Fry* (U. S. Dept. of Interior, State of Fla.); *Demonstrations In Physics* (Holt, Rinehart & Winston, Inc.); *School's Out* (Florida Catholic Conference); *Mini Menus* (Fla. State Dept. of Agriculture); *Florida Democratic Party TV Campaign* (Fla. Democratic Exec. Comm.); *A New Way of Life* (Vindale Mobile Homes); *Tallahassee Open* (ABC TV Sports); *Florida Polititthon* (Florida ETV Network); *The Case Of The Broken Bottles* (Disposal Systems of America); *Congressman Bob Sikes* (Congressman Sikes); *Congressman Dante Fascell* (Congressman Fascell). TV COMMERCIALS: *Miami Lakes* (Miami Lakes Development); Sing Oil (Sing Oil Corp.).

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CINEMATOGRAPHY

812 S.W. 4th Pl., Ft. Lauderdale, Fla. 33312

Phone: (305) 522-7709

Date of Organization: 1967
Richard Winer, *Cameraman-Producer*
John Cook, *Sound*

SERVICES: Documentary, underwater, commercials, theatricals, etc. Also second unit cinematography. FACILITIES: Arriflex, Auricon & Rebikoff underwater, cameras, two man submarine, camera boat. Bahama and Caribbean locations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Devil's Triangle* (TV Special); *Deep Water Submarine Tests* (Grumman); *Unexplained* (Lee Mendelson Productions); *Open Sea Dredging* (Ocean Industries); *Salvage* (Eastern Steamship Co.); NBC-TV, Various assignments.

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CINEMATRONICS, INC.

Suite 224, 2801 East Oakland Park Blvd., Ft. Lauderdale, Fla. 33306

Phone: (305) 565-2252/565-0472

Date of Organization: 1963-1970
Jaf Fletcher, *President-Producer*
Jeanne Haestier, *Production Supervisor*

SERVICES: Motion picture production. FACILITIES: Film, editing & sound.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Ranch House Moo* (Ranch House of America); *On The Line; Below Dealer Invoice* (King Motor Co.). MOTION PICTURES: *Come Fly With Us* (Burnside & Ott Aviation Training Center). SLIDEFILM: *Progress* 1970 (General Development Corp.).

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CLOSE PRODUCTIONS, INC.

2020 San Carlos Blvd. Fort Myers Beach, Florida 33931

Phone: (813) 463-6166

Date of Organization: 1956
E. Burt Close, *President*
David J. Flood, *Creative Director*
Harry L. Hughey, *Elitor*
Mitchell Scott, *Art Director*

SERVICES: Audio and audio-visual training programs for business and industry, specializing in ready-to-use film strip and cassette-tape programs. FACILITIES: Art, photography, script-writing, sound recording.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIP: *Odds Against You; Ring of Safety* (Insurance Co. of America); *Handling & Servicing of Aviation Spark Plugs; Extra Sales That Count;* (AC Spark Plug, GMC); *Dealer's Choice* (Lee Tire & Rubber Co.).

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THE COMMUNICATIONS CENTER

Post Office Box 10207, St. Petersburg, Fla. 33733

Phone: (813) 862-0538

Date of Organization: 1966
Nicholas Amos,*President*
Mildred A. Paysinger, *Vice President in Charge of Accounting*
Richard L. Marsh, *Vice President, Sales*

SERVICES: Complete audio-visual services from scripts and storyboards to 8, 16 and 35mm prints . . . and everything in-between. FACILITIES: 35 and 16mm cameras, geared heads, sound equipment, lights (Mole-Richardson and Colortran), editorial facilities, location gear, still lab.

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COMMUNICATIONS 21

3024 Lenox Avenue, P. O. Box 6712, Jacksonville, Fla. 32205

Phone: (904) 389-1334

Date of Organization: 1963
Date of Reincorporation: 1970
(Formerly Lawrence Smith Productions, Inc.)
Ted S. Johnson, *President*
Lawrence V. Smith, *Director of Production*
Edward A. Kennedy, *Director of Creative Services*
Louis J. DiGiusto, III, *Executive Producer/Marketing*

SERVICES: 16mm and 35mm motion picture and TV production — full services. Videotape production. Multi-media programs. Slide presentations. Filmstrips. Sound recording-mixing-music-dubbing. Art and animation. Aerial motion picture and still photography (Tyler Helicopter Platform). Convention displays and exhibits. Producer's services, stage shows and presentations. Specialization in underwater oceanographic motion pictures. FACILITIES: Air conditioned studio, complete projection and editing facilities. Full compliment of soundstage and location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tekite II; An Undersea Adventure* (Department of Interior, General Electric Missile & Space Div./ BBC-TV Horizons); *Treasure of DeLiefde* (Black Star); *Ford Flat Out* (Ford Motor Co.); *The Flight of Apollo 13* (Hearst Metrotone News); *Safe Driving with Richard Petty* (Classroom World Productions); *Washington Correspondent; Modular Housing; Disney World; Mayan Today* (United States Information Agency); *The Now Agency* (Wm. Cook Adv.); *Bus Ministry* (First Baptist Church). SPONSORED NEWS FILM: *Jacksonville* (Consolidated City of Jacksonville); *Don't Let Love Die* (United Fund); *Conservation Conference* (State of Fla.).

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CREATIVE CONSULTANTS

249 N.W. 199th Street, Miami, Florida 33169

P.O. Box 3454, Hollywood, Florida

Phone: (305) 625-3636

Date of Organization: 1952
Robert D. Buchanan, *President*
Jack Schlen, *Vice-President, Dir. Productions*
Robert Biddlecom, *Technical Director*

SERVICES: Animation and graphic for TV, sales training, education, public relations; specializing in animated syndicated services for TV. FACILITIES: Complete production equipment for 16mm color; Oxberry animation stand; Maurer, Arriflex Doiflex cameras; lighting and sound equipment for studio and location production.

MOTION PICTURES: *A Community And Its Bank Growing Together* (Bank of Hallandale); *Oxygen For Industrial Accidents* (Safety Labs).

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FILM PRODUCERS SERVICE, INC.

6325 S.W. 106th St., Miami, Florida 33156

Phone: (305) 667-5100

Date of Organization: 1961
Clifford Poland, *A.S.C., President, Dircetor of Photography*

SERVICES: We package all I.A.T.S.E. crews and equipment to producers anywhere in the world, 35mm/16mm cameras, camera insert cars, electric and grip equipment, will prefabricate special equipment. FACILITIES: Mobile units — specializing underwater, aerial and helicopter rigs — feature films, commercials, documentaries, 2nd unit production/process and plates.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Aquarians* (Tors-Universal TV).

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FOSTER FILMS, INC.

7300 S.W. 72nd Avenue, Miami, Fla. 33143

Phone: (305) 661-3413 or 661-3456

Date of Organization: 1963
Harry Foster, *President*
Marla Dubin, *Secretary/Treasurer*

SERVICES: Industrial and theatrical films, sales promotion films. FACILITIES: Editing rooms, production facilities.

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GOODWAY FILMS

(A Division of Goodway, Inc.)

2801 E. Oakland Park Blvd., Ft. Lauderdale, Fla. 33306

Phone: (305) 563-3168

Branch Office: **1047 Main St., E. Hartford, Conn. 06108. Phone: (203) 528-4453; Richard Logan, Mgr.**

Date of Organization: 1929
Beryl J. Wolk, *President*
Donald L. Wolk, *Vice President*
Stuart B. McIver, *Manager, Writer-Producer*
David R. Englund, *Director of Photography*

SERVICES: Production of 16mm industrial business, sales promotion, training, public relations and technical motion pictures and film strips from research and script to release printing. TV Commercial, still photography. FACILITIES: *Studio*, editorial and office facilities. Arriflex, Bell & Howell cameras, Moviola, Magnesync sound recording equipment, interlock screening, lighting equipment, equipment for underwater photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flight Into Oblivion* (Central & Southern Florida Flood Control); *PIP* (Norelco); *The Moving Challenge* (Florida Dept. of Transportation); *No Cause for Conflict; ST-9 Progress Report* (Pratt & Whitney Aircraft); *Scott Bench—Top Laboratory Learning* (Scott Engineering Sciences).

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MINIFILMS PRODUCTIONS

Edutronics Bldg., 229 S.E. 1st Avenue, Ft. Lauderdale, Florida 33301

Phone: (305) 525-0216

Date of Organization: 1967
Stanley L. Colbert, *President*
Jerry Winters, *Vice President*
George Springmeyer, *Production Exec.*
Pat Petrie, *Post Prod. Executive*

SERVICES: Complete film and sound services, animation, location and studio filming; educational; industrial; commercial. FACILITIES: Two sound stages, seven cutting rooms, 12-track Scully recording, Westrex re-recording; cameras, lights, recorders, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Trouble With Breakfast* (General Foods); *Eddie Albert Film* (Realec Corp.); *Impressions* (Edutronics Corp.); *Arrive Alive!!* (Florida Highway Comm.); *Florida Suite* (State of Florida); *Daydream* (Daytona, Fla.); *Reading Film* series (U.S. Government).

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REELA FILMS, INC.

(Division of Wometco Enterprises, Inc.)

65 N.W. Third Street, Miami, Fla. 33128

Phone: (305) 377-2611

Branch: 100 W. 40th St., New York, N.Y. 10018 Phone: (212) 279-8555

Date of Incorporation: 1951
Stanley L. Stern, *President*
F. F. (Ted) Sack, *VP/General Manager*
Richard Blum, *Assistant General Manager*
Robert Miele, *Laboratory Manager*

SERVICES: Laboratory: processing of 35mm color & b/w, sound tracks, hi-contrast. Music and sound effects selection. Complete editorial services including 16/35mm editing equipment. Animation art, preparation and photography. Video tape recordings; film vaulting and library print service. FACILITIES: 40′ x 45′ sound stage complete with lighting control boards, dark room & dressing rooms. 2 fully equipped recording studios complete with dubbing, narration and projection facilities.

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SCOPE PRODUCTIONS

3319 Picwood Road, Tampa, Fla. 33618

Phone: (813) 935-4397

Date of Organization: 1968
John E. Cosgrove, *Producer*
Joseph Keyerleber, *Producer*

SERVICES: Film production services, specializing in location documentary work including marine and underwater. FACILITIES: Eclair NPR, 12-120; Arriflex 16S; Bolex; Nagra III; Sennheiser; Amega; Dubbing, editorial, studio available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Once Upon A Hammock* (Cayman Islands Tourist Board); *Challenge In Colombia* (Peace Corps/Columbia); *New Tracks In The Amazon* (Avianca Airlines); *Shadows In The Sea* (Jos. Schlitz Brewing Co.); *Air & Water Pollution* (Florida Dept. Air & Water Pollution Control).

circle **558** on reader service card

THE SMITH STUDIO INC.

3141 S.W. 22nd Court, Ft. Lauderdale, Fla. 33312

Phone: (305) 581-7300

Date of Organization: 1944 New York City
Fletcher Smith, Sr., *President*
Janet Smith, *Vice President*
Fletcher Smith, Jr., *Sound Engineer*

SERVICES: Motion picture, slide and filmstrip production, sound recording. FACILITIES: Studio, projection, editing, equipment, location recording. Location photography, scriptwriting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Man's Work; Seeing Color* (Self). SLIDEFILMS: *Plane Geomentary* series; *American History* series (self). TAPES: *Sales Psychology* series (Self).

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HACK SWAIN PRODUCTIONS, INC.

1185 Cattlemen Rd., P.O. Box 10235, Sarasota, Fla. 33578

Phone: (813) 955-1706

Date of Organization: 1960
Tony Swain, *President*
Mike Swain, *Vice-Prseident*
Marie Swain, *Secretary-Treasurer*

SERVICES: Production of 16mm industrial, educational, documentary and training films; TV spots; 35mm spots, slidefilms, filmstrips. FACILITIES: Sound stage — air conditioned — complete lighting: editing rooms equipped for 16mm & 35mm; ¼″ Nagra sync tape; Amega recorders & dubbers; 16mm Arriflex, Auricon cameras; 35mm Cineflex; Mitchell available; interlock projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bottled Sunshine* (Tropicana Products); *Fla's Water Frontier* (Punta Gorda Isles); *Florida Chefs On Parade* (Florida Citrus Comm.); *Mermaid Is Born; World's Greatest Trained Women Athletes* (Weeki Wachee, ABC Paramount).

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TEL-AIR INTERESTS, INC.

1755 N.E. 149th St., Miami, Florida 33161

Phone: (305) 949-8611

Date of Organization: 1960
Grant H. Gravitt, *President*
Charles Allen, *Vice President*
M. L. Gravitt, *Secretary-Treasurer*
Sonja Fader, *Creative Director*

SERVICES: Industrial, documentary and commercial motion picture production. Film strips, slides, tape duplicating, record pressing, sound recording. FACILITIES: Complete 16/35mm production capabilities including camera, editing and sound recording. Three stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hum A Song* (Atlantic Records); *A Tradition of Champions* (Gulfstream Park); *Bunny of the Year* (Playboy); *Gabbys' Haunted House* (Guidance Films); *The Miracle of Dowling Park* (Advent Christian Home); *The Treasure of Key Biscayne* (Goodyear); *Gateway of Champions* (Gulfstream); *Hialeah Highlights* (Hialeah); 1970 *Miss USA Pagent;* 1970 *Miss Universe* (Miss Universe, Inc.); *Spirit* (Atlantic Records); *Perfect For People* (Panelfab International).

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GEORGIA

COLONIAL FILMS, INC.

752 Spring St. NW, Atlanta, Ga. 30308
Phone: (404) 875-8823

Date of Organization: 1947
Date of Incorporation: 1961
Taylor E. Hoynes, Jr., *President*
Clarence B. Glover, *Industrial Sales Manager*
Richard Cantrell, *Industrial Sales*
Gordon Wilson, *Asst. Industrial Sales Mgr.*

SERVICES: Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, training, education and sales meetings. Art, photography, tape duplication editorial, writing and research services. Recording services available. Animation and production quality prints. FACILITIES: 14,000 sq. ft. housing equipment, business offices, etc.; photographic, animation, and tape duplicating equipment.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Complete Lock Box Banking; Customer Aide Presentation* (1st Natl. Bank of Atlanta); Sales Presentation (Variable Annuity Life Ins. Co.); Sales Presentation (Professional Academies); *Inner Line Sales* (Delta Air Lines); Coca-Cola Presentation (McDonald & Little); *Transformational Grammar Series II*, series of 6 (Colonial Films); *Promoting, Recruiting and Retention In Abe* (Chuck Bowen).

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The Jam Handy Organization, Inc.

230 Peachtree St., N.W., Atlanta, Ga. 30309
Phone: (404) 688-7499

(See complete listing under Detroit area)

INTERFILM/CINEMA EAST

1584 Tully Circle, Suite 127, Drawer 13955K, Atlanta Ga. 30329
Phone: (404) 633-4105 TELEX: 54-2484 Mobile Tele: JS 30844

Date of Organization: 1963
J. Hunter Todd, *President*
Cyril Fleisher, *Operations Mgr.*
John Carella, *Vice President, Sales*
Norm Kohn, *Art Director*

SERVICES: Production of motion pictures: features, shorts, documentary, business, public relations, sales, educational, medical, technical, industrial, animation. Writers, storyboards, animators, still photographers. FACILITIES: 70, 65, 35, 16mm cameras and production equipment. Hughes 300 and Jet Ranger helicopters w/stabilizers underwater cameras, still lab, Videotape recorders.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A New Kind of City* (Eastern Air Lines); *Midnight Oil* (Learning Foundations, Inc.); *A Day In The Life of Ralph* (Dept. H.E.W.); *Israel Today* series of 6 (Westinghouse); *Gas-Arc Welding* (Union Carbide/Linde, 12 films); *Texaco* (Texaco, Inc.); *Stone Mountain Dedication* (Stone Mtn. Mem. Assoc.); *The River* (Georgia Power Co.); *Can-Am Race* (Coca-Cola Co.); *Jack Lemmon — On The Beach* (Epilepsy Foundation).

circle 563 on reader service card

PROVENCE PRODUCTIONS, INC.

467 Armour Circle NE, Atlanta, Ga. 30324
Phone: (404) 873-2966

Date of Organization: 1965
Gerald M. Crowder, *Hd. of Production*
Jerry Brown, *Administration & Sales*
George Watkins, *Director*

SERVICES: Motion pictures, TV films and commercials productions in 16/35mm. FACILITIES: Creative department, air conditioned sound stage, insert stage, make-up dressing rooms, 16/35mm editing rooms; studio or location sound.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: Yellow Pages, series (Indiana Bell/Handley Miller); Packaged Meat (Fischer Meat/Doe Anderson); Service series (Orkin Exterminating/Kinro Advtg.); Checking/Savings series (C&S Bank (J. Walter Thompson); Beef People series (Winn Dixie/Wm. Cook Advtg.).

circle 564 on reader service card

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WILLARD PRODUCTIONS, INCORPORATED

1842 Briarwood Rd., NE, Atlanta, Ga. 30329
Phone: (404) 634-2433

Date of Incorporation: 1968
Frank H. Willard, Jr., *President*
Judge E. Jackson, *Field Production Mgr.*
Barbara G. Kefauver, *Office Mgr.*
Sam Cravitz, *Sound Engineer*

SERVICES: 16mm motion picture production. Sound filmstrip and slide films. Mixed media. Complete production from concept through premiere showing. FACILITIES: Complete facilities including, studio, sound stage and editorial facilities, animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex ¼" tape.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *No Longer Strangers; Executives* (Retail Credit Co.). FILMSTRIP: *Seven Doors To Selling* (Tom Huston Peanut Co.). AUDISCAN: *Indoctrination Film* (Wells Fargo); *Quality Control* (Butte Knitting Mills).

circle 565 on reader service card

WOOSTER PRODUCTIONS, INC.

2241 Faulkner Road, N.E., Atlanta, Ga. 30324
Phone: (404) 634-4272

Date of Organization: 1967
Kirk Wooster, *President*
James Rambo, *Production Supervisor*
Stan Welch, *Sound*
Dozier Mobley, *AV Director*

SERVICES: 16/35mm industrial films, TV commercials, documentary films. FACILITIES: 57 x 75 ft. sound stage, 60 ft. coved CVC. 16/35mm sound and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *S. E. Dodge Dealers* (BBD&O); *Smokey Bear* Regional (Liller Neal, Battle, Lindsey); *Blue Cross Blue Shield* (Luckie & Forney); *Smith Island* (Bennett Advertising); *The Great Wallenda* (World Wide Dist.).

circle 566 on reader service card

KENTUCKY

PRICE-WEBER ASSOCIATES, INC.

P.O. Box 21393, 4415 Poplar Level Road, Louisville, Ky. 40221
Phone: (502) 459-9960

E. A. "Jack" Price, *President*
John T. Weber, *Executive Vice President*
George Weinmann, *Director of Photography*
Elise Meyer, *Creative Director*

SERVICES: Complete production of motion pictures, stripfilms, TV commercials, slide presentation and sales meetings. FACILITIES: Shooting stage, screening and editing rooms, plus distribution facility. Special 16mm and 35mm equipment for producing and projecting 160° panoramic films ("Cinema C").

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *More Than Luxury; Mercedes-Benz on TV* (Mercedes-Benz of North America); 400,000 *Mile Teardown; The NTC* (Cummins Engine Co.); *The Mighty Six; Mardi Gras Films* (Renault, Inc.); *High Rollers; What Makes A Room Air Conditioner Work?; One-Touch Color; Custom Superthrust* (General Electric Co.).

circle 567 on reader service card

SOUTHEAST

NORTH CAROLINA

CENTURY STUDIOS — FILM PRODUCTIONS

5210 Western Blvd., Raleigh, North Carolina 27602
Main: P.O. Box 1685, Raleigh, N.C. 27602
Phone: (919) 834-7054
Mobile: 833-5707

O. B. Garris, *Executive Producer/Cinematographer*
James Whiting, *Narrator/Director of News*
Lyn Garris, *Director of Publicity & Sales*

SERVICES: Creative cinematography; 8/16mm color & b&white. Specialize in informational films from concept to delivery for television, business, industry, education, travel, public relations & campaigns. Convention films and television coverage. Complete news coverage for North Carolina, South Carolina, Tennessee and Virginia and also network. FACILITIES: Studio with still, motion picture and recording departments with screening room. Complete mobility for on-location shooting. Studio and mobile units include: Arriflex, Auricon, Pathe', Bell & Howell, Siemens, Nagra,

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Touch of Happiness* (Easter Seal Society); *No Idle Hands* (North Carolina Dept. of Community Colleges); *The Smoggy Mean Giant* (Independent); *So You Want To Be A Stenographer; So You Want To Be A Mechanic; So You Want To Be An Engineer* (N. Carolina State University); *Family Day At Fieldcreast* (Fieldcrest

circle 568 on reader service card

CLASSROOM WORLD PRODUCTIONS

22 Glenwood Avenue, Raleigh, N.C. 27602
Phone: (919) 832-3901

Date of Organization: 1945
E. E. Carter, *President*
Ed Hockhauser, Jr., *Vice President*

SERVICES: Production and creation of films, filmstrips and recordings for educational and commercial use.

RECENT PRODUCTIONS AND SPONSORS
Dozens of educational and safety recordings, filmstrips, sound slide films and 16mm sound.

circle 569 on reader service card

JEFFERSON PRODUCTIONS

One Julian Place, Charlotte, N. Carolina 28208

Phone: (704) 374-3824

James G. Babb, *Managing Director*
Wayne Upchurch, *Production Mgr.*
R. W. Dycus, *Tech. Operations Mgr.*

SERVICES: Videotape commercial, program production, studio and location. 16mm film production, commrecials, industrials. FACILITIES: 6-Cam color mobile unit, 5 VTRS, computerized editing, slow motion disc, full film facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Light the Night* (Charlotte Board of Realtors); *A New World* (Ervin Co.).

circle **570** on reader service card

WALTER J. KLEIN COMPANY, LTD.

6301 Carmel Road, Charlotte, N.C. 28211

Phone: (704) 366-2310

Date of Organization: 1948
Walter J. Klein, *President*
Elizabeth G. Klein, *Vice President*
John Burgess, *Sound Director*
Robert Klein, *Cameraman*
Richard Klein, *Accountant Manager*

SERVICES: Production, TV distribution, updating of 35/16/8mm motion pictures; television, sports, travel, sales, training, public relations, industrial and technical. FACILITIES: Own building and 4-acre lot with sound stage. Amega interlock, screening rooms, editing rooms, TV distribution offices, publicity & art services, Eclair, Arriflex cameras, Amega, Ampex, Nagra, Stellavox sync rceorders. Music library, original scores. 24 x 30 foot cyclorama.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fighting Crime With Science* (AT & T, Motorola, Ampex, Ajax, NCR, SSDC); *The Great Trees of America* (Weyerhaeuser); *Diamonds In The Rough* (Uniroyal); *The Music of Roses* (Roses, Inc.); *Go Pharmacy!* (Parke-Davis); *Fighting Fire With Science*, #2 (American LaFrance et al);

circle **571** on reader service card

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., P.O. Box 6543, Chattanooga, Tenn. 37408

Phone: (615) 267-4302

Date of Incorporation: 1953
James E. Webster, *Pres. & Exec. Producer*
Gerald Kubic, *Nat'l. Marketing Dir.*
Rowland Faust, *Production Mgr.*
Bill Smith, *Dir. of Cinematography*

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. FACILITIES: Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, lighting equipment; complete art and animation department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Problem Solver; Commercial Dishwashing* (Auto-Chlor Systems, Inc.). SLIDEFILMS: *Citrus Springs; Florida-Idea . . . Opportunity* (The Deltona Corp.); *The Critics Choice* (Howard Johnson Co.); *From The Krystal Kichen* (Krystal Co.); *In Tune With The Times* (Morrison Inc.); Series of 7 training films (Perkins Pancake Houses, Inc.); *Man In A Crowd* (Nightingale-Conant); *Behind The Line* (Syndication of Continental Film Productions Corp.).

circle **572** on reader service card

REEDER PRODUCTIONS, INC.

James Agee Memorial Studio, P.O. Box 10191, Knoxville, Tenn. 37919

Phone: (615) 588-8181

Date of Organization: 1964
W. Fleming Reeder, *President*

SERVICES: 16mm and 35mm color and b&w motion pictures for industry, television and education. Slidefilms and other presentations. FACILITIES: Studio screening and editing rooms; studio and location equipment. Lights, camera, sound.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Into The Seventies* (Carson Newman College); *The World Within; Remote Welding* (Oak Ridge National Lab.); *Peru* (World Travel Services).

circle **573** on reader service card

LOUISANA

JOHN HUTCHINSON FILM PRODUCTIONS

P.O. Box 29431, New Orleans, Louisiana 70129

Phone: (504) 241-3803

John Hutchinson, *Producer*
Jean Hutchinson, *Office Manager*

SERVICES: 16mm motion pictures; 16 and 35mm filmstrips; slidefilms. Total produciton capability; Scriptwriting, storyboards, titles, animation, photography, directing, sound and editing for business, industrial and promotional films. FACILITIES: Location photography, double system sound, animation stand, in-house editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Project Workhorse; Today's Pipeline . . . Tomorrow's Lifelong* (J. Ray McDermott & Co., Inc.); *The Cornice* (The Ella West Freeman Foundation); *New Orleans* (self). MULTI-MEDIA: *Go Metro '75* (Fitzgerald Agency/New Orleans Chamber of Commerce).

circle **574** on reader service card

MICHIGAN

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois Ave., Detroit, Michigan 48214

Phone: (313) 923-0303

Date of Organization: 1929
Neil Douglas, *President*
Rosalie Douglas, *Secretary-Treasurer*
Mary Neil Morrison, *Promotion Executive*

SERVICES: Films for travel promotion, service organizations in financial and public relations areas, education project documentaries. FACILITIES: Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Beguiling Celts* (Irish Tourist Board); *Proud and The Brave* (Scottish Tourist Board); *Going Into The Future* (French Government); *The Heart of Europe; Know Your British Isles* (Friends Of The World).

circle **575** on reader service card

Jerry Fairbanks Productions

1248 Griswold, Suite 610, Dertoit, Mich. 48226

Phone: 962-8998

Malcolm W. Dooley, *Representative*

(See complete listing under Hollywood, Calif.)

★

THE JAM HANDY ORGANIZATION, INC.

2843 East Grand Blvd., Detroit, Mich. 48211

Phone: (313) TR 5-2450

Officers

Jamison Handy, *President*
John A. Campbell, *Treasurer*
W. Eugene Hunter, *Executive Vice President, Automotive Operations*
Russell B. Robins, *Executive Vice President, General Marketing*

Branch Offices

NEW YORK: 1775 Broadway, New York, New York, 11019. Phone (212) JUdson 2-4060. Herman Goelz, *in charge*
CHICAGO: 230 N. Michigan Avenue, Chicago, Illinois 60601. Phone: (312) STate 2-6757.
HOLLYWOOD: 1680 North Vine, Hollywood, California 90028. Phone: (213) HOllywood 3-2321.
ATLANTA: 230 Peachtree St., N.W., Atlanta, Georgia 30309. Phone: (404) 688-7499.

SERVICES: Comprehensive consultation services on: sales meetings, stockholders meetings, seminars, convention assistance, visualized talks, speech coaching, picturizations, meeting guides, projection equipment, meeting packages, portable stagettes, field surveys, field services, closed-circuit TV, training services, quality control programs, foreman training, supervisory training, management development, motion pictures plans and specifications, storyboards, animated cartoons, filmstrips, slides, slidefilms, tape recordings, disc recording, transparencies, pictorial booklets, turnover and flip charts, programmed projection, film distribution, theatrical and non-theatrical, closed-circuit TV.

circle **576** on reader service card

JAM HANDY PRODUCTIONS (Division of Tele-Tape)

2821 East Grand Blvd., Detroit, Michigan 48211

Phone: (313) 875-2450

Branch Offices: 321 W. 44th St., New York, N.Y. 10036, Phone: (212) 582-8082
230 North Michigan Ave., Chicago, Ill. 60601, Phone: (312) 782-6757
631 Plum Run Dr., W. Chester, Pa. 19380. Phone: (215) 793-1065

Henry N. Mulvihill, *Chairman of the Board*
Herbert Hall, *President*
James Grann, *Vice President*
Charles Renfrew, *Vice President*

SERVICES: Marketing communications. Manpower development. Management programs. Complete writing, planning and creative services, motion picture production. Filmstrip and slide production. Film distribution. FACLITIES: Complete sound studios for motion picture and filmstrip production. Recording, set design and construction, animation, editing, film processing laboratories. Complete design and art production services. Mobile VTR and equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bucyrus Presentation* (The Timkin Co.); *Butterball Makes The*

Difference (Westinghouse Electric Corp.); *Merchandising Story* (ESB, Inc.); *Cinesphere Wrap Around Theater* (Steelcase, Inc.); *Both Side of the Question* (The Detroit News). FILMSTRIPS, SLIDES, TAPES: Sears-Roebuck; duPont; Alcoa; S. S. Kresge; Unistrut Corp. MEETINGS, SHOWS, MULTI MEDIA: Parke, Davis & Co.; Atlantic Richfield; Campbell Soup; Whirlpool "Care-A-Van"; Philco-Ford; BP Oil; Kelly Services.

circle **577** on reader service card

HENNING AND CHEADLE, INC.

10000 Greenfield Road, Detroit, Mich. 48227

Phone: (313) 272-1000

Date of Organization: 1945
George R. Cheadle, *President*
John D. Joseph, *Vice-President*
Alan R. Hibbert, *Production Director*
Norman R. Kapland, *Creative Director*

SERVICES: Sales promotion, advertising, public relations, sales meetings, visualized presentations, training, programmed instruction meeting services, motion pictures, slidefilms, tape and disc recordings, printed literature, marketing research, media selction, audiovisual equipment rental. FACILITIES: Editorial, art, photographic, data processing, 35mm animation stand; film processing and editing facilities, conference and multi-media projection rooms.

circle **578** on reader service card

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit, Mich. 48235

Phone: (313) UN 2-3932

Date of Incorporation: 1946
Nicolas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treasurer*
Gerald C. Simon, *Secretary*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales and rental. FACILITIES: Complete art and photographic departments including 40′ x 50′ stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bombardier J-5-T* (Heath International); *Spain-North Africa Holiday* (Kelvinator). SLIDEFILMS: *Self Unloading Forage Box* (New Idea Farm Equip. Co.); *Hydraulic and Air Brakes* (GMC Truck & Coach Div.). MULTI-SCREEN: *The Hog Industry* (Ralston-Purina Co.).

circle **579** on reader service card

THE KERBAWY COMPANY

1300 Buhl Bldg., Detroit, Mich. 48226

Phone: (313) 963-0201

Date of Organization: 1956
Haford Kerbawy, *President*
Daniel S. McIntire, *Vice-President, General Manager*
Lester T. Davis, *Vice-President, Business Manager*
James S. Ryan, *Vice President, Creative Services*

SERVICES: Motion pictures, business theatre and meetings, slidefilms. FACILITIES: 16mm screening (interlock), 16mm editing, music library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *VWoA Distributor Meeting* (VWoA).

circle **580** on reader service card

NATIONAL TELEVISION NEWS, INC.
(NTN Quality Films)

560 West Eight Mile Road, Detroit, Mich. 48220

Phone: (313) 541-1440

West Coast Office: **6016 Fallbrook Avenue, Woodland Hills, Calif. 91365. Phone: (213) 883-6121**

Phone: (213) 883-6121

Date of Organization: 1961
Howard Back, *President*
James O'Donnell, *Vice President*
Hermann Tauchert, *Executive Producer*
Betty Gunther, *Operation Manager*

SERVICES: Production of information films, industrials, commercials, documentaries, animation, television news, sports and public service spots, 16/35mm production and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *To Touch The Sky* (Weyerhaeuser Co.); *Drugs From The Sea* (Lederle Laboratories).

circle **581** on reader service card

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REGAN PRODUCTIONS, INC.

19730 Ralston, Detroit, Mich. 48203

Phone: (313) 368-3000

Date of Organization: 1950
Lawrence M. Regan, *Chairman*
James L. Herman, *President*
Joseph A. Ripard, *Vice President, Sales*
Frederick T. Sherry, *Gen. Mgr.*

SERVICES: Complete research, editorial, art direction, photographic and production services for seminar, business theater and training programs. FACILITIES: Motion picture sound stage equipped for photographic illustration work as well; slidefilm animation stage; darkrooms; conference and multi-media projection area; office and support facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *What's The Time?* (Armco Steel Corp.). MULTI-MEDIA: 1970 *Competitive Comparison Meeting;* 1970 *Spring Dealer Meeting;* 1971 *Zone New Model Announcement* (Cadillac Motor Car Div.). SLIDEFILM.: *DOT Film Training Program* (GMC Truck & Coach Div., General Motors. LIVE PRESENTATIONS: Specialized Training Programs (Cadillac Motor Car Div.).

circle **582** on reader service card

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VIDEO FILMS, INCORPORATED

1004 E. Jefferson Ave., Detroit, Mich. 48207

Phone: (313) 962-3400

Date of Organization: 1947; Inc. 1959
Clifford Hanna, *President*
Joseph E. Barrett, *Producer/Director*
K. Douglas Flewelling, *Production Assistant*
Barbara M. Morris, *Administrative Assistant*

SERVICES: Production of motion pictures, slidefilms, TV commercials and live shows for sales training, sales promotion and public relations. Completion services include script writing, animation and live photography, music selection sound recording and mixing, editing and conforming. FACILITIES: Sound stage; editing rooms; 16mm and 35mm Moviolas, interlock screening. Complete camera, sound and light equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Deep Reactor Surgery* (APDA-Atomic Power Development Assoc.); *Submarines At Willow Run* (Anchor Conveyors); *On The Level; . . . Like It Is!* (Monroe Auto Equipment); *Service Management: Used Car Management; Dealer Conference* (General Motors Corp.); *Conduit Bending* (Benfield Detroit Co.); *Galva I Materials* (United States Steel Corp.).

circle **583** on reader service card

WILDING, INC.
A Bell & Howell Company

18000 W. 8 Mile Road, Southfield, Mich. 48075

Phone: (313) 353-1400

Date of Organization: 1914
Date of Incorporation: 1927
W. W. Kraft, *President*
W. R. Winn, *Vice Chairman of the Board*
R. J. Dunphey, *Vice President and Controller*
R. Cassell, *Vice President, Creative Director* — Detroit
Detroit: 18000 W. Eight Mile Road, Southfield, Mich. Phone: (313) 353-1400.
J. Vivian, *Vice President, Gen. Mgr.*
Wilding Display Corp., 8820 Inkster Road, Romulus, Mich. Phone: (313) 946-9550.
Jack Huff, *Vice Pres., Gen. Mgr.*
New York: 9 E. 40th St., New York, N.Y.
Cleveland: 2307 Chester Avenue, Cleveland, Ohio. Phone: (216) 771-4030.
Chicago: 1345 W. Argyle St. 60640. Phone: (312) BR 5-1200
H. Roehrig, *Vice Pres., Branch Mgr.*
Chicago: Commercial Picture Equipment, 5725 N. Broadway, Chicago, Ill. Phone: (312) 275-1200
Robert Younker, *General Mgr.*

SERVICES: A Communication agency specializing in marketing and promotion media. Creative counselors and producers of motion pictures, slidefilms, TV commercials, industrial shows, conventions, sales meetings, displays and exhibits, graphics and audio-visual installations. Complete production services from script writing through production and all laboratory processing. FACILITIES: Chicago — 4 sound stages — (75′ x 140′, 70′ x 100′, 75′ x 60′, 50′ x 100′); still and motion laboratories, art and animation departments, sound transfer and interlock screening facilities, film vaults, prop and carpenter shops. Commercial Picture Equipment — 15,000 sq. ft. for the manufacturing of projection equipment. Detroit-Southfield — 34,170 sq. ft. housing administrative, sales, slidefilm and graphics departments. Detroit — Wilding Display — 66,000 sq. ft. including 1,500 sq. ft. for film sound stage, remainder for the construction of industrial show stages and scenery, displays and exhibits, plus storage facilities for existing display materials.

circle **584** on reader service card

THE FILMAKERS, INC.

3315 South Pennsylvania Avenue, Lansing, Mich. 48910

Phone: (517) 393-7800

Date of Organization: 1942
T. James Herrmann, *President*
Richard G. Cole, *Vice President*
Kenneth Kortge, *Vice President*
John Bloomberg, *Vice President*

SERVICES: Complete motion picture productions—animation, sound filmstrip and slide show presentations, TV Commer-

cials, all related motion picture and filmstrip producer services. Complete laboratory services 16mm, 35mm and Super 8mm reduction and contact printing. FACILITIES: Sound stages, sound recording and mixing studios, editing rooms, animation stand, complete camera gear for studio and location photography. Fully equipped motion picture processing laboratory.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Insulation* (Owens-Corning); *Auditoriums* (American Seating Co.); *Nurse Training* (Michigan Dept. of Mental Health).

circle **585** on reader service card

PORTAFILMS, INC.

4180 Dixie Highway, Drayton Plains, Mich. 48020

Phone: (313) 674-0489

Date of Organization: 1947
William H. Murray, *President*
John F. Warren, *Treasurer*

SERVICES: Designers and producers of motion pictures for business and education. FACILITIES: Own and/or rent all equipment and facilities needed for live-action, animation and stop motion.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *This Side of Tomorrow* (Consumers Power); *A Plug for Performance* (Champion Spark Plug Co.); *A World of Champions* (International Division); *That They May Live* (ALSAC St. Jude Children's Research Hospital); *Rings & Research* (Sealed Power). TV COMMERCIALS: Michigan Education Assoc.

circle **586** on reader service card

PRODUCTION THIRTEEN

P.O. Box 13, Grand Rapids, Michigan 49501

Phone: (616) 459-3533

Date of Organization: 1967
John L. Bailey, *Manager*
William K. Prins, *Creative Director*
Linda C. DeJong, *Account Executive-Sales*
Werner Schneider, *Director of Cinematography*

SERVICES: Motion pictures (16mm/Super 8), documentaries, TV commercials, filmstrips, sound/slide programs, 16mm processing, printing, complete motion picture producer services from concept to completion. FACILITIES: Arriflex, Auricon, Bolex, Color Tran lights, Nagra, MagnaSync, Ampex, mixing console, double 16 Siemens interlock projection, B & H printer, Houston Fearless Mini Color for ME-4 processing, sound studios, editing, art department, projection room, music library, equipment portable for studio or location.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Meeting The Challenge* (Howmet Corp.); *What Happens When The Schools Close; A School Fights Back* (WZZM-TV). SLIDEFILMS: *Come Alive* (Calvin College).

circle **587** on reader service card

TIME LIFE 8 PRODUCTIONS
(Div. Time Life Broadcast, Inc.)

120 College, S.E., Grand Rapids, Michigan 49503

Phone: (616) 459-4125

Branch Office: 28050 Southfield Rd., Lathrup Village, Detroit, Michigan, Phone: (313) 352-0430, *Regional Mgr.*, Peter Whigham.

Date of Organization: 1962
Jack Markward, *Managing Director*
Stan Barnes, *Operations Manager*
Dan Summerfield, *Executive Producer*
Don Fisher, *Sales Manager*

SERVICES: 16 and 8mm color, b&w photography. Slide and film strip production. Editing; sound recording; scripts; art work; music; TV commercials; video tape recording; translation and foreign language recording film processing. FACILITIES: Sound studio; projection room; film and slide processing laboratory, TV studio, screening room; editing rooms; art department; music library; carpentry shop; mobile VTR equipment. Nagra & Magnasync sound recorders.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *County Roads* (County Road Association); *Advancing Creativity In Education* (Wayne County School; *Holland Windmill* (Adex Advertising Co.); *Youth For Understanding* (Youth For Understanding, Intl.). SLIDEFILMS: *You And Steak And Four* (Holly Grills); *Student Program; Management* (Bridgeport School System). VIDEOTAPE: *The Tree House Club* (Child Evangelism/ Sound Associates).

circle **588** on reader service card

VALLEY PRODUCTIONS INC.

551 Pine, N.W., Grand Rapids, Mich. 49504

Phone: (616) 456-6666

Date of Organization: 1970
Ernest Czetli, *President*
Howard Silbar, *Secretary/Treasurer*

SERVICES: Motion picture production. Sound/slide production. Film strip production. Audio recording, full range B & W and color — studio or location. Will assemble location crews, etc. Industrial stills. FACILITIES: Complete motion picture equipment — Auricon, Bolex, quartz lights. Nagra recorder, editing, moviola dubbing and interlock.

circle **589** on reader service card

OHIO

CINECRAFT INCORPORATED

2515 Franklin Blvd., Cleveland, Ohio 44113

Phone: (216) 781-2300

Date of Organization: 1937; Inc. 1947
Ray Culley, *President*
Paul Culley, *Vice-President, General Mgr.*
James Sheedy, *Secretary*
Arittia Markworth, *Controller*

SERVICES: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and TV productions. Multi-camera synchronous shooting. FACILITIES: Sound stage, recording studio, control room recording and mixing tape, 16mm optical and magnetic, editing rooms, art dept. Oxberry motion picture and filmstrip animation. Stik paint shop, completion studio and location lighting Outatc. 16 & 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Spoilers* (Super Market Institute); *Vinyl Wallcloth* (Sherwin Williams); *Career; Training* (Scott & Fetzer Co.); *Treasure Lake* (Great Northern Development Co.); *Supervisory Education Course*, series 8 (Republic Industrial Education Institute); *Projection '70. — Transportation, Education, Communications, Urban Systems, Food Medicine* (Standard Oil); *C-5A World's Largest Aircraft* (U.S. Air Force).

circle **590** on reader service card

CINEGRAPHIS INCORPORATED

4653 Glendale Ave., Toledo, Ohio 43614

Phone: (419) 382-6974

Date of organization: 1970
William E. Phillips, *President*
Clyde A. Sluhan, *Treasurer*
Marian E. Sluhan, *Secretary*
Theodore Markwood, *Asst. Secretary*

SERVICES: Offering pre-production, full production and post production services for 16mm and 35mm documentary, industrial, educational, promotional and travel films. Associates located throughout the U. S. available for all areas of customized film and audio-visual production. FACILITIES: General offices, silent studio and complete editing department. The latest in flexible, efficient production equipment is available for specific production needs.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Look of Love* (World Gospel Mission, ETF Prod.); *Who Cares* (Toledo United Appeal/Beach Mc Kenna); *None Of My Business* (Nashville United Givers Fund); *A Search For True Grit* (Master Chemical Corp/Focus Unlimited); *A Limited Look At Focus Unlimited* (Focus Unlimited Inc.).

circle **591** on reader service card

WILLIAM DITZEL PRODUCTIONS

933 Shroyer Road, Dayton, Ohio 45419

Phone: (513) 298-5381

Date of Organization: 1962
William G. Ditzel, *Owner*

SERVICES: Write and produce motion pictures, filmstrips, TV programs, commercials, and meetings. FACILITIES: Auricon, Bell & Howell cameras, Ampex Nagra Sound; editorial facilities, music library. 30′ x 50′ studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Dateline Dayton* (Frigidaire Div GMC); *Bell System Case Histories* (AT&T). SLIDEFILM: *Man Without A Module* (United Health Foundation).

circle **592** on reader service card

EDCOM PRODUCTIONS

26991 Tungsten Road Cleveland, Ohio 44132

Phone: (216) 261-3443

Date of Organization: 1960
Milan Relic, *President*
Joseph Drabik, *Exec. Producer*
Will Hane, *Writer-Production Coordinator*
Edward Neal, *Cinematographer*

SERVICES: Complete 16mm & 35mm productions, filmstrips, slide presentations. TV commercials, Industrial, public relations, documentary, educational and business films. FACILITIES: Sound stages. Complete sound and light equipment for studio and location. Writing, sound recording, editing, interlock projection, Moviola Editorial, screening rooms, narration studio, music library, animation stand, hot press titles, conference rooms, color & B&W stills, laboratories.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Mayfran Automatic Bar Feed* (Mayfran, Inc.); *Winning Wrestling by Joe Begala* (two films, Instructional for Ed Mkt./Edcom); *Singing Majority* (Euclid Studio, Inc.); Traffic Safety, in production (Highway Safety Foundation).

circle **593** on reader service card

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland, Ohio 44115

Phone: (216) 771-0655

Date of Organization: 1953
Edward R. Feil, *Producer*

Naomi Weil, *Script Department*
SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Intermittent Positive Pressure Breathing* (IPPB/Frances Payne Bolton School of Nursing/Case Reserve Western U.); *Eye and Face Protection in Chemical Laboratories*, version for Denmark (Danish Trade Fund); *Emergency Lifts* (Medical School/Case Western Reserve U.); *Solo Spray* (Glidden Durkee Div. SCM Corp./Meldrum & Fewsmith Advtg. Agency).
circle 594 on reader service card

FOX & ASSOCIATES, INC.
Standard Bldg., Cleveland, Ohio 44114
Phone: (216) 621-8520
Date of Organization: 1946
James Cohan, *Vice President*
Aaron Fox, *President*
John Scott, *Production Chief*
SERVICES: Advertising, film production, research, writing, a total service marketing man. FACILITIES: S. O. F. Studios, mobile film unit, recording and duping, animation, slide production, set design and construction.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *It All Depeds On You* (AT & T); *Shapes* (American Iron & Steel Institute); *So Men May See* (Cole National Corp.); *Man On The Spot* (Penton Publishing); *Thunderbird Mountain* (Smokie Mountain Resorts, Inc.).
circle 595 on reader service card

GENERAL PICTURES CORPORATION
4501 West Pleasant Valley Rd., Cleveland, Ohio 44134
Phone: (216) 842-3636
Date of Organization: 1957
George Oliva, Jr., *President & Sales Mgr.*
Milliard M. Horace, *Vice President, General Manager*
Doris B. Shaw, *Vice President, Editorial Supervisor*
Geraldine Robinson, *Office Manager*
SERVICES: Motion pictures, slidefilms, commercials, scripts for training programs, sales presentations, still photography. FACILITIES: Sound stage 49′ x 49′, rear projection, studio and location lighting equipment, Ampex and Magnasync tape recording, Nagra solid-state Moviola Magnasync consolette, Oxberry animation stand, music and sound ecects libraries.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURESS . . . *Remember* (United Appeal Greater Cleveland); *A Giant Step; BART* (Westinghouse Electric Corp.); *Maid of Metals*, (Chase Metals Service); *Sure Torque Tire; Retread Tires*, series of 7; *On The Farm Service* (Goodyear Tire and Rubber Co.); *McNeil Akron Films* (Norman Malone Assoc., 4). SLIDEFILMS: *Know Your Rights* (Firestone Tire & Rubber Co.).
circle 596 on reader service card

★
EDWARD R. LANG PRODUCTIONS
73 Westpark Road, Dayton, Ohio 45459
Phone: (513) 433-3133
Date of Organization: 1966
Edward R. Lang, *Owner-Producer*
Suzanne Kuennen, *Creative Director*
John Rabius, *Head Sound Engineer*
SERVICES: Creates and produces TV commercials, documentary, industrial and travel films. FACILITIES: Completely equipped, air-conditioned sound stage with 50 ft. eye, front screen projection set-up, Eclair and Beaulieu cameras, sound system is Altec-Lansing, Nagra, Stancil Hoffman, recording, dubbing, mixing and interlock systems, screening rooms, editorial and art departments, location cameras and sound facilities.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Lindy & Laverne* (United States Trotting Assoc.); 12 *Labors of Hercules* (Carlton Machine Tool Co.); *Charter Your Own Course* (Irving Trust, N. Y.); *Big Red* (Fessel, Slegfriedt & Moeller); *Dayton Daily News Bird* (Kircher, Helton & Collett); *Pattern From The Past* (Cincinnati Historical Society); *Every 1½″* (Fred Schad Co.); *Incentives Work; Big Idea; Performance; Showcase '70; London, Buick; Travel, Chevrolet* (E. F. MasDonald Co.).
circle 597 on reader service card

LASKY FILM PRODUCTIONS, INC.
3705 Lonsdale Street, Cincinnati, Ohio 45227
Phone: (513) 271-5833
Date of Organization: 1949
Max Lasky, *President, Executive Producer*
Elizabeth C. Peters, *Treasurer*
H. H. Nieberding, *Secretary*
SERVICES: Producers of motion pictures for industry and television. FACILITIES: Completely equipped sound studio and laboratory for 16mm production.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Camay Sales; Camay Girls* (Proctor & Gamble Co.); *Contact* (Cincinnati Milacron, Inc.); *Where Do They Come From* (University of Cincinnati); *Performance Dividend Plan* (Cincinnati Milacron, Inc.).
circ'e 598 on reader service card

VISUAL METHODS, INC.
3910 Carnegie Ave., Cleveland, Ohio 44115
Phone: (216) 431-0700
Date of Incorporation: 1963
Katherine B. Howe, *President & General Mgr.*
Donald H. Howe, *Technical Consultant*
SERVICES: Preparation of original material for visual aids, including art work, type, photography. FACILITIES: Production of slides, Vu-Graph transparencies, slide programs, flip charts, filmstrips and sound slidefilms, lantern slides.
RECENT PRODUCTIONS AND SPONSORS
MULTI-SLIDE PROGRAMS: For Austin Co.; B. F. Goodrich Chemical; Horizons Research; Jone & Laughlin Steel; Harshaw Chemical Co.; Seagram Distillers; Calvert Distillers; Harris Seybold Co.; and Blue Cross of North East Ohio.
circle 599 on reader service card

INDIANA

FILM PRODUCTIONS/INDIANAPOLIS
633 East 38th Street, Indianapolis, Indiana 46205
Phone: (317) 924-5163
Date of Organization: 1965
John McGinnis, *Partner*
Glenn Roberts, *Partner*
SERVICES: Motion pictures, TV commercials and films. Industrial films, sales and training film and slide presentations. FACILITIES: Full 16mm and 35mm production and editing facilities.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Discover A New Idea* (Indiana, Dept. of Commerce/State of Indiana); *April—A Story About A Girl* (State of Indiana/Dept. of Education); *Simply The Best Under The Sun* (Hoffman — York, Milwaukee). TV COMMERCIALS: *Hook's Drugs* (Ruben-Montgomery, Inc.); *Toledo Edison PR campaign* (Bonsib, Inc.).
circle 600 on reader service card

EAST CENTRAL

★
NATIONAL TELEPRODUCTIONS CORPORATION
5261 North Tacoma Avenue, Indianapolis, Indiana 46220
Phone: (317) 257-1581
Date of Organiation: 1968
Howard Zuckerman, *President*
Arthur F. Hastings, *General Manager*
Ron O'Connell, *National Sales Manager*
Dallas Clark, *Vice Pres. Engineering*
SERVICES: Complete video tape facilities with permanent studios and a fleet of four color mobile production centers offering creative live and video taped TV programming, commercials, animation, industrial training tapes, dubbing, and distribution.
RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: *United Airline* (Leo Burnett/Take-One Ltd.); *FTD Florist* (Post-Keyes-Gardner); *Standard Oil of Ohio; Ohio Bell Telephone* (Marschalk Agency); *Fago; Michigan Bank Americard* (W. B. Doner); *Union Commerce Bank* (Meldrum-Fewsmith). LIVE TELECAST: *Indianapolis* "500" *Parade; NCAA Basketball; USAC & NASCAR Auto Racing* (TVS). INDUSTRIAL: Brown-Foreman Co. (Allen-Martin Prod.). PRODUCTIONS: *Johnny Cash Show* (Screen Gems).
circle 601 on reader service card

TIME-LIFE 8 PRODUCTIONS
1330 N. Meridian Street., Indianapolis, Ind. 46222
Phone: (317) 635-9326
Earl Schuman, *Director of Operations*
John Richards, *Production Manager*
SERVICES: Motion picture-video tape production; filmstrips; still photography; audio production. Location or in studio. FACILITIES: Complete motion picture video tape equipment and photo laboratory; Arriflex and Bolex cameras; Nagra tape recorders; editing facilities; Moviola; dubbing-interlock and sound transfer equipment.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The* 747 (Northwest Orient Airplines); *Selling Styling For Profit* (RCA Sales Corp.); *It's A Fact* (Stokely-Van Camp); *Operation Breakthrough*, in production (U. S. Housing & Urban Development); *Glas-Mate External Mix* (Ransburg Electro Coating Corp., Glas Mate Div.); *Model* 453 (Bryant Air Conditioning Co., Div. of Carrier Corp.).
circ'e 602 on reader service card

References to Guide the Buyer
Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

CHICAGO

ACADEMY FILM PRODUCTIONS, INC.

123 West Chesfnut St., Chicago, Ill. 60610

Phone: (312) Michigan 2-5877

Date of Incorporation: 1950
Bernard Howard, *Pres. & Exec. Producer*
Chap Freeman, *Writer-Director*
Daniel Goldman, *Editor*

SERVICES: 16mm and 35mm motion pictures, slidefilms, slides, presentations for TV, conventions, meetings and sales aids for broadcast industry, education, and business. Specializing in sales promotion and medical films. Editing, writing, recording, titling. Writing, directing, production services. FACILITIES: Cameras, lights, animation, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting, sound stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Job Requirement Films* (Western Elec. Co.); *Vertamold* (USI-Clearing); *Building A Building* (Arch. Aluminum Mfgrs. Assoc.); *Trip To Spain — Morrocco* (AVCOR).

circle 603 on reader service card

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614

Phone: (312) 525-6561

Date of Organization: 1954
Gilbert Altschul, *President*
Bruce Colling, *Executive Vice President*
Len H. Slaton, *Vice-President*
Ira Green, *Account Supervisor*

SERVICES: Production of motion pictures, slidefilms, slide presentations and videotapes for industry, education and government. FACILITIES: Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *A New Way To Lift; On Every Hand* (NSC); *Independent Study* (Journal Films); *Using Money Wisely Workshop* (CUNA, Int'l).

circle 604 on reader service card

BECKER-TWIN ARTS STUDIO

5621 Dempster Street, Morton Grove, Illinois

Phone: (312) YO 5-3121

Date of Organization: 1969
Frank G. Becker, *Photographer, Owner*
Wm. Brodt, *Art Director*
Paul Cliff, *Mechanical Illustrator*

SERVICES: Dukane Vista artwork and Vista animation, slides, 35mm slides and slidefilm strip animation from art or photograph provided by client or prepared by our art department. Vugraphs, flipcharts, easel presentations, charts and graphs, art, cartoons, illustrations, lettering, typography. FACILITIES: Photographic studios and art studio.

circle 605 on reader service card

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BETZER PRODUCTIONS, INC.

450 E. Ohio Street, Chicago, Ill. 60611

Phone: (312) 664-3257

Date of Organization: 1967
Joseph G. Betzer, *President*
Helen A. Krupka, *Vice President*
Arthur F. Ellis, *Production Manager*
C. O. H. Haroldson, *Mgr., Financial Films Division*
Oscar Herz, *Art Production Manager*

SERVICES: Motion pictures, slidefilms, TV films and commercials (Live and animated), visual sales and training materials. FACILITIES: Creative staff; production and art departments; editing room; insert stage; 35mm and 16mm equipment for studio or location shooting; planning and production of supporting visual and printed materials.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *There Ought to be a Law,* (American Retail Federation); *The Test of Time, Frank Answers to Frank Questions* (Western Auto Supply Company); *Zero in on Safety* (National Safety Council).

circle 606 on reader service card

EVERETT BLACKMAN PRODUCTIONS

154 East Erie St., Chicago, Ill. 60611

Phone: (312) 787-7475

Date of Organization: December, 1966
Everett Blackman, *Producer/Director*
Norman L. Corenon, *Associate Producer*
Margaret H. Blackman, *Secretary*

SERVICES: Motion pictures, slidefilms, creative, and technical writing for TV, schools and industry, specialists in medical sciences, 16mm printing and processing, titles, art and animation, editing, sound recording. FACILITIES: Creative department; script, art and animation; 16mm production equipment, studio or location.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Behavioral Exemplification In Monkeys* (Jules Masserman, M.D.); *Recurrent Perilymph Fistula* (Otologic Professional Assoc., S. C.); *Congenital Cholesteatomas* (Eugene L. Derlacki, M.D.). MULTI-MEDIA: *Noise Symposium* (Wiley Harrison, M.D.); *The Inner Ear* (Jack D. Clemis, M.D.).

circle 607 on reader service card

Cascade Pictures of California, Inc.

8 South Michigan Ave., Chicago, Ill. 60603

Phone: (312) 641-1828

Jerry Fleck, *Sales Manager*

(See complete listing under Hollywood, Calif.)

CAVALCADE PRODUCTIONS, INC.

P.O. Box 801, Wheaton, Illinois 60187

Phone: (312) 668-6363

Date of Incorporation: 1948
Dale McCulley, *President, Writer-Producer*
Harold B. Mackenzie, *Secretary*
Loreen R. McCulley, *Treasurer*

SERVICES: Production of industrial and educational motion pictures and sound filmstrips, and TV spots. Patented "Cinemastage" process for industrial show production. FACILITIES: Arriflex camera; 35mm and 120 still cameras; editing; 40 x 40 sound stage with variety of set components; Raby dolly; Mole-Richardson mike boom with perambulator, recording and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: DeKalb TV Spot; DeKalb Research Film; *Corn Blight Plight* (De Kalb AgResearch); *Of Life And Death* (Alpha Corporation of America); *Ashflower* (Christian Action Ministry).

circle 608 on reader service card

CINE-MARK

(Div. of Krebs Productions, Inc.)

730 North LaSalle Street, Chicago, Ill 60610

Phone: (312) 337-3303

Branch: 5519 Calle del Santo, Phoenix, Arizona 85018. Phone: (602) 959-4614. Karl P. Fischel, *Vice President*

Date of Organization: January, 1969
Clyde L. Krebs, *President*
Larry Kelly, *Vice President, Secretary*
Karl P. Fischl, *Vice President Southwest*
James R. Bohr, *Vice President, Midwest*

SERVICES: Producers of motion pictures, slidefilms, sales meetings, training seminars, industrial shows, conventions and theatrical short subjects. FACILITIES: Creative and marketing services, producing through producers and free-lance specialists.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Casa Grande Report #2* (Hecla Mining Co.); *The Personal Medium* (Specialty Advertising Association); *Competitive Merchandising* (ITT Continental Baking Co.); *Convention Highlights* (Bank Marketing Association). SLIDEFILMS: *Let BMA Do It For You; The Bank That's With It* (Bank Marketing Assoc.); *You Can Be The Star* (Whitlock & Co.); *Libby Listens* (Libby, MacNeill & Libby).

circle 609 on reader service card

CONTACT! Business Communications

1726½ Sherman Avenue, Evanston, Ill. 60201

Phone: (312) 475-4656

Date of Organization: 1959
Samuel J. Needham, *President*
Sidney H. Mayer, Jr., *Vice-President*

SERVICES: Scriptwriting and research, planning, direction, and production; sound slidefilms, slides, motion picture, videotape, recordings, and live presentations; consultation and full production of multi-screen and multi-media industrial shows. FACILITIES: Available as required.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Discover Encore* (Encore Beer); *Total Quality* (Crane Supply Co.). SLIDEFILMS: *Designed For Profit* (Encore Beer); *Mission: Money Maker* (Schlitz Malt Liquor); *Let's Face It; Send A Child To Camp; Momentum Plus* (Jos. Schlitz Brewing Co.); *The Old Milwaukee Story; American Holidays* (Old Milwaukee Beer); *NASTAR-71* (Schlitz Beer).

circle 610 on reader service card

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HAROLD DASH ASSOCIATES, INC.

333 North Michigan Avenue, Suite 1628, Chicago, Ill. 60601

Phone: (312) 782-3722

Harold Dash, *President*
Douglas Sylvan, *Executive Vice Pres.*
Frank Warrington, *VP, Sales*
Henry Behrens, *Manager - Production*

SERVICES: Producers and Communication Consultants for Marketing: Total Communications Consultants for Marketing Programs; complete writing, creative planning and photography for 16mm and 35mm motion pictures; total creative planning, design and visualization of Live Business Trade Theatre, Sales & Distributor Meetings; Training Programs: Pub-

lic Relations Programs; Sound Slide Films; Arts and Graphics.
RECENT PRODUCTIONS AND SPONSORS MEETINGS: Two major product announcement meetings (Motorola Consumer Products Div.); 1970 *President's Conference* (Consolidated Foods Corp.); Touring meeting: *Star Performers* (Homelite Div. of Textron, Inc.). MULTI-MEDIA PRESENTATION: *Opportunities for Growth* (Consolidated Foods Corp.); *Presentation to Financial Community* (Consolidated Foods Corp.). SLIDEFILMS: *Automotivation — The Key To Better Education* (Executive Computer Systems).
circle 611 on reader service card

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CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Ill. 60610
Phone: (312) 644-7600
Branch: 1940 N. Las Palmas, Hollywood, Cal. 90038; Phone: (213) HO 9-9011, Alan S. Lee, *Manager.*
Date of Organization: 1947
Cal Dunn, *President*
Jim Dricker, *Vice Pres., Production/Dir.*
Mike Dunn, *Vice President, Sales/Production*
Ray Mueller, *Director, Cameraman*
SERVICES: Motion pictures, multimedia presentations and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercial and productions. FACILITIES: Sound stage, insert stages, recording, transfer and sound mixing, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; hot press title department; editing, interlock screening rooms, carpenter shop, creative and administration facilities.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Pellet Goes Mod* (Masonite); *Dissappearing City* (Abex). SLIDEFILMS: 1970 *Training Program* (North American Van Lines). MULTI-MEDIA: *Opportunities of Tomorrow* (I. C. Industries). TV COMMERCIALS: *Joan of Arc — Pride of Illinois* (Joan of Arc).
circle 612 on reader service card

FILMACK STUDIOS

1327 South Wabash Avenue, Chicago, Ill. 60605
Phone: (312) 427-3395
Date of Organization: 1919
Joseph R. Mack, *President*
Ira Singer, *Vice President, Adm.*
Pat Cascio, *Production Manager*
SERVICES: Motion pictures; filmstrips, and slides for television, industry and education. Educational training programs, sales meetings, creative services, script writing, storyboards. FACILITIES: Studio for live and still photography, sound recording studio, music libraries and sound effects. Complete Black & White and color laboratory services. 16mm and 35mm animation and filmstrips on Oxberry animation stand. Artwork, titles, hot press. Laboratory editing, processing and printing. Complete slide equipment.
circle 613 on reader service card

FISCHER/CYGNET INC.

399 Gundersen Drive, Carol Stream, Ill. 60187
Phone: (312) 665-4242
Robert Morehouse, *Producer/Director*
(See complete listing under Cygnet Films, Wisc.)

FIRE ESCAPE LIMITED

10 E. Huron, Chicago, Ill. 60611
Phone: (312) 787-2665
Date of organization: 1969
E. F. Bokhof, *Director*
Dick Aseh, *Executive Producer*
SERVICES: Short film production and television services.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Most Important Thing in the World* (Pioneer Screw & Nut Co.); *Blood Is Life, Pass It On* (National Red Cross); *There's More to It* (WLS Radio); *Precious Tissue* (American National Red Cross).
circle 614 on reader service card

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GOESSL & ASSOCIATES

612 N. Michigan, Chicago, Ill. 60611
Phone: (312) 787-5300
Marvin E.Goessl, *President*
Verna S. Goessl, *Vice President, Treasurer*
Stephen Hanna, *Art Director*
Wadsworth Creekmore, *Production*
SERVICES: Creative design, finished art, color key, slides and slidefilms. FACILITIES: Art & photography department, processing and lab, slide mounting.
RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: *Fast Company* (Johnson); *Stock Rupp for Profit* (Rupp). MULTI-MEDIA: *Marketing Opportunities '70* (Culligan); *Super '70s* (Roper Corp.).
circle 615 on reader service card

MORTON GOLDSHOLL DESIGN ASSOCIATES, INC.

420 Frontage Road, Northfield, Ill. 60093
Phone: (312) 446-8300
Date of Organization: 1942
Morton Goldsholl, *President, Exec. Prod.*
Mildred Goldsholl, *Secretary, Producer*
John Weber, *V.P., Studio Director of Design*
William Langdom, *V.P. Film Administration*
Tom Freese, *V.P. in Charge Prod.*
SERVICES: Producers of motion pictures and slidefilms for business, industry, television and education. FACILITIES: Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand with Aerial Image; Ampex, Nagra and Magnasync sound recorders, editing equipment.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Santiba* (Coca-Cola); *Reading: Gift For Life* (Scott-Foresman); *Out Of Sight* (Eastman Kodak); *Lead In For Screen New Digest* (Commonwealth Elison). MULTI-MEDIA: *Momentum* (Western Electric). SLIDEFILMS: *Personalized Education* (Oakland Community College).
circle 616 on reader service card

MIKE GRAY ASSOCIATES

2236 North Clark, Chicago, Illinois 60614
Phone: (312) 528-1500
Date of Organization: 1964
Mike Gray, Jim Dennett Chuck Olin, Brenda Bierbrodt
circle 617 on reader service card

The Jam Handy Organization, Inc.

230 North Michigan Ave., Chicago, Ill. 60601
Phone: (312) STate 2-6757
(See complete listing under Detroit area)

CHICAGO

JAM HANDY PRODUCTIONS

230 North Michigan Ave., Chicago, Ill. 60601
Phone: (312) STate 2-6757
(See complete listing under Detroit, Mich.)

ROBERT BRUCE HICKS & ASSOCIATES

2 N. Riverside Plaza, Suite 2400 Chicago, Ill. 60606
Phone: (312) 372-6966
Date of Organization: 1963
R. B. Ricks, *President*
V. N. Hansen, *Vice-President*
R. O. Hicks, *Secretary-Treasurer*
SERVICES: Motion pictures, filmstrips and slides for business communications. Collateral printed materials. Producers of trade shows, conventions and sales meetings. Presentations. Sales incentive programs. FACILITIES: Offices in Chicago and the O'Hare Inn. Associates in several cities. Studio facilities rented as required.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Serving All Mankind* (The Brower Co.). TRADE SHOWS: *Marine Trades Exhibit & Conference* (Boating Industry Assoc.); *Recreational Vehicle Exposition* (Rec. Vehicle Institute). MULTI-MEDIA: *Sales Presentation* (Cahners Publishing Co.). VIDEOTAPE: *Dealer Conferences* (Recreational Vehicle Institute).
circle 618 on reader service card

KARTEMQUIN FILMS, LTD.

1921 N. Freemont, Chicago, Ill. 60615
Phone: (312) 324-7668
Date of Organization: 1967
Gordon Quinn, *President*
Gerald Temaner, *Secretary/Treasurer*
Jerome Blumenthal, *Producer/Director*
SERVICES: 35/16mm motion picture services. Specializing in cinema-verite style documentaries and educational films. FACILITIES: Complete 16mm production facilities, including wireless sync-sound camera and Steenbeck editor.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Audiences* (3 Prong Television Productions); *Naked Sandwich; Art & Elitism; The Anonymous Artists of America* (Kartemquin); *Molecular Accelerator* (University of Illinois); *Marco* (Intermedia Foundation) *Hum* 255 (University of Chicago).
circle 619 on reader service card

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KELLOCK PRODUCTIONS, INC. (Midwest Studios, Inc.)

1037 Woodland Drive, Glenview, Ill. 60025
Phones: Glenview: (312) 724-0515
Chicago: (312) 723-3880
Date of Incorporation: 1964
James A. Kellock, *President-Treasurer*
James A. Kellock, Jr., *Vice-President*
Frederick K. Barber, *Vice Pres.-Sales*
J. C. Diebold, *Vice President-Sales*
Albert S. Bradish, *Vice President-Prod.*
SERVICES: Writing, production of motion pictures, slidefilms, and business shows. FACILITIES: Two sound studios on ground level—100′ x 60′ with 30′ clear to overhead catwalks—40′ x 25′ x 14′ clear to roof—3,000 amperes-120V AC power; screening room; lighting equipment; camera; sound; editing; carpenter shop; makeup and dressing rooms; commissary;

art dept.; prop rooms; creative staff and production offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Admiral Creative Excellence* (Admiral Corp.); *At This Very Moment; Nothing For Granted; Altering Course* (U.S. Navy); *A Will And A Way* (Woodward Governor Co.).

circle **620** on reader service card

WILLIAM N. KIRSHNER & COMPANY, INC.

1132 Waukegan Rd., Glenview, Ill. 60025

Phone: (312) 729-3030

Date of Incorporation: 1959
William N. Kirshner, *President*
Mary Ann Kirshner, *Assistant Secretary*
Robert K. Larson, *Secretary*
George Elrick, *Creative Director*

SERVICES: Producer of audio-visual program for marketing, sales promotion, training and public relations; motion pictures, slide program, slidefilms, industrial and business presentations, videotape programs for business. FACILITIES: Two sound stages; three production studios; writing, photography and art department; recording; animation; editing; projection and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cupmaster* (Illinois Tool); *The Lex* (Navy); *Land Survey* (Coons). SLIDEFILMS: *Sigma* (Yeomans); *How Much Is That In Feed* (ABC).

circle **621** on reader service card

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LA RUE FILMS, INC.

708 North Dearborn, Chicago, Ill. 60610

Phone: (312) SUperior 7-8656-57

Date of Organization: 1937; Inc. 1947
Re-Incorporated: 1966
Mervin W. La Rue, Sr., FBPA, *Chairman Board*
Gunter H. Doetsch, *President, Exec. Producer*
Parker W. Thomas, *Secretary*

SERVICES: Motion pictures, slidefilms, cinemicroscopy, cinemacroscopy, and slide reproduction (all sizes). Specialists with in-depth experience in scientific, medical, and educational films. Consultants: planning, production, utilization of audiovisual media. Distributors of AV equipment. FACILITIES: Studio, sound and camera equipment; animation stands; time-lapse, high-speed facilities. Explosion-proof cameras, lighting equipment; micro, macroscopic setups.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Techniques of Parenteral Injections* (Becton-Dickinson & Co.); *Facial Nerve Decompression; Facial Nerve Anastomosis; Repositioning of the Incus* (Dr. L. Scaramella, Dept. of Otolaryngology, University of Illinois); *Perfusion Veineuse* (Abbott Universal). SLIDEFILMS: *Replenish The Earth; I. V. Additives — Steps To Safety; The Hospital Market* (Abbott Laboratories).

circle **622** on reader service card

LEWIS-YOUNG CORP.

410 N. Michigan Ave., Chicago, Ill. 60611

Phone: (312) 644-6400

Herschell G. Lewis, *Chairman*
Donald W. Young, *President*
Allen Kahn, *Production Manager*

SERVICES: Motion picture, features, industrial, commercial, educational, training; slidefilms; still photography; public relations; scripts; location photography for other producers; editing service, public relations, industrial shows. FACILITIES: Filming in Chicago, Miami and Los Angeles. Mobile motion picture and sound unit fully equipped for location shooting; 35mm and 16mm editing department; art department.

circle **623** on reader service card

JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, Ill. 60607

Phone: (312) 243-2600

Date of Organization: 1946
Jack H. Lieb, *President*
Warren H. Lieb, *Vice-President*
Donald J. Richter, *Sound Engineer*
Ernest Schubert, *Production Manager, Editor*

SERVICES: 16/35mm motion picture production; industrial, theatrical TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Script writing. FACILITIES: Complete studios, sound stages, RCA 35mm and 16mm magnetic and optical recording. Hi-fidelity magnetic mixing. Nagra-16mm sync recording. Editing, musical score facilities, echo chamber, sound stages; editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Suction Roll Blasting; Zig Zag* (Dow Chemical); *How Are You* (Cancer Prevention Center); *Camp Meeting Revival* (Rev. Ewing); *Wondrous World of Welch* (Bozell & Jacobs); *Crimpers* (Helene Curtis); *Advertising For The Seventies; It's Something Else* (D'Arcy); *The Distadvantaged Child* (Health, Education & Welfare). TV COMMERCIALS: *Biz* (Tatham-

circle **624** on reader service card

DON LOGAY PRODUCTIONS

410 N. Michigan Avenue, Wrigley Bldg., Suite 550, Chicago, Ill. 60611

Phone: (312) 527-9210

Date of Organization: 1966

SERVICES: Writer-director-producer of live and/or multi-media shows for industry . . . sales meetings, conventions, trade shows and special events.

circle **625** on reader service card

LORD AND KING ASSOCIATES, INC.

28 W. 120 Robin Lane, West Chicago, Ill. 60185

Phone: (312) 231-0102

Date of Organization: 1965
Bob O'Donnell, *President & Executive Director*
Tom Spaulding, *Cinematographer*

SERVICES: Creators of quality audio-visuals and live industrial shows. Particularly qualified in the production of dramatic and documentary films. FACILITIES: Completely equipped sound stage with editing and screening facilities. Mobile camera truck for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *There's A Catch To It*, 3 films (Raymond Berry Associates); *Your Turn In The Box* (Lord & King); National Convenience Store Convention (Quaker Oats); *A Piece Of The Action* (Western Electric).

circle **626** on reader service card

MATTCO ASSOCIATES, INC.

3309 N. Chapel Hill Rd., McHenry, Ill. 60050

Phone: (815) 385-5508

Date of Organization: 1960
Richard J. Matt, *President & Exec. Director*
William M. Fraser, *Vice President*
Jerry Olson, *Production Manager*

SERVICES: Motion picture and slidefilm production, including theatricals, TV commercials, sponsored industrials, sales and training films. FACILITIES: Recording, music scoring and editing; 16mm and 35mm editing rooms, Moviola equipped; 16mm and 35mm projection. 16 Eclair NPR, Arriflex and B&H and 35mm Arriflex and Eyemo Cameras; Nagra sound equipment; sound stage, complete studio and portable lighting; special camera-boat, airplane, and truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For You Naturally* (Dept. of Natural Resources/State of Wisconsin); *The Strangest Secret* (Nightingale/Conant Corp.); *The Questors* (Motivational Productions, Inc.); *Two Way Street* (Johnson Motors). TV COMMERCIALS: *Medallion Knife* Offer (American Oil Co./D'Arcy Advertising Agency).

circle **627** on reader service card

Melandrea/The Concept Group

75 E. Wacker Drive, Chicago, Ill. 60606

Phone: (312) 641-0556

Judi Krummenacher, *President*

(See complete listing under Melandrea, Inc. New York)

MPO Incorporated

640 N. LaSalle St., Chicago, Ill. 60610

Phone: (312) 527-3680

William Bailey, *Manager*

(See complete listing under New York City)

MPO Videotronic Repeater Corp.

640 N. LaSalle St., Chicago, Ill. 60610

Phone: (312) 527-3680

(See complete listing under MPO Prod. Inc., New York)

BURT MUNK PRODUCTIONS, INC.

56 E. Walton Place, Chicago, Ill. 60611

Phone: (312) 337-0034

Date of Organization: 1961
Burton M. Munk, *President*
Mary Abraham, *Business Manager*

SERVICES: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. FACILITIES: Creative writing, planning and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *One Third Of Your Life* (Sealy Mfg. Co.). MULTI-MEDIA: 1970 *Dealer Presentation* (Hotpoint); *Lunar Landing* (Bally Mfg.). SLIDEFILMS: *Fifty-Two Weeks A Year* (Sears); *Highlights* 1971 (Zenith Mfg. Co.). CASSETTE PROGRAM: *The World of Tomorrom-Today* (Admiral Corp.).

circle **628** on reader service card

Mutschmann Films, Inc.

Suite 217, 2200 E. Devon, Des Plaines, Ill. 60018

(See complete listing under Frazer, Pa.)

FRED A. NILES COMMUNICATIONS CENTERS, INC.

1058 W. Washington Blvd., Chicago, Ill. 60607
Phone: (312) 738-4181
Date of Organization: 1955
Branch Offices: New York: 108 West End Ave., New York. 10023. Phone: (212) SU 7-8770. Charles Ticho, *Vice-President.* California: 5545 Sunset Blvd., Hollywood. 90028. Phone: (213) 462-7311. Paul Johnson, Lionel Grove, *Vice-Presidents.*
Fred A. Niles, *President*
Norman C. Lindquist, *Vice-President, Sales*
William E. Harder, *Vice-President, Multi-media*
James Miller, *Production Manager*
SERVICES: TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows. Marketing and merchandising programs, theatrical short subjects. FACILITIES: 100,000 sq. ft. of space; 3 sound stages; Five editing rooms complete sound dept.; carpentry, electric, paint and prop depts.; screening room; art dept.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Magic of Merchandising Candy* (M. J. Holloway Co.); *Rennaissance Spring* (Kupperheimer Co.); *Memory Dynamics* (Linance Industries); *Showboat of Values* (Kroger Co.); *It's A Screen Printed World* (Advance Process Co.); *It's A Nice Place To Visit* (Rath Packing Co.); *Hilton Eye-View* (Hilton Hotel Corp.); *A Sense of Beauty — Your Source of Pride* (National Toiletries); *Fabulous Fall Features* (Kimberly Clark); *T.M.P. And The Sugar Beet* (Eli Lilly Co.); *Winterful Wisconsin* (State of Wisconsin); *Introduction To House of Wray* (Wray); *A Garden For People To Grow In* (North Surburban Development Co.); *A Sense of Mission* (Republican National Committee); *Century Two* (Montgomery Wards); *Creativity* (Grotnes Machine Co.); *People Power* (United Airlines).

circle **629** on reader service card

PEOPLE REACHING PRODUCTIONS

1460 Sandburg Terr., Chicago 60610
Phone: (312) 642-3789
Sue Leven Sager, *Creative & Prod. Supv.*
Dorothy Eastline, *Promotion Director*
Honore Singer, *Talent Coordinator*
SERVICES: Package A/V presentations for specialized audiences with sponsor oriented feature programs for radio, TV and live.
RECENT PRODUCTIONS AND SPONSORS
TV FILMS: *Bazaar Bonanza* (Dow Chemical);*Viva Patata* (Froen Potato Prod.); *Fight Kitchen Calamities* (Dow Chemical).

circle **630** on reader service card

PERSUASION SYSTEMS, INC.

15 E. Pearson, Chicago, Ill. 60611
Phone: (312) 642-9840
Date of Organization: 1966
Arnold Y. Midlash, *President, General Mgr.*
Rudy Wright, *V. P., Producer*
Robert We Dyck, *Musical Director*
Henry Puckhaber, *Prod. Coordinator*
SERVICES: Programs involving multimedia; specializing in live and automated multi-screen presentations, training programs; corporate communications utilizing a-v techniques. FACILITIES: Script, design services; still, motion picture photography, 16/35mm; sound recording/ Crown, Ampex recorders; multi-channel mixing, mastering and impulsing.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Opera* (Continental Assurance); *Threshold* (Nat'l Hemophilia Foundation); *The Seventies Scene* (Massey Ferguson); *The Delco Decade* (GM Photographic); *Retail Advertising* (Ford Marketing Institute).

circle **631** on reader service card

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PILOT PRODUCTIONS, INCORPORATED

1819 Ridge Avenue, Evanston Ill. 60201
Phones: (312) DAvis 8-3700
(312) BRoadway 3-4141
Date of Organization: 1940; Inc. 1952
C. Robert Isley, *President*
Robert L. Dedrick, *Executive Vice-President*
Bob Luce, *Vice-President, Prod.*
C. Don Sheldon, *Treasurer*
SERVICES: Complete creative and production facilities for motion pictures and filmstrips. Research, writing photography, sound recording, editing, and stripfilms services for industrial and business films. FACILITIES: Shooting stage; complete kitchen facilities; 16mm Mitchell and Arriflex camera equipment; generator & battery packs for field work; Ampex, Magnasync and Nagra recording equipment including DuKane 30/50 signal generator; double system projection.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Trouble With Heifers; Modern Mastitis Management* (The Upjohn Co.); *A Stop In The Right Direction* (Gunite Div. Kelsey-Hayes); *You Can Count On A Michigan* (Clark Equipment Co.); *In Any Language* (United Methodist Church). SOUND FILMSTRIPS: *RFD #1* (State Farm Magazine Bureau); *Neat Is Not A Dirty Word* (Gillette); *The People Organization* (Kiwanis Circle K); *Auxiliary Services; PABX Systems* (Automatic Electric); *Simple . . . And Delicious* (Vischer Products).

circle **632** on reader service card

PINNN

40 East Erie, Chicago, Illinois 60611
Phone: (312) 787-8432
Date of Organization: 1957
Richard Powers, *President*
James Johnson, *Vice President, Creative*
Ray Hebel, *Vice President, Productions*
Russ Hume, *Sales Manager*
SERVICES: Motion picture production, marketing, communications, sales meetings, seminars, photography, TV, slides, VTR, editorial, set design, film-strip animation, multimedia productions, cassette programs, research, training materials, records, consultation, commercials, slide duplication. FACILITIES: Sound studio, Arriflex and Oxberry cameras, art department, Moviola equipment, automatic slide mounters, 30 people and 24,000 square feet. Complete facilities.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Stop-It* (Sears). SLIDEFILMS: *Does It Matter?* (Today's Health/AMA). MULTI-MEDIA: *Year Of The Professional* (Johnson's); *Impact 70* (Swift & Co.); *International Achievement* (Field Education); *Training Dishwashers* (Diversey Corp.).

circle **633** on reader service card

CHICAGO

Pride-Trio

57 W. Grand Avenue, Chicago, Ill. 60610
Phone: (312) 644-9584
Max Pride, *President*
(See complete listing under New York City)

PRODUCERS GROUP, LTD.

323 W. Randolph St., Chicago, Illinois 60606
Phone: (312) 372-2028
Date of Organization: 1968
Lee W. Gluckman, Jr., *President, Exec. Producer*
Budd Blume, *Vice President, Creative Director*
Jack Willoughby, *General Manager/ Dir. Photography*
SERVICES: Motion picture, slide film, multimedia, videotape creation and production, scripting, graphics, photography, design, unit managing, music. Assemble crews, locations, sub contracting. FACILITES: Full mixed media layout. 3— 20′ x 20′ screens, projectors, sound system. All others leased to suit needs.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Plain To Spain* (Allied Mills Corp.); *The Blue Flame Car* (Institute of Gas Technology); *Fishermans World* (Genton McHugh Prod.). MULTI MEDIA: *The Now Network* (Illinois Bell Tel. Co.). SLIDEFILM: *Wheels Of Fortune* (Stewart Warner).

circle **634** on reader service card

LEE RANDON, A/VC

406 Dewey Avenue, Evanston, Illinois 60202
Phone: (312) 328-6920
Date of Organization: 1969
Lee Randon, *Audio/Visual Consultant, Writer & Producer*
SERVICES: Create, write and/or produce sales meetings, industrial and training films, television commercials. Specializing in serving producers and advertising agencies. FACILITIES: All available.
RECENT PRODUCTIONS AND SPONSORS
MULTI-MEDIA: *Mandate For Results; Advertising, '70* (Libby, McNeill Libby/ Cine Mark Prod.); *Ole!* (United-Desoto/Scott & Scott); *The Fish Revolution* (Booth Fisheries/Daniel J. Edelman, Inc.). TV COMMERCIALS: *Campaign '70* (United Jewish Appeal).

circle **635** on reader service card

ROSE-MAGWOOD PRODUCTIONS INC.

410 N. Michigan Ave., Chicago, Ill. 60611
Phone: (312) 644-4070
(See complete listing under New York City)

SPORTLITE FILMS

20 North Wacker Drive, Chicago, Ill. 60606
P.O. Box 24-500, Speedway, Indiana 46224
Phone: (312) 236-8955 — 236-8488
Date of Organization: 1955
Al D. LeVine, *Producer*
Jack Paige, *Sales Manager*
Mary Carroll, *Controller*
Robert Decker, *Counsel*
SERVICES: Producer and distributor, 16-mm Color and B & W/Sound films, film library — 500 ½ Hour titles; Stock sports footage; sound effects/ instruction-

al; recreation and entertainment (Golf, tennis, football, basketball, auto racing, boxing); FACILITIES: On location cameramen and equipment per diem basis; opticals — Sponsor ID's from rough overlays to completed products; Arri's Eclair, B & H 70 DRs, Nagra & Uher recorders; Experienced, creative staff.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Boxing From Chicago* (TV Visuals); *Dixie* 400 *Stock Car/Nascar* (D. E. McGowan Assoc.); *Sports Adventure* (Frank Agnello); *Atlanta* 300 *Indy Type Race* (Mid-Southern Prod.); *Alaska's Yukon* (J. Van Coevering).

circle 636 on reader service card

TAKE TEN INCORPORATED

211 East Chicago Ave., Chicago, Ill. 60611
Phone: (312) 944-0455

Date of Organization: 1961
David R. Hayes, *President & Board Chairman*
Dean DiBrito, *Vice-President, Production*
Frank B. Leonard, *Exec. Vice Pres.*
Inez Harris, *Corp. Secretary, Director*

SERVICES: Industrial motion pictures; live industrial shows; sound-slidefilms; slide presentations; TV films; videotape; musical jingles; radio transcriptions; radio programs; creative consultation. FACILITIES: Business offices; creative dept.; studio, 16/35mm production; original music, scoring and copying dept.; art dept.; still photography dept.; print production dept. for collateral material.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Second Effort, Make It Happen, The Professional* (Dartnell Corporation); *Show & Sell* (Keebler Cookie Co.); *The World of ITW* (Illinois Tool Works); *The Man Behind the Gun* (Chemagro); *Make Music* (Hammond Organ Co.); *Answering the Challenge of Time* (Eaton, Yale & Towne); *The Champions* (W. R. Grace & Co., Cryovac Div.); *T—I, A Sales Odyssey* (Parker Pen Co.); *Testing Auditorium Products, Testing School Products* (American Seating); *Impact, Tore-Pac-Drive* (U.S. Industries, Inc.).

circle 637 on reader service card

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill. 60068
Phones: Park Ridge: (312) 823-1418
Chicago: (312) 763-5818

Date of Organization: 1952
Byron L. Friend, *President*
June A. Friend, *Secretary/Treasurer*
Ellen Milgrom, *Audit-Finance*
Roy Barwig, *Director of Photography/Sound*

SERVICES: Motion pictures, filmstrips, live meetings, new products introductions, trade show participation. 35mm or 16mm studio or location. TV commercials, editing, re-recording, mixing, interlock screening, recording, script writing, filmstrip animation. FACILITIES: Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arri, Eclair, etc.; magnetic recorder Ampex, Nagra, etc., sound stage 30′ x 45′ five channel re-recording and mixing.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Job Bank* (U.S. Department of Labor); *Careers In Apprenticeship* (Vocational Films); *Student Indoctrination* (University of Illinois); *Hi School* (IDEA, Inc.); *Competition* (Motorola, Inc.); *Crunchie Punch* (Keebler Co.).

circle 638 on reader service card

TELEMATION PRODUCTIONS, INC.

3200 West West-Lake Avenue, Glenview, Ill. 60025
Phone: (312) 729-5215

Date of Organization: 1969
Robert E. Dressler, *General Manager*
David Bell, *Director of Technical Operations*
Paul R. Ballantine, *Manager of Sales & Market Development*

SERVICES: Complete industrial and educational television, production facilities, all non-broadcast videotape services, location and studio. Tape-to-tape transfer; off-the-air monitoring, electronic editing for 1″ super color format, film to tape transfers, CATV programming, test commercials, medical applications, consultant services pre-production and post-production service and distribution. FACILITIES: Color studio, IVS broadcast color cameras, 16mm color film chain, Ampex and IVC 1″ formats, professional audio system, DMI color disc recorder, quadraplex capability for selected applications.

circle 639 on reader service card

HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue, Park Ridge, Ill. 60068
Phone: (312) 698-3331

Date of Incorporation: 1962
Henry Ushijima, *President & Exec. Producer*
Ruth Ushijima, *Secretary*

SERVICES: Producers of motion pictures, television programs, television commercials and slidefilms.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sell Sears To Success In '70; Paint; Christmas Bike Shop* (Sears Roebuck & Co.); *Cummins Diesel* (Price-Weber Assoc.); *Con-Con: A Dialogue* (Ill. Bell Tele. Co.).

circle 640 on reader service card

VEBO PRODUCTIONS, INC.

701 W. Willow St., Chicago, Ill. 60614
Phone: (312) 664-9212

Date of Organization: 1960
Samuel J. Ventura, *President, Director*
Ronald J. Born, *Vice President, Sound*
William P. Johnston, *Vice President, Writer*
John T. Oertel, *Editor*

SERVICES: Complete production, production supervision, writing, editing etc. FACILITIES: Complete motion picture equipment — Eclair cameras, Arriflex cameras, Nagra recorders, editing facilities, Moviola etc. Dubbing interlock and sound transfer equipment.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fresh Chilled Citrus* (Kraft Foods); *Design For Tomorrow* (Santa Fe Railroad); *Diane Keogh in London* (Sears Roebuck & Co.); *Fireman's Safety* (Underwriter Laboratories); *Moving Unseen Energy* (Gulf Central Pipeline Co.).

circle 641 on reader service card

WILDING, INC.

1345 W. Argyle St., Chicago, Ill. 60640
Phone: (312) BR 5-1200

H. Roehrig, *Vice President, Branch Manager*
W. Tinkham, J. Constable, *Producers*
(See complete listing under Michigan)

ZAPEL STUDIOS, INC.

615 North Wabash Ave., Chicago, Ill. 60611
Phone: (312) SUpreior 7-2755

Date of Incorporation: 1955
Owen Zapel, *President & Executive Director*
Karl LaRoche, *Vice Pres. Production*

SERVICES: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Show Case Programatic. Optical and animation. FACILITIES: Studio, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, two animation stands. Masters series Oxberry with Aerial Image projector.

circle 642 on reader service card

Other Illinois Cities

MARK ANDERSON FILMS

311 West University, The Manor, Champaign, Ill. 61820
Phone: (217) 356-0345

Branch Office: **Mark Anderson Films, Box 478, Memphis, Tennessee**
Date of Organization: 1970
Mark Anderson, *Owner*

SERVICES: Complete motion picture production facilities, television commercials, promotional films, slide presentations, and multi-media. FACILITIES: Script, studio and location production, titles, graphics, editorial, complete animation services.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Computers Teach Nurses* (US. HEW-Mercy Hospital). MULTI-MEDIA: *International Village* (International Development Co.). TV COMMERCIALS: *Peoria Savings* (Hall, Haerr, Peterson & Harney, Inc.); *Illinois Power Co.* (Harpham Co.); Laughrey Roofing Co.

circle 642 on reader service card

MONTY MANN PRODUCTIONS

(A Div. of Colind Photography, Inc. Formerly: Motion Picture Productions of Oklahoma City)
1327 N.E. Adams St., Peoria, Ill. 61601 Box 165
Phone: (309) 676-8644

Date of Organization: 1964
Paul W. Heimberger, *President*
Monty Mann, *General Manager*

SERVICES: Industrial, business, sales, training, technical livestock, agricultural, historical, documentary, educational, religious, travel, etc., motion pictures; TV films and commercials; slide and filmstrip presentations; producers services, sales meetings. FACILITIES: 35mm, 16mm & Super 8 motion picture equipment; 35mm and 16mm filmstrip equipment; art studio; Ektachrome & Anscochrome processing, dupe color transparencies, slides from artwork; sound recording; casette dupes; projector sales and rentals; recorders and casette players; music library, etc.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *So That All May Learn* (Oklahoma Education Assoc.); *Hubbard Land, U.S.A.* updated; *Hubbard Land, U.S.A.* condensed; *Fight Disease With Nutrition* (Hubbard Milling Co.); *The Second Time Around* (Fred Jones Mfg. Co.).

circle 644 on reader service card

BILL MORROW MOTION PICTURE PRODUCTIONS D.B.A. GLIESSMAN STUDIOS

112 North Walnut, Champaign, Ill. 61820
Phone: (217) 356-6408

Date of Organization: 1964
Bill Morrow, *Owner*

SERVICES: Complete motion picture production, television programming and commercial display films, slidefilms. Complete commercial photography services. FACILITIES: Script, studio and location production, equipped for synchronous sound (Mitchell or Auricon). Title and graphic preparation including animation facilities. Screening, recording, editorial, creative and office space. Interlock facilities, multiple editorial setup, Arriflex production, Magnasync sound and Moviola equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: Jiffy Popcorn. *Speedhide Fire Retardant Paint* (PPG Industries). SLIDEFILMS: Safety (Illinois Power); *Why Dry?* (MW Gear). TV COMMERCIALS: For Joan of Arc and Pride of Illinois.

circle 645 on reader service card

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas 66044
Phone: (913) 843-0400

Date of Organization: 1947
Branch Office: Suite 625, 1255 Post St. San Francisco, Calif. 94109 Phone: (415) 771-1844
Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President and Treasurer*
Charles Lacey, *Vice-President & Secretary, Director of Production*
Norman Stuewe, *Vice-President and Director of Photography*

SERVICES: Motion pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Sports photography. Color and/or black and white still assignments. Animation and recording services. FACILITIES: New studio and office facilities, sound stages, voice studios, editing rooms, sound rooms, etc., cameras; complete lighting and sound equipment for studio and location. Complete animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Cattle Rustling; Feedlot Bees* (John Deere & Co.); *Adventure 70 — AC Fall Campaign* (AC Spark Plug); Meterological series (U.S. Navy); *Topeka Is A People Place* (Southwestern Bell Tele.); *Operation Opportunity* (U.S. Jaycees); *The Heating-Cooling Specialist* (Lennox Industries, Inc.); *Students Look At Drugs* (Eli Lilly); *Credit, A Capital Idea* (Farm Credit Bureau); *Economic Stability: The Quest and The Question* (Joint Council on Economic Education/ The American Bankers Association).

circle 646 on reader service card

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LIBRARY FILMSTRIP CENTER

3033 Aloma, Wichita, Kansas 67211
Phone: (316) 682-5925

Violet Priestley, *Owner-Producer-Director*
Marie Sterrett, *Marketing Manager*

SERVICES: Complete services for sound filmstrips, or motion picture production including location services, photography, art, processing sound recording for tapes, cassettes, and phonodiscs. FACILITIES: Dealer for: Colorsound filmstrips, all DuKane products, projectors, recorder—Pulser, lens, lamps, head sets, speakers, etc. Pixmobile cabinets for cassettes, tapes, filmstrips, phonodiscs, tables, book carts, Black stereo screen in wall or tripod.

RECENT PRODUCTIONS AND SPONSORS FILMSTRIPS: *Black History* Series, 4 parts; *Globe Cruising; Map And Atlas Survey; Dissection Of A Frog,* Part I & II; *Introduction To The Use Of Globe Map Atlas* (Self).

circle 647 on reader service card

MARSH FILM ENTERPRISES

7900 Rosewood Drive, Shawnee Mission, Kans. 66208
Phone: (913) 648-1350

Date of Organization: 1969
Mrs. Alan R. Marsh, *President*

SERVICES: Production and distribution of sound/color elementary-level educational 35mm filmstrips. Sound available LP Record or Cassette. FACILITIES: Emphasis on timely subjects. Will custom-produce to special requirements.

RECENT PRODUCTIONS AND SPONSORS FILMSTRIPS: *Drugs: Friend or Foe?; Drug Abuse: Who Needs It?; Fascinating Birds of North America, Part I & Part II; Fascinating Snakes of North America* (self).

circle 648 on reader service card

MINNESOTA

COUNTRYMAN-KLANG, INC.

905 Park Ave., Minneapolis, Minn. 55404
Phone: (612) 332-2538

Date of Organization: 1956
Thomas C. Countryman, *President*
Floyd A. Klang, *Exec. Vice-President, General Manager*
James Sugimura, *Vice President, Head of Still Dept.*
Robert Edwards, *Producer/Creative Dir.*

SERVICES: Producers of industrial, educational, sports, sales, sales training, TV commercials multi-media presentations and filmstrips, 16mm and 35mm, and advertising sales photography. FACILITIES: 4500′ stage, animation, Mitchell, Arriflex, dollies. Lighting and sound equipment for studio or location. Complete recording with Nagra. Four Magnasync interlocks and multi-channel mixing. Music library and producers services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *A Way of Life* (Mid Continent Area Power Planners); *Coyne Interview: Pillsbury Race* (Bell Systems); *A Living Carpet* (Ryan Equipment Co.); *Glasspar Eye Appeal Fleet; Larson See Worthy Fleet* (Larson Industries); *License To Live* (3M Co.); *Donneybrooke Promo-1970* (Donneybrooke Speedways); *A Fable With Facts; Triplex Greens Mower; Moist-O-Matic* (Toro Mfg. Co.); *Volkswagen Basic Body Components Type I* (Volkswagen of America); *Trans Am* (Countryman-Klang for theatrical release). SLIDEFILMS: *Bradford '70 Line; 8th Royal House of Bradford* (W. T. Grant Co.). MULTI-MEDIA: *Systems Seventy* (3M Co. — Wollensak Div.).

circle 649 on reader service card

WEST CENTRAL

EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., Minneapolis, Minn. 55435
Phone: (612) 920-3020

Date of Incorporation: 1945
William S. Yale, *President & Treasurer*
Richard N. Jamieson, *Executive Vice-President*
Arthur J. Nicol, *Vice President, Production*
John Raddatz, *Director of Photography*
Gerald Moran, *Controller*

SERVICES: Production of motion pictures, multi-media presentations, slidefilms, TV commercials and sales meeting presentations. Complete facilities, including interlock projection. Editing tape and magnetic film recording, disc and tape music libraries available. Complete sound department, including magnetic film and tape recorder, desk, and tape music libraries, original sound effects library, fully equipped motion picture and sound studio facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Safety At The Signal* (3M Co.); 1971 *Consumer Products* (Toro Mfg. Co.); *Food Production Conference* (International Minerals Corp.). MULTI-MEDIA: 747 *Clipper Jet* (Pan American Airlines); *Tungsol Products* (Wagner Electric Corp.).

circle 650 on reader service card

LOW & ASSOCIATES, INC.

980 West 79th St., Minneapolis, Minn. 55420
Phone: (612) 884-7524

Date of Organization: 1959
R. Gleen Low, *President & Producer*
Roseanne E. Low, *Vice-President & Associate Producer*
Justin E. Edwards, *Vice-President*
Robert C. Petersen, *Director of Photography*

SERVICES: Writing and production of motion pictures, television commercials and programs, producer's services and sales shows. Distributors: Rear Screen, Super 8 projectors. FACILITIES: Modern studio with complete live action and animation production facilities. Arriflex and high-speed camera equipment, sound stage, Ampex, Nagra, Magnasync and Stancil-Hoffman sound equipment, music library, complete mixing, editing, lighting equipment, electroical interlock system.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Choice* (Dunwoody Industrial Institute); *Adam II* (Honeywell, Inc.); *The Other Side Of The Coin* (Dunwoody Industrial Institute); *From Concept To Reality: The Production Engineering Story* (Honeywell, Inc.); *IDS Center* (Investers Diversified Services); *Motofeed — Automation You Can Afford* (Electrocraft Corp.); *Introducing The Light Weight Major Caliber Gun Mount* (Northern Ordance Div. FMC Corp.); *Clyde And The Cold Plate Special* (Minneapolis Gas Co.).

circle 651 on reader service card

JIM McGOVERN & ASSOCIATES

773 University Avenue, St. Paul, Minn. 55104
Phone: (612) 225-2256

Date of Organization: 1969
Jim McGovern, *President-Scripting, Production*

Patricia McGovern Brissette, *Musical Commercial Dir.*
Dwayne Brissette, *Art Director*
Thomas McGovern, *Original Musical Scores*

SERVICES: Fully conceptualized film scripting, storyboards, research direction and production for industry, commerce, government, institutions and political candidates. Original lyrics and music for commercials. FACILITIES: Use production facilities of major film studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *An Idea Whose Time Has Come* (American Hoist & Derrick Co.); *Meeting The Challenge of Change* (Ellerbe Architects).

circle **652** on reader service card

MULTIMEDIA, INCORPORATED

1621 Hennepin Avenue, South, Minneapolis, Minn. 55403
Phone: (612) 332-3341

Date of Organization: 1968
Paul Clements, *Production Manager*
Terry Smith, *Creative Director*
Craig Challgren, *Photographic Dir.*
Randall Antonson, *Design Dir.*

SERVICES: Communication consultants and producers specializing in marketing, corporate image, and educational projects. Complete services from script-writing to production of motion pictures: slide films: TV, print and radio advertising. FACILITIES: Studio; 16mm Arriflex BL sound camera system; Nagra and Ampex recording equipment; computerized slide, film, lighting, and sound for multimedia presentations; copy and art departments. Photographic equipment with copy services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kodak and the Graphic Arts* (Eastman Kodak); *Super Salesman* (Corning Glass/Rumrill Hoyt); *Ann* (University of Minnesota). SLIDEFILMS: *Leisure Markets; Rochester Business Opportunities* (Eastman Kodak); *Dual Operatories* (Patterson Dental); *A New Strategy* (General Mills/Campbell-Mithurn); *Sales Training* (IDS).

circle **653** on reader service card

NORTH STAR PRODUCTIONS, INC.

2930 Emerson Ave. South, Minneapolis, Minn. 55408
Phone: (612) 827-6117

Date of Organization: 1967
W. R. Frank, *Board Chairman*
William R. Heideman, *President*
Burton Frink, *Production Manager*
Ray Anderson, *Account Executive/Producer*

SERVICES: Production of motion pictures, sound slidefilms, animation and graphic design, sales meeting programs, editing, 16 and 35mm projection and interlock screening; closed circuit television, videotape productions and live shows. FACILITIES: Arriflex, Eclair and Nagra 16 and 35mm camera equipment, still department, Technicolor 1000 and silent projector (distributors), Shibaden closed circuit television, LaBelle and Audiscan (distributor). Kodax, MPO Videotronic dealers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The New Generation* (Owatonna Mfg.); *Pacemaker, Hydro-Vac Convertamatic* (Advance Machine); *What Now* (State of Minn., Dept. Emp. Security); *Work In Process* (Rose-E-Dee — Div. Standard Fabrics). MULTI MEDIA: *Think Retail* (Super Value Stores). TV COMMERCIALS: Pfaff Sewing Machines (Pfaff/R. L. Cohn).

circle **654** on reader service card

Piccadilly Film International Co., Ltd.

203 South Second St., Mankato, Minn. 56001

(See complete listing under Texas)

REID RAY FILMS INC.

2269 Ford Parkway, St. Paul, Minn., 55116
Phone: (612) 699-1393

Date of Organization: 1910
Howard H. Gelb, *President*
Ellsworth H. Polsfuss, *Producer/Director*
John Wordelman, *Sales Manager*
Frances Hostettler, *Asst. Secretary*

SERVICES: Creative staff for scripts storyboard, music scoring, and production of motion-pictures, sound slidefilms, TV commercials; animation and graphic design, sales meeting programs; editing, interlock screening, and 6-channel recording services. FACILITIES: Animation Department; studio-stage; 16 and 35mm editing equipment; recording equipment, studio and location recording; Arriflex and Eclair cameras, still photographic equipment; lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Farming Frontiers* (Deere & Co.); *The Making Of a Mine* (Duval Corp.); *Prescription For The Future* (TCI); *This Is Alpa* (Airline Pilot Assoc.); *International 500 — Snowmobile Race* (American Oil Co.); *New Water For A Thristy World* (U.S. Dept. of Interior); *Before It's Too Late* (Minn. Legislature); *Elevating Scraper* (Westinghouse Air Brake). TV COMMERCIALS: For Wards; Midland Co-op; Farmers Union Central Exchange; Deere & Co.; Stancraft Products, Inc. FILMSTRIPS: *Your Food; Chance Or Choice* (National Dairy Council); *First Impression* (Deluxe Check Printers).

circle **655** on reader service card

W. R. TERRELL, A/V CONSULTANT

Suite 800, 5001 W. 78th Street, Minneapolis, Minn. 55431
Phone: (612) 920-3773

Date of Organization: 1970

SERVICES: Consultation on corporate communications, programs, systems, software and distribution. Client representation to producers for motion picture and multi-media projects.

circle **656** on reader service card

MISSOURI

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CALVIN COMMUNICATIONS, INC.

215 Pershing Road, Kansas City, Mo. 64108
Phone: (816) HA 1-1230

Date of Organiation: 1931
Leonard W. Keck, *President*
William Hedden, *President Lab Division*
Donald Phillips, *President Production Division*
Frank Barhydt, *Vice-President*

SERVICES: 8mm, 16mm and 35mm color, sales and sales training, and education films: 8mm, 16mm and 35mm service work and laboratory facilities. FACILITIES: Two sound stages, location equipment; laboratory; Kolachrome, Ecktachrome, 16mm negative-positive color printing and processing, editing rooms; sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic; complete Oxberry animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Universe and Other Things* (Consulting Engineers Council of America); *Touch A Life* (United Campaign); *Beyond The Wall* (American Hospital Association); *Patients Need You* (American Medical Association/Coronet Films); *Basketball By The Rules* (Official Sports Films); *You, Me And The SST* (The Boeing Co.); *Sorority Jazz* (Beta Sigma Phi); *Who Shall Judge* (American Judicature Society); *The Trouble With Trash; Parts Sales Films* (Caterpillar Tractor Co.); *That Certain Something* (Patricia Stevens Franchise Corp.); *Making The Mile* (Athletic Institute); *A Place In History* (Government Services Admin./Eisenhower Library); *For All The People* (Government Service Admin/Truman Library); *Product series Films* (Deere & Co.); *Competitive Livestock Marketing* (Competitive Livestock Marketing Assoc.); *Goodday at Badmilk* (Hesston Mfg. Co.); *What Is Diabetes?; Giving An Insulin Injection* (Upjohn Co.); *In The Oberlin Tradition* (Oberlin College); *Your Best Beef Buy* (American Angus Association); *It's How You Play The Game*, series of training films (National Golf Foundation); *To Meet A Challenge* (Bechtel Corp.); *Management Training* Series (Dartneel Corp.); *Project 60 series* (A. B. Dick Co.); *Coaching Films* (Kansas City Chiefs Football Clubs); *Television Clips* (American Oil Co.); Training Films (U.S. Army). TV COMMERCIALS: Presbyterian Church; Church of the Nazarene.

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COMMUNICO

11735 Administration Drive, St. Louis, Mo. 63141
Phone: (314) 532-5100

Date of Organization: April 1, 1969
B. E. Senseman, *President*
D. D. Christensen, *Vice President, Sales Mgr.*
R. W. Pasek, *Vice President, Motion Pictures*
J. B. Wills, *Vice President, Business Meetings*

SERVICES: Commercial, industrial educational training motion pictures, sales and business meeting planning and production, slides, strip film and original art. FACILITIES: Three stages, one insert stage, lab facilities, 60 foot limbo cyclorama, 16mm and 35mm editing facilities, complete sound and dubbing.

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CONFLUENCE FILMS, INC.
(Formerly S. Storck & Co., Inc.)

4746 McPherson, St. Louis, Mo. 63108
Phone: (314) FO 1-4200

Date of Incorporation: 1966
Pierre Vacho, *President*
Arthur Fillmore, *Vice President*
Lorna Garmany, *Production Manager*
Jane Vorisek Ford, *Editorial*

SERVICES: Production of political, educational, social and industrial documentary motion pictures. FACILITIES: Office, screening room. Complete location production equipment, writing, directing and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *He Works For Us* (Citizens for Stuart Symington); *Promises To Keep* (Winthrop Rockefeller Campaign Committee); *More Than One Thing* (Carver Foundation); *A Time To Act* (Southern Regional Environment Conservation Council of the Southern Governors Conference).

circle **659** on reader service card

EDWARD H. GOLDBERGER PRODUCTIONS

1210 Tamm Avenue, St. Louis, Mo. 63139
Phone: (414) 647-7112
Date of Organization: 1946
Edward H. Goldberger, *Producer-Cameraman*
E. Fred Miller, *Cameraman, editor*

SERVICES: Motion pictures for documentary, newsreel and public relations; 16mm kinescopes (off/air) of local television programs. FACILITIES: Equipped for studio and location filming. Four cameras (two sound), single system productions, full complements lenses including two zooms, (fast local processing B&W and Color available). Available for footage, or production aerial views (pilot license) and mobile-car phone for client's service.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Profile Of A City* (Robert Rehg & Assoc.); Campaign Film (Virgin Island Government); *Camelot Estates* (R. Derringer & Associates.

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HARDCASTLE FILMS

7319 Wise Avenue, St. Louis, Mo. 63117
Phone: (314) 647-4200
Date of Organization: 1930
J. H. Hardcastle, *Producer*
G. A. Gaus, M. L. Warner, *Assistant Producers*
Lambert Kainman, *Director*

SERVICES: Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color; advertising, sales promotion, public relations, and training films for business, civic and religious organization; local coverage or completion service. FACILITIES: 35mm & 16mm Arriflex, Auricon Pro 600, magnetic, Eclair; sound stage, Nagra, Ampex recorders; editing rooms, Moviola; portable lighting equipment for location production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Testing Fire Resistant Fluids* (Monsanto); *Choosing The Game of Life; Turned On Or Strung Out; Escape To Oblivion; Operation Breakthrough* (KMOX-TV); *Orange Bowl Preview* (D'Arcy Advtg.).

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R. M. LEAGUE AND ASSOCIATES

4426 Jarboe, Suite 5, Kansas City, Missouri 64111
Phone: (816) 753-1557
Date of Organization: 1968
Robin M. League, *Executive Producer*
Jeff League, *Associate Producer*
Sherry S. League, *Art Director*
Mike London, *Writer/Director*

SERVICES: Scriptwriting, storyboards, production supervision and direction of television commercials, business, educational, industrial, documentary and public relations motion pictures and slide films. Closed-circuit televisions and live sales and business presentations. Creative consultation with "in-plant" film units. FACILITIES: Writing, creative, photography, recording and art studios.

RECENT PRODUCTIONS AND SPONSORS
MOTIO PICTURES: *Center of Attention* (C.C.P. Association); *Gambol In The Park* (U.K.C. Performing Arts Grant); *Operation: Handshake* (R. G. Base-Community Council).

circle **662** on reader service card

NEBRASKA

CHAPMAN/SPITTLER INC.

1908 California, Omaha, Nebr. 68102
Phone: (402) 348-1600
Branch Office: **650 North Bronson, Hollywood, Calif. Phone: (213) 461-7836**
Date of Organization: 1960
Robert J. Spittler, *President*
Donald L. Chapman, *Secretary-Treasurer*
Brian Kennedy, *Commercial Photo Dept.*
Christie Brehm, *Creative Director*

SERVICES: 16/35mm motion pictures; filmstrips; 35mm slides, slide presentations; mulit-media presentations; artwork and animation; still photography; TV films and commercials; recording, editing and scripts, multi-screen and Xenon interlock projection equipment available for rental. FACILITIES: Sound stage; recording studio; 16/35mm editing, sound and production equipment for location or studio. Airplane for transportation, location use.

RECENT PRODUCTIONS AND SPONSORS
SLIDE PRESENTATION: *Daly World* (Leo A. Daly Co.); *Winnebago Rally* (Winnebago Industries); *Better Looking* (Minneapolis-Honeywell); *Creighton University Fund Drive* (Creighton University); *Dowling/St. Joseph Fund Drive* (Dowling/St. Joseph); *Automate* (Control Automation, Inc.). MULTI-MEDIA: *Working Together* (Elanco Products Co.).

circle **663** on reader service card

MERCURY PRODUCTIONS, INC.

1701 North 74th St., Omaha, Nebraska 68114
Phone: (402) 397-0420
Sam Cohen, *President & Creative Dir.*
Roger P. Mazur, *Vice President, & Cinematographer*

SERVICES: Complete audio-visual production; 16mm motion picture. 35mm and 16mm filmstrip; multi-screen; writing/Public relations services; motion picture, filmstrip, slide projectors. FACILITIES: Sound Stage, audio-visual equipment, producer services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Second Water Supply* (Metropolitan Utilities Dist.). FILMSTRIP: *John Madden Story* (John Madden Co., Omaha. TV COMMERCIALS: *Roto Rooter* (Lessing-Flynn Advtg. Agency); *Nebraska Clothing Co.* (Bozell & Busch Advtg.). MULTI MEDIA: *Morning of Ideas* (Henningson, Durham & Richardson).

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NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Fargo, North Dakota
Mailing Address: Box 2784, Fargo, N.D. 58102
Phone: (701) 232-6500
Date of Organization: 1956
Bill Snyder, *Owner, Cinematographer*
John McDonough, *Creative Director*
Dave Hetland, *Art Director*

SERVICES: Motion Picture production, slidefilm and slide production, Audiscan production, Educational film production. TV Commercials, film completion services FACILITIES: Arriflex, Eclair, Eyemo and Cine-Special cameras. Magnasync 16mm recording and 3 channel mixing and equalization. Nagra and Perfectone recording and transfer. Music library, animation stand, company owned aircraft.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *North Dakota . . . Roughrider Country* (Greater N. Dakota Assoc.); *Melroe Makes It Big* (Melroe Div. Clark Equipment Co.); *Button . . . Button* (University of N. Dakota); untitled (Northwestern Bell Telephone Co.); *Modern Foil Techniques; The Monocot Flower: Oat Panicle; The Dicot Flower: Non Legume* (Self). SLIDEFILMS: *What We Are . . . What We Do* (Luthern Hospitals and Homes Society).

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WEST CENTRAL

WISCONSIN

CYGNET FILMS

Division of Spectrum Industries, Inc.
110 W. River St., Chippewa Falls, Wisc. 54729
Phone: (715) 723-2388
Branch Offices: Fischer/Cygnet Inc., 339 Gundersen Dr., Carol Stream, Ill. 60187 Phone: (312) 665-4242 Robert Morehouse, *Producer-Director.* David Hancock, *President.* Cygnet Films, Ltd., 295 Northolt Rd., South Harrow, Middlesex, England Phone: STD 01-422-7277 Rae Evans, *Manager, Dir. Cygnet UK;* John Reeve, *Manager Director, Cygnet UK.*
Date of Incorporation: 1968
David Hancock, *President*

SERVICES: Complete production from script to screen for business, documentary, educational and medical films. FACILITIES: Complete mobile firm facilities, editing facilities, titling and animation stand, insert stage complete with cooking and food set-up facilities, interior 30 x 60 shooting stage, preview theatre, sound recording transfer.

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KLUGE FILM PRODUCTIONS, INC.

5350 West Clinton Avenue, Milwaukee, Wisc. 53223
Phone: (414) 354-9490
Date of Organization: 1950
Donald Kluge, *Executive Producer*
Douglas Kluge, *Production Manager*
Gerry Muehlenberg, *Audio Engineer*
Tom Deming, *Director*

SERVICES: Producers for business, industry, education, public service, sales training. Television commercials. Scripting, direction, cinematography and editing, through answer print. Producers services include recording and mixing music and voice, optical sound tracks, titles and animation. Filming on 16 & 35mm. Laboratory services. FACILITIES: Sound stage, recording studios, contact and continuous printers, Maurer sound system, Oxberry animation stand, Phototypositor, still darkroom, six track sound dubber, Ampex and Nagra tape recorders, Neumann microphones.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *San Juan Spectacular* (American Bowling Congress); *Only The Beginning* (Milwaukee Bucks); *Moat Boat* (Carri-Craft); *The Doubler* (Bucyrus-Erie); *Crop Clinic* (Allis Chalmers); *Hysterectomy and Repair* (Dr. Hoffmeister); *A Fitting Story* (Kohler Co.); *Two Milwaukees* (City of Milwaukee).

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MARX ADVERTISING

3120 West Vera Avenue, Milwaukee, Wisc.

Phone: (414) 351-1010

Date of Organization: 1960
Duke Marx, *President*
Gus Marx, *Chairman*
Lee Dolnick, *Executive Vice President*

SERVICES: Producers of television film and video-tape commercials; sound-slide films, sales training films. FACILITIES: Five acre sound stages, both indoor and outdoor; complete editing and conforming facilities for 16mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Ports of Call* (Winkelman's); *Ron Perranoski* (Panasonic/Grey & Davis); *CCM Bicycles* (Macy's-New York); *Roundy's Promotion* (Roundy's — Mathisson); *Botany; Fruit of the Loom* (Monsanto Corp); *Your Kind of People* (WITI-TV); *Anniversary Promotion* (Gimbels Department Store); *Coat Sale* (Mutual Buying Syndicate); *Color And Shape; Fittings* (Kohler Co./Clinton E. Frank); *Listen To Your Feet* (Brown Shoe Co.;) *Slush Mugs* (Glacier Ware/Selwyn, Conway Advertising).

circle **668** on reader service card

MOYNIHAN ASSOCIATES, INC.

734 North Jefferson Street, Milwaukee, Wis. 53202

Phone: (414) 272-0644

Date of Organization: 1966
Paul J. Moynihan, *President/Director Prod.*
PJane Moynihan, *Vice-President/Creative Director*
Donald J. Gorzek, *Chief of Cinematography*

SERVICES: Communications team; script research, development; complete studio and location film, slide, videotape production; cinematography, sound; unit management; film, sound, videotape editing; scoring, composing; also development of ancillary graphics for communication "Packages"; consultants in marketing, film distribution; experts, cold weather photography. FACILITIES: Complete motion picture, sound, videotape production and editing equipment; Auricon, Arriflex, Moviola, Eliting, Moog Synthesizer, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *R & D at*—3 (Bolens Div., FMC Corp.); *How Many Lifetimes* (Theosophical Society in America); *Leading To Learning* (U. S. Office of Educations and Dept. of Labor); *Here Come The Man* (Milwaukee Fire and Police Commission); *Fun-Gloving* (Ruder and Finn for Glove Fashion Council).

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OMEGA PRODUCTIONS INCORPORATED

3929 North Humboldt Blvd., Milwaukee, Wisc. 53202

Phone: (414) 962-9940

Date of Organization: 1965
Ervin Penkalski, *President*
Robert Rutkowski, *Vice President*
William Wadsworth, *Director/Producer*
Jon Stoll, *Director, Sound Department*

SERVICES: Complete 16mm motion picture production services, including scripting and design. FACILITIES: Editing facilities including 16mm Moviola and interlock projection, Nagra ¼ inch recorder, four channel Magnasync sound system, and recording studio, 36' x 30' Sound stage; Eclair and blimped Arriflex cameras; Moviola Hydraulic Crab dolly, complete location facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The United Fund of* 1970 (Greater Milwaukee Community Service); *Fredrick's Bread* (Country Beautiful Foundation); *The Elegant Imposter* (Ashland Chemical Corp.); *Simplicity* (Simplicity Mfg. Co.).

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SWANSON PRODUCTIONS, INC.

625 N. Milwaukee St., Milwaukee, Wis. 53202

Phone: (414) 271-8774

Date of Incorporation: 1966
Robert W. Swanson, *President*
Ronald G. Johnson, *Vice President*
Elizabeth Swanson, *Secretary*
Karl Gengler, *Treasurer*

SERVICES: Production of industrial motion pictures, sales films, commercials for TV etc. FACILITIES: Motion picture center with sound stages, offices, projection, recording and editing facilities. 16mm Arriflex cameras 4 channel mix facilities, 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Communicators; Path To Success; Impossible Dream — Res.; Impossible Dream — Home* (Career Academy); *Report to Management* — 1970 (A. O. Smith Corp.); *NRECA* 1970 *Meeting-Doorway To A Decade* (Allis Chalmers Mfg. Co.); *The Start of Tarbela* (Bucyrus — Erie Co.); *A Better Life* (Voyager Village/N. E. Isaacson Associates); *Transfer Line; World of Automated Assembly* (Gilman Engineering); *Borg Heritage* — 1970 (Borg Textile Group); *The Action Profession* (Career Academy).

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SOUTHWEST ARIZONA

AZTEC FILM PRODUCTIONS

2818 North Country Club, Tucson, Arizona 85716

Phone: (602) 326-6736

Date of Organization: 1964
Ken Byrnes, *Director of Sales*
Charles Quinn, *Production Head*

SERVICES: 35mm, 16mm production, reduction from 16mm to Super 8 and Regular 8 cartridges. FACILITIES: Complete motion picture equipment, editing facilities, sound facilities, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Invisible Shield* (Krueger Mfg.); *Bienvenidos Amigos* (A. O. Smith Harverstore Prod.); *Basic Communication Skills* (Human Behavior Consultants); *Food Factories of the Desert* (University of Arizona); Village *of Oak Creek.*

circle **672** on reader service card

CANYON FILMS, INC.

834 N. Seventh Ave., Phoenix, Ariz. 85007

Phone: (602) 252-1718

Date of Organziation: 1953
Ken McClure, *General Manager*
Jim Berry, *Dir. of Cinematography*
Don Jessup, *Director of Sound*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms and theatrical films. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Three sound stages, sound recording facilities. Newest of production equipment. Narration studio; portable and set lighting, camera crane and sound available to out-of-state producers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Miss Haystack; Miss Overspray; Miss Bird's Nest; This Is Your Hair; Hats Off To Beautiful Hair; Invest In Beauty; 30 Minutes to Beauty; Stay Beautiful; Invisible Woman; Genie; Season's Fashion I & II* (Beauty Systems International).

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SWARTWOUT FILM PRODUCTIONS

6736 E. Avalon Dr., P.O. Box 476, Scottsdale, Arizona 85252

Phone: (602) 945-8496

Date of Organization: 1965
Kenyon Swartwout, *Partner*
Charles Swartwout, *Partner*

SERVICES: Business, documentary, educational and public relations motion pictures and filmstrips, integrated instructional and promotional packages. Art and animation service, Casting and talent services. FACILITIES: 16mm Arriflex, Bolex and Bell & Howell cameras; 35mm Arriflex camera; ¼ inch tape and 16mm magnetic sync sound recording equipment; 16mm and 35mm interlock projection facilities; multi-channel 16mm dubber. Complete sound stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Soaring Sculpture* (Johannessen & Girand Consulting Engineers); *An Arizona Odyssey* (Curran Morton Advertising); *Viva Zanjero* (Salt River Project); *Montlure — Where Love Is Found* (Presbyterian Church); *First Aid For The Gap* (Boy Scouts of America).

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TEXAS

CENTURY STUDIOS
(Division of Lane Industries)

4519 Maple Avenue, Dallas, Texas 75219

Phone: (214) 522-3310

Date of Organziation: 1968
Johnny B. Beasley, *Executive Producer*
S. F. (Brownie) Brownrigg, *Executive Producer/Director*
Larry Stouffer, *Director*
Tom Van Buren, *Art Director*

SERVICES: 35mm & 16mm cameras and sound equipment, editing & screening, 35mm filmstrip & slide dupe cameras, full production capabilities. FACILITIES: Complete air conditioned sound stage, complete sound facilities, air and animation dept., still photography, filmstrip and slide department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Roger Williams Computor Teacher* (Internat'l Music Corp.); *Mission Improbable* (Hagger Slacks Co.); *Jim Thomas Sportman* series (Glenn Advertising); *Snack Bar Methods* Film (Snack Bar Inc.). FILMSTRIPS: *Bordens* 1970 *Impact; Frito Lay Funnyons* (Tracy Locke); *Make It Happen* (S.M.I.).

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FILMAKER 1

207 Fleetwood Square, 5200 Maple Avenue, Dallas, Texas 75235

Phone: (214) 521-1950

Jack Burney, *Producer, Director, Writer*

John Jacobie, *Director, Editor*
Carl Reynolds, *Cinematographer*
Mike Whitehead, *Editor*
SERVICES: Complete production of business and industry films and TV commercials. Original scores. FACILITIES: Office space, editing equipment.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Communicators* (Cahners Publishing Co.); *First Money, First and Only* (Electric Light & Power Magazine); *The Idea Market* (Building Supply News); *Trade Show on Wheels* (Cahner's Caravan); *The Most Wanted Man in America* (Executive Life). TV COMMERCIALS: Church's Fried Chicken.
circle 676 on reader service card

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204
Phone: (214) 823-8158
Date of Organization: 1916
Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Executic Vice Pres.*
Jerry Dickinson, *Vice-President*
David Orr, *Vice-President*
Lloyd Abernathy, *Vice-President*
SERVICES: Industrial, education, training, and public relations motion pictures, 16/35mm; filmed TV programs and commercials; sound recording, editing, animation; and laboratory services for industrial, educational, governmental or producer organizations. Manufacture of color processors. FACILITIES: Studio & laboratory; 2 sound stages, RCA 35/16mm sound channels; animation, creative staff; editing, printing, processing 35/16mm b/w, 16mm Ektachrome.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Action* '70 (Kenner Toys); *Classrooms . . . Plus* (Dallas Independent School District); *Allen Bradley Story* (Allen Bradley, Inc.); *Paveway Project* (Texas Instruments); *Scout* '70 (LTV Aerospace Corp.); *Aircraft Air Conditioning & Pressurization,* Series of 3 (U. S. Navy); *I Am Curious, Orange* (Honeywell Aerospace Div.).
circle 677 on reader service card

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204
Phone: (214) 526-5268
Date of Organization: 1950
L. F. Herndon, *President*
R. F. Keitz, *Exec. Vice President*
Tom Young, *Vice-President, Art*
John Bronaugh, *Vice-President, Production*
Tom Doades, *Vice-President, Creative*
SERVICES: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films, and TV commercials. Slidefilm production services. B&W and color still photographic illustration services. FACILITIES: Sound stage, optical printing; animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment. Production and color lab facilities for 35mm to 8 x 10.
RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: *Coke Snack Time* (Coca-Cola); *Conoco Football* '70; *Dean's Topsy Turvy; Conoco "Astro"; Conoco "Boat"; Conoco Confederate Air Force* (Clinton E. Frank); *Sprite Space* (Coca-Cola); *Luxus Candy* (Kenyon & Eckhardt); *Dr. .Pepper Robbery* (Dr. Pepper); *Houston Natl. Bank* (Weekly & Valenti).
circle 678 on reader service card

Robert Yarnall Richie

7230 Twin Tree Lane, Dallas, Texas 75214
Phone: (214) EM 3-1292
(See complete listing under New York City)

SHULER PRODUCTIONS

Noel Page Building, 6400 N. Central Expressway, Dallas, Texas 75206
Phone: (214) 361-0380
Date of Organization: 1952
Linda Shuler, *President*
Robert C. Shuler, *Vice President, Treasurer*
Dorothy Mayo, *Office Mgr.*
SERVICES: Creation and production of multiple screen films and presentations from concept to completion. Television films and series. Theatrical short subjects. Public relations, travel promotion, education, public affairs, documentaries. FACILITIES: Complete facilities available for all production requirements.
RECENT PRODUCTIONS AND SPONSORS MULTI-MEDIA: *Texas Driving Laws and Procedures,* Part I; Part II; Part III; *Emergency Procedures and First Aid; National and Texas Traffic Safety Program* (Texas Education Agency).
circle 679 on reader service card

SLOAN FILM PRODUCTIONS

2800 Routh St., Suite 231, Dallas, Texas 75201
Phone: (214) 742-8517
Date of Organization: 1968
Frank R. Sloan, *Owner*
Joyce Sloan, *Sales*
SERVICES: Industrial, educational, training, sales, and public relations motion pictures; TV commercial, slidefilms, and film strips, animation, scripting, photography, editing and sound recording. FACILITIES: Offices, editing, screening and art studio.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Integrated Flight Instruments FB-*111 (General Dynamics); *The Seminaries Serving the Churches* (Southwestern Baptist Theological Seminary); *Helicopter Flight Training* United States Army)! *F-*111*A Attack Radar — Misson Profile* (United States Air Force); *Environmental Ecology* (American Institute of Architects.).
circle 680 on reader service card

BILL STOKES ASSOCIATES INC.

5527 Dyer St., Dallas, Texas 75206
Phone: (214) 363-0161
Date of Organization: 1965
Bill Stokes, *President*
Phil Scoggin, *Vice President, Administrative*
Marshall Rigin, *Vice President, Creative Director*
Bill Zimmers, *Vice President, Production Dir.*
SERVICES: Motion pictures, sales meetings, TV commercials, sound slidefilms and slide presentations; complete animation and filmstrip services for other producers. FACILITIES: Art and animation department; Oxberry animation stand camera. Editing facilities with Moviola. Filmstrip photography. Equipment rental, still photo laboratory. Moviola, still photography laboratory. Equipment for large quantity transparency production and super slides. Sound Stage.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Questions* (Mayo Clinic); *Strider* (Recruiting Aids Div.—U. S. Navy); *Blueberry Rain* (Dallas County United Fund); *That's Rich . . . and a Little About Long Distance; Alex Idea* (Southwestern Bell Tele. Co. of St. Louis); *How Motor Cars And Other Living Things Can Find Happiness On The Dallas Freeway System* (City of Dallas); *Paper Tape; Observations* (IBM Corp.); *Free Wheelin; To Freeze A Rose* (Frozen Food Express); *The Men, The Land, The Partnership* (Faulkner, Dawkins & Sullivan N. Y.); *Somewhere There Must Be An Island* (Paul Berry Co.); *A New Generation Of A New Kind Of Thing* (Recognition Equipment Co.); *The Difference Is The Idea* (Nibco Manufacturing Co.).
circle 681 on reader service card

VISUAL PRESENTATIONS, INC.

1221 Round Table Drive, Dallas, Tex. 75247
Phone: (214) 638-5880
Date of Incorporation: 1961
Frank Boazman, *President*
J. Bert Rodriguez, *Vice-President, Producer/Director*
Robert E. Bethard, *Vice President, Director of Photography*
Larry Kuehn, *National Sales Manager*
SERVICES: Production of TV commercials; industrial and training films; syndicated TV series; animation; slidefilms and filmstrips. FACILITIES: 35/16mm produciton facilities. Air-conditioned sound stage. Close-circuit television. Recording facilities.
circle 682 on reader service card

WYNNE AWARD FILMS

3905 Main Street, Dallas, Texas 75226
Phone: (214) 823-2871
Date of Organization: 1970
David E. Wynne, *President*
Robert Curran, *Director*
Kenneth Marthey, *Dir. of Cinematography*
Yves Vezna, *Production Manager*
SERVICES: Motion picture production — location services: photography-sound. Unit managing: we will assemble location crews, gather props, talent, scout locations, build sets etc. FACILITIES: Soundproof insert stage — still photography — slide presentations, editing and Moviola.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Questioning Techniques* (IBM Corp.); *Holiday On Ice* (Larry Grossman Prod.); *Six Flags Over Texas* (Six Flags, Inc.); *American Airlines Academy* (American Airlines). SLIDE PRESENTATION: *Orientation Program* (Cedar Point Park).
circle 683 on reader service card

Other Texas Cities

A-V CORPORATION

2518 North Boulevard, P.O. Box 66824, Houston, Texas 77006
Phone: (713) JA 3-6701
Date of Organization: 1945
J. C. Rebman, *President*
William B. Padon, *Vice-President Secretary-Treasurer*
A. P. Tyler, *Executive Vice-President*
William R. Fowler, *Director, Medical Film Div.*
SERVICES: Commercial, industrial documentaries, public relations, sales and promotional, training and educational films, TV commercials, filmstrips. Design, construction, and production, of display and

exhibit booth. Complete production staff. FACILITIES: Processing labs, including latest Eastman films, printing, color and density correction, optical and special effect printing. Oxberry & Mitchell animation stands, including aerial image equipment, sound stage, sound and recording studios.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Southeast Conference Football Highlights; Southwest Conference Football Highlights; Atlantic Coast Conference Football Highlights; Southwestern Athletic Conference Football Highlights; Humble Oil And Refining Co.; The Babe and The Boys; Investors Diversified Services* (Grey & Davis, Inc.); *ASW Communications,* 3 films (U.S. Navy); *The Challenge* (John Charles Daly); Venture Films, *Apollo XI — For All Mankind* (NASA); *Prevention & Control of Dental Disease,* 5 films; *Guide To Dissection,* 40 films (Teaching Films, Inc.); *Humble On The Way; Humble Oil & Refining Co.; Special Report With Frank Blair* (S.C.I.); *The Women of Hadassah; Youth Aliyah;* Sales Primo Film (Gulf Oil Corp.).
circle **684** on reader service card

EDUCATIONAL SERVICES, INC.

233-B N. 6th Street, Waco, Texas 76705
Phone: (817) 753-4544
Date of Organization: 1968
Dr. Harold D. Holder, *President*
Zack Belcher, *Vice President*
Mary H. Belcher, *Secretary-Treasurer*
SERVICES: Production of 16mm films, primarily for educational/instructional uses; specialized writing and photographic work; Spanish translations. FACILITIES: Complete equipment for 16mm documentary or studio filming, laboratory services.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Commitment to Excellence; Future To Fulfill* (Albany State College); *Talent Search; En Busca de Talento* (Federal Water Quality Ad.); *The Changing City* (Urban Renewal Agency).
circle **685** on reader service card

HALLMARK FILM PRODUCTIONS

901 South First Street, Abilene, Texas 79602
Phone: (915) 677-1342
Date of Organization: 1958
Norman E. C. Naill, *V.P. and General Mgr.*
Brett Allison, *Assistant Vice Pres. & Asst. Gen. Mgr.*
David Dodge, *Director*
Leslie Seres, *Editorial Supervisor*
SERVICES: TV commercials; industrial, sales, training and religious motion pictures; filmstrips; radio recording. FACILITIES: Full Production capability for 16/35mm, complete air conditioned sound stage, recording and mixing studios, editing and art.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Herald of Truth,* TV series; *The Importance of You* (Highland Church of Christ); *Chip Bennett Award* (Abilene Christian College). TV COMMERCIALS: for Gooch Packing Co.
circle **686** on reader service card

MFC FILM PRODUCTION, INC.

5915 Star Lane, Houston, Texas 77027
Phone: (713) 781-7703
Date of Organization: 1967
Michael F. Cusack, *President*
Frank Q. Dobbs, *Vice President*
SERVICES: All phases of motion picture work, both 16mm and 35mm budgeting, scripting, shooting, editing and all completion work. FACILITIES: Complete motion picture equipment. Arriflexs, Eclairs, Nagras, Mobil Studio, complete sound services, mixing and dubbing, editing, 2,500 foot air-conditioned sound stage. Conference and viewing room.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Last Frontier; Peter Hurd: The Man The Artist; The Bird Men* (Main-Bank, Houston); *Where No Birds Fly* (Para-Films Co./Houston); *Lloyd Bentsen For Senator* (Rives, Dyke Agency).
circle **687** on reader service card

PICCADILLY FILMS INTERNATIONAL CO., LTD.

1810 East Pyron Road, San Antonio, Texas 78223
Phone: (512) 532-6449
Date of Organization: Sept. 1967
Branch Offices: 103 Windy Arbour, Kenilworth, Warwickshire, England
J. Phillip Knight-Sheen, *President, Producer-Director*
Harry E. Musson, *Vice President, Sales*
E. C. Knight-Sheen, *Sceretary-Treasurer*
Severo Perez, Jr., *Creative Director*
SERVICES: Motion picture production, script editing, recording, film strips, film distribution, specials in industrial, television advertising, education, and documentaries. Multi-media slide presentations, film servicing. FACILITIES: Fully staffed and equipped production studios. Film distribution centers.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Why Pave The Grass?* (Sierra Club Foundation); *Wind Rover* (The Green Giant Co.); *Time Lapse of New Building* (Computer Terminal Corp.); *Job Bank* (Texas Employment Commission); *Two-Way Radio Correct Operation* (S.I.R.S.A.).
circle **688** on reader service card

JIM SEYMOUR ASSOCIATES

1100 West 38th St., Austin, Texas 78751
(P.O. Box 4821)
Phone: (512) 453-0450
Date of Organization: 1968
Jim Seymour, *President*
James Vowell, *Vice-President/ Production*
SERVICES: Motion picture production, especially strong location crews, experience and equipment. Complete pre-production, production, and post-production services and facilities, including Eclairs. FACILITIES: Nagras, Sennheiser Audio, in-house transfer interlock, and KEM editing system. Distribution available through subsidiary.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Big Thicket — A Vanishing Wilderness* (Texas State Historical Assoc.); *HMS* tvc's (HMS Gifts); *Tell It Like It Is* (Texans for Enforceable Liquor Laws/Christian, Miller & Honts); *Drive Friendly* (State of Texas/Media Communications); *Career Guidance* series (Texas Education Agency/Miller Productions).
circle **689** on reader service card

References to Guide the Buyer

Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

MOUNTAIN STATES

COLORADO

AUDIO VISUAL SYSTEMS, INC.

1219 E. 4th Avenue, Denver, Colo. 80218
Phone: (303) 388-4664
Date of Organization: 1961
Robert W. Johnson, *President*
George F. Basch, *Director of Marketing*
Kenneth Plantell, *Plant Manager*
Dan M. Collins, *Audio Services*
SERVICES: Producers of sound/slide synchronized presentations for sales, marketing, merchandising, sales meetings, training and technical training, particular expertise in sales and training material for highly complex, technical apparatus and systems. Manufacture and installation of custom projection systems. Audio recording facilities and high speed cassette duplication. FACILITIES: Oxberry Copy Cameras, complete color lab, shooting stage, sound studio, equipment design and manufacture.
RECENT PRODUCTIONS AND SPONSORS
MULTI-MEDIA: *Cablecom General of Tulsa* (Cablecom General). SLIDE-SOUND: *Weather Radar Briefing Program* (Self); *Continuing Your Claim* (State of Colo.); *Hi Country Haus* (Hi Country Haus); *KR 85 ADF Tech Package* (King Radio Corp.).
circle **690** on reader service card

BARBRE PRODUCTIONS, INC.
(A Division of Mullins Broadcasting Co.)

2130 S. Bellaire Street, Denver, Colorado 80222
Phone: (303) 756-8383
Branch Offices: **1028 N. La Brea, Hollywood, Calif. 90038. 2 West 45th St., New York, N. Y. 10036**
Alvin G. Flanagan, *President*
Harold J. Anderson, *General Manager*
Robert Carlisle, *Creative Director*
Lew Birchfield, *Sales Manager*
SERVICES: Complete 16/35mm film production, plus color VTR production. Producers of motion pictures, TV Commercials, specials and programs. Sales, documentary, PR, educational and medical films. Complete services. FACILITIES: Complete studio, sound stage, theater, editing and titling, animation stand. Arriflex-Eclair, Nagra sync systems. 16mm/35mm interlock, film recording. Ampex tape recording, 16mm Mauer Eclair cameras, 16/35mm Arriflex cameras. Color cameras, high band color videotape recorders, film islands.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Your Personal Attitude* (Coronet Films); *The New Men* (Hamilton Management Corp.); *The Campers Are Coming* (KOA/Family Camping Federation); *Lehman Caves* (The National Park Service); *The Congressman* (Congressman Brotzman); *Marketing Film* (Samsonite Corporation); *Colorado Images* (Colorado Div. of Commerce and Development); *Pathfinder* (I.B.M.); *Points of View* (Redfield Gun Sight Co.); *Why Positive Thinkers Get Positive Results* (N. V. Peale/American Salemasters); *The Tomorrow Approach* (Success Assoc. Intl.).
circle **691** on reader service card

CHARLES A. BENNETT & ASSOCIATES

4150 Fox Street, Denver, Colo. 80216
Phone: (303) 433-3334
Date of Organization: 1965

James Emerson, *Production Manager*
Charles Bennett, *Producer*

SERVICES: 16mm motion pictures, radio production and radio and television commercials, film strips, presentations. FACILITIES: Sound stage, editing rooms, dressing rooms, projection and conference rooms, Ampex, Arriflex, Mole-Richardson.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Matter of Pride* (Downtown Denver Assoc.); *People Make The Difference* (Self). COMMERCIALS: *Living Power* (Self); Fashion Bar, Perl Mack, Chaparril, Empire Savings, University National Bank, Safeway, State Fair, Mountain Bell.

circle **692** on reader service card

Computer Image Corp.

2162 South Jason St., Denver, Colo. 80223
Phone: (303) 934-5588

(See complete listing under New York City)

THE CREATIVE FILM GROUP

7901 E. Bellview Avenue, Englewood, Colo. 80110
Phone: (303) 771-5230
Date of Organization: 1966
Bob Geddy, *Manager/Creative Director*
Robert J. Belton, *Director of Production/Cinematographer*
Evelyn Richie, *Business Manager*
Rob Wallace, *Audio Director*

SERVICES: Motion pictures, TV films and commercials. Radio jingles and radio commercials. Complete production from script to screen. FACILITIES: Creative, writing and art departments; 16mm Arriflex equipment; studio, screening and editing rooms; single channel recording studio with latest Ampex equipment.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: *Fathers Day; Spring Cleaning* (Jet X); *Money Paving* (American Natl. Bank); *Windfalls* (Midland Federal Savings). INDUSTRIAL FILM: *AD-X* (Red Comet Inc.).

circle **693** on reader service card

MARSHALL L. FABER PRODUCTIONS

121 Mariposa Street, Denver, Colorado 80223
Phone: (303) 255-3694
Date of Organization: 1963
Marshall L. Faber, *Producer*
Albert Bradeberry, Jr., *Technicolo Supervisor*

SERVICES: Complete motion picture production from script to screening print in 35mm or 16mm theatrical or non-theatrical fields including television commercials. FACILITIES: 10,000 sq. ft. plant including well-equipped sound stage; preview room and dubbing stage; art department; cutting rooms; still laboratory; 8mm printing laboratory; cartridging station; service and repair station for Technicolor 8mm projectors; portable equipment for location shooting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Three For The Moon* (Estes Industries); *Drugs And Your Child* (Governors Committee on Respect For the Law); *Cash For Cans* (Adolph Coors); *Presentation* (Cryogenic); Sales film (Renn Sales). STRIP FILM: *Franklin AVE* (Franklin); *Firelight* (Husky Oil).

circle **694** on reader service card

IMPACT FILMS

Larimer Square, Denver, Colo. 80202
Phone: (303) 892-0534
Date of Organization: 1966
Howard F. Olds, *Director*
Floyd L. Sparks, *Producer*

SERVICES: Producers of motion pictures for industry, education and entertainment. FACILITIES: Offices, studio, screening and editing rooms, recording and mixing.

circle **695** on reader service card

J P I DENVER

1420 Larimer Square, Denver, Colo. 80202
Phone: (303) 623-0167
Date of Organization: 1959
Jack E. Carver, *President*
Jerome P. Vondergeest, *Vice-Pres.*
Dallas P. Boyd, *Vice President*
Garnis Hagen, *Production Mgr.*

SERVICES: Motion pictures, slidefilms; TV films and commercials (live & animated); live shows; meeting presentations; still photography, video tape production. FACILITIES: Creative, writing and art departments; opticals; animation; 16mm and 35mm production equipment; studio or location sound recording; editing, Moviola still photo equipment and photo lab.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: For the following clients: Detroit Edison Co.; Consumers Power Co.; Union Electric Co./Gardner Advtg., St. Louis; Wisconsin Electric Power Co.; Colorado Dept. of Education; Game Craft Inc.; Central Power & Light Co.; Dallas Power & Light Co.

circle **696** on reader service card

SANDERSON — TIMES MIRROR

8065 East 40th Avenue, Denver, Colorado 80207
Phone: (303) 399-7250
Date of Organization: 1960
Paul Sanderson, *President*
John Sibley, *Marketing Vice Pres.*
Ken Jordan, *Marketing Director*
Darrell Cowell, *Marketing Director, Aviation*

SERVICES: Audio visual presentation of aviation education, subjects, both record/film & cassette film. Over 30 titles in library.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Alcohol, Drugs & Flight Effects; Airman's Information Manual; Instrument Approaches.*

circle **697** on reader service card

SUMMIT FILMS, INC.

1801 York Street, Denver, Colo. 80206
Phone: (303) 399-8040
Date of Organization: 1961
Date of Incorporation: 1964
Roger C. Brown, *President*
Barry Corbet, *Vice President*
Paul Ryan, *Producer*
Robert Fulton, *Producer*

SERVICES: Producers of motion pictures and commercials for government, industry education institutions, and television, specializing in sports adventure films and documentaries. Work has been completed in remote locations under severe weather conditions. 16mm & 35mm sound/color, black & white. FACILITIES: Maintains complete production facilities, owning all the equipment necessary to produce technically sophisticated films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Great Ski Chase* (Hart Ski Co./Trans World Airlines, Inc./Bonne Bell Cosmetics/American Express); *Karli — The World of Schranz* (Henke Overseas, Saska-Parrot, Inc./Swissair); *Five Days To Ski* (Head Ski Co./Ski Magazine); *Gebhardt for Congress* (The Gebhart Committee For Congress); *Nzuri-East Africa* (Trans World Airlines, Inc.); *Outward Bound* (Outward Bound, Inc.); *Ski Movie One* (Summit Films, Inc.).

circle **698** on reader service card

MOUNTAIN STATES

TELE-VIDEO PRODUCTIONS, INC.

201 South Cherokee St., Denver, Colo. 80219
Phone: (303) 722-6783
Date of Organization: 1970
William A. Baker, *President*
Thompson R. Watt, *Promotion Mgr.*
Richard T. Harris, *Director of Sales*

SERVICES: Motion picture production, sound stage, all color closed circuit television system, slide presentations, film strip presentations, videotape duplicating services and graphic arts. FACILITIES: Sound stage, film editing, electronic editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Well Fire — Red Adair; Investment In Tomorrow* (King Resources Co.); *PSI, A New Concept in Underwater Recovery* (Cyclo Mfg. Co.); *Taming The Wildcat* (Royal Resources Corp.); *Nights And Lights of San Francisco* (KR Graphics, Inc.).

circle **699** on reader service card

SPENFILM CORPORATION

2920 Pearl Street, Boulder, Colo. 80302
Phone: (303) 442-7100
Date of Organization: 1969
Spencer Nelson, *President*

SERVICES: Design and production of television commercials, industrial films, educational films, public relations and dramatic and documentary films. FACILITIES: All facilities normally required for production. Access to sound stage, mixing studio, etc., in nearby Denver.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Polytrac Story* (Gates Rubber Co.); *A Second Chance* (U. S. Dept. HEW); *Shadow Across The Sun* (National Charter For Atmos. Research); *Andrus For Governor* (Velazquez, Goddard & Maul/Andrus For Gov Commission).

circle **700** on reader servicc eard

WEST COAST

San Francisco Area

MARVIN BECKER FILM-MAKER

2111 California St., San Francisco, Calif. 94115
Phone: (415) 567-2160
Date of Organization: 1952
Marvin E. Becker, *Owner*
Ann Becker, *Secretary-Treasurer*

SERVICES: Consultation and production of industrial, documentary, public relations, sports and educational motion pictures and slidefilms; TV program material and commercials. Special Assignments. FACILITIES: 16/35mm production equipment, sound recording, multi-channel dubbing, music and effects library, cutting rooms, animation stand, interlock projection.

circle **701** on reader service card

Centron Educational Films

Suite 625, 1255 Post Street, San Francisco, Calif. 94109

Phone: (415) 771-1844

James E. Roupe, *Vice President — Marketing*

(See complete listing under Lawrence, Kansas)

CIRCLE PRODUCTIONS, INC.

1261 Howard Street, San Francisco, Calif. 94103

Phone: (415) 863-2332

Date of Organization: 1960
Nicholas King
John Cavala
Erica Gander

SERVICES: We have the talent, experience and/or the facilities (over 4000 sq. feet chock full of goodies) to produce anything that we or our clients may need in educational filmstrips, tapes, motion pictures, or whatever.

RECENT PRODUCTIONS AND SPONSORS
SOUND FILMSTRIPS: *Creative Reading Program: Level II; Creative Reading Program Level III* (Harper & Row); *Pretty Strong Stuff for 5 Year Olds?: The Field Social Studies Program* (Field Education Publ.); *Redwood And Its Uses* (California Redwood Assoc.).

circle **702** on reader service card

DAVIDSON FILMS

1757 Union S., San Francisco, Calif. 94123

Phone: (415) 474-2866

Date of Organization: 1955
John M. Davidson, *Owner*
Arthur M. Kaye, *Executive Producer*
Louis A. Hough, *Chief Editor*
Peter J. Smith, *Studio Chief*

SERVICES: 16mm motion picture production; research and writing; shooting, recording, art and animation. FACILITIES: Sound stage, mixing, dcbbing, interlock, editing, projection, printing, set and construction, animation, art department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Math Series* (Xerox); *It's An Ill Wind* (American Meteorological Society); *Arts and Crafts For Children,* series; *Jessamyn West — My Hand, My Pen* (Davidson Films); *Contemporary Problems of the Environment,* series (Learning Co. of America).

circle **703** on reader service card

FILMS FOR INDUSTRY, INC.

970 O'Brien Drive, Menlo Park, California 94025

Phone: (415) 325-4453

Date of Incorporation: 1959
Paul B. Rich, *President*
M. L. Rich, *Secretary*
Ralph B. Chandler, *Vice President*
Manuel Urquiza, *Dirccior*

SERVICES: Complete or partial services for audio-visual presentations; planning, writing, production, distribution for all types of motion pictures and filmstrips including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. FACILITIES: Sound stage, animation, 16-35mm production equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Gas Generator Installation; Gears* (Westinghouse); *Hitachi —SSM-2; Hitachi HU-12* (Perkin Elmer); *Foundation for Service* (Dancer, Fitzgerald & Sample); *Air Pollution & Bay Area* (BAAPCD); *Painting Techniques; Welding Techniques; Engine Lathe* (E. P. Research, Inc.).

circle **704** on reader service card

THE FILM WORKS

75 Lansing, San Francisco, Calif. 94105

Phone: (415) 362-5230/433-1277

Date of Organization: 1967
David C. Groot, *Exec. Producer*
Thomas F. Hall, *Producer*
Chet Patterson, Ron Sweet, *Account Executives*

SERVICES: Creative production of communication tools, from script through finished products, serving business, education and television. FACILITIES: Complete production services for any audio-visual project.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Singer* (Friden System Ten). SLIDEFILMS: *Sea & Ski* (1970 Sales Promotion). MULTI-MEDIA: *Cereative Leisure.* TV COMMERCIALS: Koret of California; AC Transit.

circle **705** on reader service card

FURMAN FILMS

150 Green Street, San Francisco, Calif. 94111

Phone: (415) 781-0827

Date of Organization: March, 1967
William A. Furman, *President & Producer*
Pamela Lyell, *Secretary*
Jim Howl, *Writer*
Coulter Watt, *Production Assistant*

SERVICES: Creation and production of motion pictures, short and long; special visual presentations; original music viewing. FACILITIES: 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Pacific Gas & Elecrtic Co. (Batton, Barton, Durstine & Osborn); Nallys Potato Chips (Honig, Harrington & Cooper); Italian Swiss Colony Wines (Honig, Harrington & Cooper); Water Films (Bamboo Reef); Blue Cross (J. Walter Thompson); Foremost Dairies (Honig, Harrington & Cooper).

circle **706** on reader service card

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ROY GRANDEY PRODUCTIONS

1881 Rollins Rd., Building C, Burlingame, Calif. 94010

Phone: (415) OX 2-0500

Date of Organization: 1949
Roy Grandey, *Owner*
Rockwell Hereford, *Mgr., Industrial Division*
Gene K. Walker, *Consultant*
George Bokland, *Production Mgr.*

SERVICES: Film production for all visual requirements. Emphasis on staff-written planning, story treatments and screenplays. FACILITIES: Studios adjecent to San Francisco International Airport; 5,000 sq. ft. staging area plus separate studious for music and narration. Light weight quality equipment for location production. Editing & recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Adventure Rivers* (American Touring Assoc.); *Soundings,* 1970 (California State S. F. Bay Commission); *Who Cares?* (National P. R. Council); *Man In The Center,* in production (Salvation Army); in production, untitled movie for California Redwood Association): SLIDEFILMS: *San Jose Population Growth* (California State Plan).

circle **707** on reader service card

IMAGINATION, INCORPORATED

443 Jackson St., San Francisco, Calif. 94111

Phone: (415) 433-5480

Date of Organization: 1950; Inc.: 1960
John Magnuson, *President*
Jeffrey Hale, *Executive Vice President*
Mark Mullin, *Executive Producer*
Christine Ford, *Production Manager*

SERVICES: Production of theatrical, television, industrial and educational motion pictures. Animation and live action, creative television and radio commercials, film strips, scripting original musical production. FACILITIES: Complete animation and graphic art equipment; 16mm and 35mm motion picture and editing; interlock projection; recording and mixing studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sesame Street — Numbers and Letters* (Children's Television Workshop); *Communications* (Mountain States Telephone); *Caelus Disc Packs* (Caelus Industries); *Saturday Safari* (Encyclopedia Britannica).

circle **708** on reader service card

MEDION INCORPORATED

1239 Polk Street, San Francisco Calif. 94109

Phone: (415) 776-3440

Branch Office: Medion Communications, Inc., 225 W. 23rd Ave., Anchorage, Alaska 99501, Marie Morrison, *Mgr.*
Richard T. Heffron, *Chairman, Executive Committee*
Herbert F. Decker, *President*
Claude Jarman, Jr., *Chairman of the Board*
J. L. Kingsley, *Vice President*

SERVICES: Creation and production of theatrical, non-theatrical and television motion pictures, including features, documentaries, sponsored shorts and political films. FACILITIES: Producing, writing, directing and research staff, 16/35mm production, editing, camera, sound and lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Do You Take This Stranger* (Universal TV); *Catch A Wave* (Gov. John Burns, Hawaii); *Africa Will Be* (U. S. Information Agency); *The Uphill Race* (John A. Danforth, Mo.); *Alaska At The Crossroads* (Larry Carr, Alaska); *To Kill A Queen,* script (Medion Inc.); *Chamizal,* script (Nat'l Park Service).

circle **709** on reader service card

LEE MENDELSON FILM PRODUCTIONS, INC.

1408 Chapin Ave., Burlingame, California 94010

Phone: (415) 343-3623

Date of Organization: 1963
Lee Mendelson, *President*
Walter DeFaria, *Vice President, Producer-Dir.*
Sheldon Fay, Jr., *VP-Producer/Director*
David Crommie, *Vice President, Producer/Director*

SERVICES: Network television specials, films for business, government and industry. Subsidiary: Sponsored Films Inc. FACILITIES: Production studio and crew.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *It Couldn't Be Done* (A.T. & T.); *A Boy Named Charlie Brown* (Encyclopedia Brittanica); *The Unexplained* (Weyerhauser); *I'm Seventeen, Pregnant And Don't Know What To Do* (Childrens Home Society).

circle **710** on reader service card

J. C. MORGAN FILM PRODUCTIONS

1255 Post Street, San Francisco, Calif. 94109

Phone: (415) 776-9092

Date of Organization: 1969
J. C. Morgan, *Producer-Director*

SERVICES: Creation and production of motion pictures and slide films for theater, television, industry, education & government. FACILITIES: Complete services in both San Francisco & Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Best In The West* 1970 (American Advertising Federation); *Cost of Beef* (California Beef Council); *Proteins* (Cling Peach Advisory Board). SLIDEFILMS: *How Service Station Helps The Community* (Standard Oil Co.).

circle 711 on reader service card

MOTION PICTURE SERVICE COMPANY

125 Hyde St., San Francisco, Calif. 94102

Phone: (415) 673-9162

Date of Incorporation: 1935
Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*
Boris I. Skopin, *Title & Trailer Dept.*
Gerald B. Patterson, *Mgr. Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business. TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16/35mm laboratory; art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equpiment; script-to-release print service; screening room equipped for CinemaScope, 35/16mm projection.

circle 712 on reader service card

ROY NOLAN PRODUCTIONS

2220 Bridgeway, Sausalito, Calif. 94965

Phone: (415) 332-2440

Date of Organization: 1966
Roy Nolan, *Owner*
Mary Beckman, *Production Co-ordinator*
Jim Tichy, *Sound recorder*

SERVICES: Motion picture production. Location Services: Photography-Sound and unit managing. We will assemble location crews — obtain props — sets — location, etc. FACILITIES: Complete motion picture equipment — Eclair cameras, Nagra Tape Recorders — editing facilities, Moviola, Keller. Dubbing & Interlock as well as sound transfer equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minicourse 5* (Macmillan Educational Film series); *Tunnel Drilling* (Bay Area Rapid Transit); *Bladex* (Shell); *Buckner Sprinkler* (Buckner); *Furnace; Sea Shell* (Roy Nolan).

circle 713 on reader service card

SNAZELLE PRODUCTIONS INC./SPI Television Center

155 Fell Street, San Francisco, Calif. 94102

Phone: (415) 431-5490

Branch Office: **5533 Sunset Blvd., Hollywood, Calif. 90028. Phone: (213) 466-4309 TWX 910-321-3060.** Dean Gilmore, *Production Head*
E. E. Gregg Snazelle, *President & Executive Producer*
Janet Peak, *Assistant Producer*
Ken Chaney, *Lab Supervisor*
Gordon Mueller, *Editorial Department*

SERVICES: Sound stage, four cutting rooms. 35/16mm ¼" full sound services. 10 channel master mix board. 6 channel stereo board. 35/16mm interlock playback & mixing. Screening rooms, full 16mm lab color printing services. Complete equipment for studio or location. R-35 Mitchells 35mm blimped Arri. Quartz lighting; Nagras, Sennhiser Mikes, McAllister and Elemack dollier, camera trucks. Telleprompter services.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *California Drug Abuse Campaign* (Grey Advtg.); *Levi Strauss; Dole Co.; Clorox* (Honig-Cooper & Harrington) *PSA* (Gross, Pera, & Rockey); *Anacin* (Clyde Maxon); *Johnston's Yogurt* (Milton Carlson); *I./Magin Co.* (Botsford-Ketchum); *Kinney Shoes* (Frank B. Sawdon).

circle 714 on reader service card

LOS ANGELES

ATLANTIS PRODUCTIONS, INC.

1252 La Granada Dr., Thousand Oaks, California 91360

Phone: (805) 495-2790

Date of Organization: 1952
J. Michael Hagopian, *President*

SERVICES: Provides for sale, educational, 16mm films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mexican American Family; Mexican Or American; Jerusalem and Its Contributions.*

circle 715 on reader service card

LEM BAILEY PRODUCTIONS

7934 Santa Monica Blvd., Los Angeles, Calif. 90046

Phone: (213) 654-8197

Date of Organization: 1953
Lemuiel J. Bailey, *President*
John R. Reeve, *Exec. Vice President*
Berneice Davis, *Secretary-Treasurer*
Jean Bartel, *Vice Pres. Foreign Relations*

SERVICES: Motion picture production, full editing services, Stock film library, foreign consultation service, motion picture consultant. FACILITIES: Motion picture production, all phases.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land Of The Smiling Stones; The Persecuted Majority; Alaska; Galapagos: Islands of Darwin* (Helene Fischer); *Trees: Their Importance To Man* (Self).

circle 716 on reader service card

Barbre Productions, Inc.

Studio: 1028 N. La Brea, Hollywood, Calif. 90038

Phone: (213) 463-3113

(See complete listing under Denver, Colo.)

BFA EDUCATIONAL MEDIA (A Division of Columbia Broadcasting System, Inc.)

2211 Michigan Ave., Santa Monica, Calif. 90404

Phone: (213) 829-2901

Irwin H. Braun, *President*
Rex Malcolm, *Director of Product Development*
Don Sykes, *Dir. of Production*
James Ganzer, *Dir. of Marketing*

SERVICES: Editorial and production supervision (for industry) of public relations training films and AV materials for business and industry. Producer currently has catalog of some 800 16mm motion picture films.

circle 717 on reader service card

STEPHEN BOSUSTOW PRODUCTIONS

20548 Pacific Coast Highway, Malibu, Calif. 90265

Phone: (213) 477-4581

Nick Bosustow, *President, Producer*
Stephen Bosustow, *Chairman, Treasurer, Producer*
Audrey Bosustow, *Secretary, Distribution*
Bob Johnson, *Director*

SERVICES: Producer and distributor of educational films. 16mm films, sound slide films. FACILITIES: Studios, cameras, recording, animation and offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Evan' Corner* (Bailey-Film Assoc.); *History of the Guitar* (Xerox); *When The Stones Were Soft* (Learning Corp. of America); *Elephant* (Sesame St.); *The Wave; My Mother Is The Most Beautiful Woman In The World; Just Say Hic; All In The Morning Early; Conic Sections; Developing The General Equation Of A Circle; Graphs Of Linear Equations; Polar Coordinates; Two Knots On A Counting Rope; My Turtle Died Today; Growing Up, Growing Older; Noises In The Night; One Special Dog;* (Bailey-Film Associates).

circle 718 on reader service card

CARM-LAR PRODUCTIONS

204 Via Colusa, Hollywood Riviera, Calif. 90277

Phone: (213) 378-6860

Date of Organization: 1969
Larry Gillmore, *Executive Producer*
Carmen Gillmore, *Associate Producer*

SERVICES: Motion picture production, photography-sound and unit managing. Assemble location crews. FACILITIES: Complete Arri motion picture equipment. Nagra Tape Recorder, Quartz lights, editing; Moviscop, Moviola.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Molokai-USA* (N/A).

circle 719 on reader service card

CASCADE PICTURES OF CALIFORNIA, INC.

6601 Romaine Street, Hollywood, Calif. 90038

Phone: (213) 463-2121

TWX No. 910-321-3928

Date of Incorporation: 1948

Branch Office: New York: 209 E. 48th St. New York, N.Y. 10017. Phone: (212) 355-5360, Paul Domitrovich, *Easter Sales Mgr.*
Illinois: 8 South Michigan Ave., Chicago, Ill. 60603. Phone: (312) 641-1828, Jerry Fleck, *Sales Mgr.*

Vaughn Paul, *President*
Roy Seawright, *Executive Vice President*
William Sterling, *Vice President, Dir. of Sales/Marketing*
George B. Seitz, Jr., *Vice President in Charge of Industrial & Educ. Div.*

SERVICES: Complete creative staff for the motion picture production of TV Commercials, industrial, educational technical and public service films starting from script to final prints. FACILITIES: Air

conditioned studios, offices, conference rooms, with all film production facilities on premises. Five stages, recording and dubbing rooms; 16/35/70mm (6 track) projection rooms; complete 16/35mm cameras; editorial, animation, and sound department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: for U. S. Navy; Harper and Row; Scripps Institute of Oceanography; Proctor & Gamble; 3M Company, AT&T.

circle **720** on reader service card

CATE & McGLONE FILM

1850 North Whitley Avenue, Hollywood, Calif. 90028

Phone: (213) 465-1118

Honolulu Office: **Ilikai Marina Towers, 1765 Ala Moana Blvd., #1480, Honolulu, Hawaii 96815, Phone: 946-3565**

E. D. McGlone, *President*

SERVICES: Specializing in Historical documentaries and travel promotion films about Hawaii. FACILITIES: Offices, editorial and stock film library: others rented as needed.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Hawaii — Playground Of The Pacific; Hawaii — Surfing Paradise Of The World;* Series *Historical Hawaiian* Shorts; *Tourism Showcase Film for '70's; Day In Court* (Self).

circle **721** on reader service card

R. B. CHENOWETH FILMS

1860 North Hills Drive, La Habra, California 90631

Phone: (213) TOpaz 1-9909

Date of Organization: 1955

Robert B. Chenoweth, *Owner-Producer*

Gloria D. Chenoweth, *Owner-Producer*

SERVICES: Producer of motion pictures, slidefilms, filmstrips and videotape productions for business, schools and television. Specialize in high speed instrumentation photography. Will handle complete or partial productions including research, writing, direction, cinematography and editing. FACILITIES: Complete 16mm and 35mm production equipment and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Mark of Quality* (Weiser Co.); *Beauty — With Safety* (Gypsum Association); *Automobile Test Films For Dept. of Transportation & Insurance Institute* (Digitek Corp.); productions services on many films for Lockheed-California Co. FILMSTRIP: *The Falcon Story* (Falcon Lock Co.).

circle **722** on reader service card

CINE-VIEW, INC.

6325 Santa Monica, Hollywood, Calif. Calif. 90038

Phone: (213) 465-3376

Date of Organziation: 1961

Harry J. Lehman, *President-Exec. Producer*

Cecile Lehman, *Vice-President - Story Editor*

Jacques Lehman, *Secretary-Treasurer*

Alan Lehman, *Film Editor*

SERVICES: Educational, institutional, documentary film production and distribution. FACILITIES: Production equipment; laboratory services.

circle **723** on reader service card

★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

COMMUNICATIONS GROUP WEST

6430 Sunset Boulevard, Hollywood, Calif. 90028

Phone: (213) 461-4024

Date of Organization: 1969

Sidney Galanty, *President*

Albert Saparoff, *Educational*

Fred L. Miller, *Documentary*

Mallory Pearce, *Scientific*

SERVICES: creative and production—concept to finished production. 35mm, 16mm Super 8mm. corporate, sales, documentary, educational, filmstrips, multimedia, training, distribution. FACILITIES: Editing rooms, sound stage, screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *To Fill A Need;* public service spots (U. S. Dept of Labor); *Ladies and Gentlemen; Mexico Today* (IBM); *Survival Walk* (USIA); *Frozen Moment* (Crown Zellerbach); *Mexican-American Culture; School; On Your Marks* (Communications Group West).

circle **724** on reader service card

Computer Image Corp.

260 South Beverly Dr., Beverly Hills, Calif.

Phone: (213) 278-5370

(See complete listing under New York)

DATA/FILMS

2626 Temple St., Los Angeles, Calif. 90026

Phone: (213) DUnkirk 5-3911

Date of Organization: 1960

Charles (Cap) Palmer, *Executive Producer*

David Bowen, *Quality Control*

Iona Harrison, *Manager*

SERVICES: Sales company for release-prints of Parthenon Pictures. Production company 8mm "Data/Films" for instruction, skill, training, and sale aids. FACILITIES: Operates as an affiliate of Parthenon Pictures, Hollywood.

(See listing of Parthenon Pictures — Hollywood)

circle **725** on reader service card

DESORT-FISHER PRODUCTIONS, INC.

1507 North Gordon Street, Hollywood, Calif. 90028

Phone: (213) 463-3211

Branch Office: DeSort-Fisher Prod., Inc., 338 Lexington Avenue, New York, N. Y. Phone: (212) 661-3360

Date of Organization: 1964

Jack DeSort, *Cameramen/Director, President*

Robert Fisher, *Vice President, Cameraman/Director*

Blair Robertson, *Executive Producer*

Samuel L. Schapiro, *General Manager*

SERVICES: Complete service for production of live-action television commercials on film and video-tape. FACILITIES: Office and studio on West Coast—Hollywood. Sales and production office in New York

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Great Race* (7-Up/J. Walter Thompson); *Alice* (Winston/Wm. Esty); *Bubbles* (P.G. & E./.BB.D. & O.); *Halloween Special* (Sun Maid Raisins/Erwin Wasey). VIDEOTAPE: Tennessee Ernie Ford Clearance (Ford/J. Walter Thompson).

circle **726** on reader service card

DIMENSION FILMS

733 N. La Brea Ave., Los Angeles, Calif. 90038

Phone: (213) 937-3506

Date of Organization: 1962

Gary Goldsmith, *President*

Edward Schuman, *Vice-President*

Dorothy Weinstock, *Secretary*

SERVICES: Writing and production of documentary and educational films. FACILITIES: Offices and editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Saturday Morning* (self/Columbia Pictures); *Towards Independence; Sunrise* (Self); *Way of Life* (Deere & Co.).

circle **727** on reader service card

Cal Dunn Studios

1040 N. Las Palmas, Hollywood, California 90038

Phone: (213) HO 9-9011

Alan S. Lee, *Manager*

(See complete listing under Chicago)

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

1330 North Vine St., Hollywood, Calif. 90028

Phone: (213) 462-1101

Date of Organization: 1929

Branches: Detroit, Mich. 48226: 1248 Griswold, Suite 610 Phone: (313) 962-8998. Malcolm W. Dooley, *Representative;* Washington, D.C. 22024: 1245 Fourth Street, S.W. Phone: (202) 554-4823. Col. Richard F. Fender (ret.), *Representative*

Jerry Fairbanks, *President*

John N. Freeman, *Assistant to the President*

Leo S. Rosencrans, *Creative Director*

SERVICES: Sponsored films for business/industry, colleges, universities, government; education films for classroom instruction; feature motion pictures for theatrical release; film and tape shows for television. FACILITIES: Full studio facilities; sound stage; 16-35 camera units including Multi-Cam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; animation, and music staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A New World in The Yukon* (Anvil Mining Corp., Ltd.); *The Soul of Cooperation* (Office of Economic Opportunity); *Land Of The Sea* (Aluminum Co. of America); *Sounds In The Sea* (United States Navy); *Collision Course* (producer).

circle **728** on reader service card

FASHION FILMS, INC.

1029 N. Cole Avenue, Hollywood, Calif. 90038

Phone: (213) 466-3468

Date of Organization: 1970

Lore Caulfield, *President*

Lamar Card, *Vice President*

SERVICES: Motion picture and television production; telveision specials, feature films, promotional films, commercials, TV series. Distribution of promotional films. FACILITIES: All standard stage and location, and post-production facilities available.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Many Lengths of Fashion* (International Ladies Garment Worker's Union).

circle **729** on reader service card

FILMLINE PRODUCTION ASSOC. INC.

1467 Tamarind Avenue, Hollywood, Calif. 90028

Phone: (213) 466-4407

Date of Organization: 1962
Charles Bordwell, *President, Exec. Producer*
Louis J. Bender, *Vice President, Gen. Operations*
Edith Bordwell, *Secretary/Treasurer*
Robert Bobbitt, *Resident Mgr., NASA AV Facility*

SERVICES: Motion picture production, live action and animation with manned support services to industry, government agencies, and educational distributors. FACILITIES: Production facilities, live action and animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Productions during last year for following sponsors; Navy Photographic Office; Air Force AV Center; U. S. Navy Pictorial Center; NASA AV Facility, and major industrial companies and advertising agencies.

circle 730 on reader service card

FILMFAIR COMMUNICATIONS

10900 Ventura Blvd., Studio City, Calif. 91604
Phone: (213) 877-3191

Gus Jekel, *President*
Ben Norman, *Exec. Producer*
Del Rockwell, *Director Educational Services*

SERVICES: Live action and animation films, for education and industrial accounts. FACILITIES: Two stages, complete editing rooms, animation cameras.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Los Angeles* (United Airlines); *The People Tree* (Bank of America); *The Marlboro Story* (Phillip Morris); *Indoor Golf* (Brunswick Corp.).
SLIDEFILM: *Marine Biology* (Lockheed Corp.).

circle 731 on reader service card

FILM SENSE, INC.

6430 Sunset Boulevard, Hollywood, Calif. 90028
Phone: (213) 461-3646

Date of Organization: 1968
Branch Office: Filmsense Ltd., Stone House 28 - 40 Bishopsgate, London E.C. 2
Phone: 0 247-6555

Phillip J. Peacock, *Advisor, Consultant*
Les Goldman, *President, Producer*
Ron Lyon, *Vice President, Assoc. Producer*
Dick Ellescas, *Designer*

SERVICES: Motion pictures, multiple screen presentations. Entertainment and experimental films. FACILITIES: Complete creative services; writing, storyboard character development, electronic music, special optical graphics.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mother Night; Apres Le Silence; Flight Of The Loons; We Have Met The Enemy And He Is Us* (Pogo); *Breakthrough* (IBM Data Processing); *The Door.*

circle 732 on reader service card

FINE ARTS FILMS, INC.

4376 Sunset Dirve, Hollywood, Calif. 90027
Phone: (213) 660-1010

Date of Organization: 1958
John Wilson, *President, Producer-Director*
David Detiege, *Director-Animation*

SERVICES: Fine Art approach to films, art, live strips, animation. FACILITIES: Film studio, three stages, low budget animation camera.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Incredible Art of Animation* (Cinerama); *Moonboy* (N.B.C.); *Classic Ventures; Cancer Research* (Fine-arts); *Shaner Seminars* (Shaner).

circle 733 on reader service card

FLAGG FILMS, INC.

6345 Fountain Ave., Hollywood, Calif. 90028
Phone: (213) 462-0902

Date of Organization. 1946
Don Flagg, *President*
George Tayor, *Vice President*
Anne Flagg, *Secretary*
Ed Engoron, *Director*

SERVICES: Business films; motion picture and tape production, training films; TV Commercials; 35mm color. 16mm color; super 8mm color with sound. FACILITIES: Insert stage; production offices; cutting rooms; projection rooms, editorial facilities.

MOTION PICTURES: *This Is Riker* (3 M Co.); *Holsum* 1970 (Holsum Bakeries).
MULTI-MEDIA: *Tacfire* (Litton).

circle 734 on reader service card

F-M MOTION PICTURE SERVICES

733 N. Highland Ave., Los Angeles, Calif. 90038
Phone: (213) 937-1622

Date of Organization: 1952
William Morrison, *President*
Mike Ross, *Writer, Director*
Aladar Klein, *Editorial Supervisor*
Thor Putnam, *Production Manager*

SERVICES: Motion pictures and slide presentations for business, government, TV programs, commercials. Complete production services including: writing, photography, animation, editing and sound. FACILITIES: Production facilities including editing rooms, complete are and animation department, interlock projection room for both 35mm and 16mm, complete sound department, music libraries, stock film library, title stand and sound stage, complete Audiscan facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Where The Men Are; F-111 Weapon System* (U.S.A.F.); *The Missile Fleet* (U.S.N.); *Force For Freedom* (D.O.D.); *Tipsy* 32 (I.T.T. Gilfillan); *Air Combat; Project Agile; Sidewinder Tactics* (Naval Weapons Center).
SLIDEFILMS: *Tri Star Fasteners* (Hi Shear Corp.).

circle 735 on reader service card

G.N. PRODUCTIONS INC.

1019 N. Cole Ave., Hollywood, Calif. 90038
Phone: (213) 463-5693

Date of organization: 1966
Gabor Nagy, *President*

SERVICES: Complete production of training, public relations, sales, television and theatrical films. Distribution service to schools, colleges and TV stations. FACILITIES: Full production facilities editing rooms, sound recording and insert stage/room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Swimming — Basic Strokes A; Swimming — Basic Strokes B* (Sunkist Growers); *Football Skills — Kicking; Football Skills — Passing* (G. N. Prod.).

circle 736 on reader service card

GRAPHIC FILMS CORP.

3341 Cahuengo Blvd., West, Hollywood, Calif. 90028
Phone: (213) 467-2191

Date of Organization: 1941
Lester Novros, *President*
George Casey, *Vice President*

LOS ANGELES

Fred Wellington, *Animation*
James Connor, *Live Action*

SERVICES: Complete in-house personnel for live-action and production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mariner Mars* (Jet Propulsion Lab.); *Cclestial Concepts-Theory; Celestial Concepts-Applications* (U.S. Navy); *The Sea Circulation; The Sea-General Oceanography; Our Galaxy, The Milky Way* (Graphic Films Corp.).

circle 737 on reader service card

RALPH HALL PRODUCTIONS

6115 Selma Avenue, Hollywood, Calif. 90028
Phone: (213) 463-4337

Date of Organization: 1964
Ralph M. Hall, *President*
Jacqueline R. Stilwell, *Vice President*

SERVICES: Concept to completion—audio visual production, film strip, slide, motion picture 8mm, 16mm, 35mm and multi-media for business, government, and education. Sales promotion and P. R. image films with special emphasis on the scientific and technical reporting films, Supplemental services to in plant producers. FACILITIES: Productions and editing facilities to accomplish any TV requirement.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Greater Adventurer* (U.S.A.F.); *A-7 Familiarization Carrier; Flightdeck Operating Procedures* (U.S.N.); *San Diego's Portal To Success* (San Diego Port District); *The Fastest Gun In The West* (Hi-Shear Corp.); *The Bountiful Flow!* (City of San Diego).

circle 738 on reader service card

The Jam Handy Organization, Inc.

1680 North Vine St., Hollywood, Calif. 90028
Phone: (213) HOllywood 3-2321

(See complete listing under Detroit area)

HANNA-BARBERA PRODUCTIONS

3400 Cahuenga Boulevard, Hollywood, Calif. 90028
Phone: (213) 466-1371

Date of Organization: 1957
Ross M. Sutherland, *Vice President of Industrial And Educational Film Division*
Clifford Weake, *Vice President, Taft Broadcasting Co., Cincinnati, Ohio*
Justin Purchin, *Vice President, Director of Product Development*

SERVICES: Live-action and animated Industrial, Education and TV Commercial films. FACILITIES: Modern Hollywood studio, complete with sound stages, editing, dubbing and animating facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Phil's Paradise* (State Farm Insurance); *Get On With Hamm's; Sales Training Series* (Theo. Hamm Brewing Co.); *The Picture Phone* (Western Electric Co.); *The Drug Scene* (Los Angeles County Medical Association); *Science Series* (Harper & Row, Publishers); *Training Films* (TWA).

circle 739 on reader service card

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 N. Highland Avenue, Hollywood, Calif. 90038
Phone: (213) 936-7189

Date of Organization: 1950

REEL/3

(Richard Earle Spies & Associates)

8439 Melrose Ave., W. Hollywood, Calif. 90069

Phone: (213) 653-0630

Date of Organization: 1963
Richard Earle Spies, *Executive Producer*

SERVICES: Production of animated and special-effects motion pictures. Attention to concept and highly-detailed execution are part of out specialization in the field of technical & expository films. Consultation and writing services. FACILITIES: Complete animation and graphics studio. Complete film production capability and equipment for photography, sound and editorial functions, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Apollo* 13, animation; *Apollo* 13, program billboard; *Solar Eclipse* (CBS News); *Crooked Widget* (USAF); *Cratering Phenomenology* (U.S. AEC).

circle **760** on reader service card

RIVIERA PRODUCTIONS

6610 Selma Avenue, Hollywood, Calif. 90028

Phone: (213) 462-8585

Date of Organization: 1953
Branch Offices: Ohio: 3303 Rumson Rd., Cleveland. Phone: (216) RE 1-6076. Pat Rancati, *Eastern Representative.* Wisconsin: 340 Westmoor, Brookfield (Milwaukee). Phone: (414) SU 2-8815. Robert Zens, *Midwest Representative.*
F. W. Zens, *Executive Producer*
Leif Rise, *Associate Producer*
Cliff Bertrand, *Associate Manager*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures. TV programs and spots. FACILITIES: Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Renault In Europe,* 1970 (Renault); *The Agitators* (self); *Serum of Dr. Blake* (Frontier Films); *Yankee Station* (Self).

circle **761** on reader service card

ROCKET PICTURES, INC.

1150 W. Olive Ave., Burbank, Calif. 91506

Phone: (213) 849-6078

Date of Incorporation: 1943
Dick Westen, *President*
John Russo *Exec. Vice President, Sales*
Don Bartelli, *Vice-President, Production*

SERVICES: Creators and producers of ready-made and custom made communications for business and industry, advanced and adult education. Areas include recruiting, training, selling, public relations. Media utilized: filmstrips, records, tapes, motion picture, manuals, booklets, charts — from idea thru completion. FACILITIES: Own building with shooting stage, art, writing, camera, editing, and distribution facilities under one roof.

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: *Shouldn't You Know?; Where Will You Be?; Which Is Better?* (Investors Diversified Service, Inc.).

circle **804** on reader service card

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607

Phone: (213) 985-1090

Date of Organization: 1924
Thomas H. Cole, *President*
Dixon Q. Dern, *Secretary & Treas.*
Jay Loughrin, *Executive Producer*
A. P. Price, *Sales Mgr.*

SERVICES: Motion picture and filmstrip production services from scripts to answer prints. Live action & animated TV commercials. Specializing in public service, sales and training, and educational films for industry and government. FACILITIES: Equipped for all phases of film production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Fear Within* (Diamond Corp.); *Ninety-Eight Point Six* (Air Conditioning Inst.); *Daily Journal* (Compton, Co.); *The Man On The Right* (Ed Reinecke); *Apres Ski Senor* (Degas Air).

circle **762** on reader service card

ROSE-MAGWOOD PRODUCTIONS INC.

948 N. Cahuenga, Hollywood, Calif. 90038

Phone: (213) 466-8561

(See complete listing under New York City).

JACK ROURKE PRODUCTIONS

3805 W. Magnolia, Burbank, Calif. 91505

Phone: (213) 845-3709, 849-4911

Date of Organization; 1946
Jack Rourke, *President*
Bill Hagens, *Vice President*
Merle Kinney, *Production Manager*
Henry Edwards, *Publicity & Promotion*

SERVICES: Complete or partial service for 16 and 35mm audio-visual productions; idea development, planning to completion; documentaries, TV commercials, TV "specials", etc. FACILITIES: Equipped for writing, photography, editing, music scoring, sound recording & dubbing; 16 and 35mm screening rooms and sound stage.

RECENT PRODUCTIONS AND SPONSORS VIDEO TAPE: *Sportsmen's Awards* (City of Hope); *Home Travel & Recreation Show.* LIVE: *Stop Arthritus Telethon* (Southern Calif. Chapter); *How Do You Vote; The Big Question.*

circle **763** on reader service card

ROBERT SANDE PRODUCTIONS, INC.

6335 Homewood Avenue, Hollywood, Calif. 90028

Phone: (213) 463-4148

Date of Organization: 1958
Robert L. Sande, *President, Executive Producer*
Katherine Sande, *Vice Pres., Secretary*

SERVICES: Creators, producers of films for business, advertisers, education, entertainment. Second unit services for Eastern Prod. FACILITIES: Offices and cutting rooms, insert stage, animation, art and camera services.

RECENT PRODUCTIONS AND SPONSORS COMMERCIALS: *Last Man,* Fess Parker (Murphy Oil Corp.); *Desert* (Tucker Wayne Co. Atlanta/Murphy Oil Corp.); *Suit & Dog* (Master Charge); *Around Cape Horn* (Atlantic Nat'l. Bank). MOTION PICTURE: *Communicating* (Tucker Wayne Co., Atlanta/Pace Foundation).

circle **764** on reader service card

SANDLER INSTITUTIONAL FILMS

1001 N. Poinsettia Place Hollywood, Calif. 90046

Phone: (213) 876-2021

Date of Organization: 1968
William Loudon, *Executive*
Dave Bransby, *Producer*
Dick Ridgeway, *Executive*
Timm Emmons, *Sales Representative*

SERVICES: Complete motion picture production facilities including 75'-110' sound stage and full capability for all location shooting. Specialize in all forms of institutional filming, public relations, corporate, educational and sponsored educational.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Green Sahara* (Occidental Petroleum); *Complete Range* (Minn. Gas Co.); *Hospitals Today* (California Hospital Assoc.); *Economics — Risk & Resources* (National Canners Assoc.); *Billion Bottle Business* (The Squirt Co.).

circle **765** on reader service card

SHOWEST

3425 Cahuenga West Hollywood, Calif. 90028

Phone: (213) 464-7587

Date of Organization: 1968
Karl Braun, *President*
Cullen Houghtaling, *Vice President, Producer*
Roger Flemming, *Exec. Vice President Director*
Troy Edwards, *Vice President— Controller*

SERVICES: In all phases of film production to include feature films, television specials and series, commercials and industrials — live action, animation. FACILITIES: Large office building, editorial offices, screening room, etc. All production facilities including creative division.

circle **766** on reader service card

SPI Television Center

5533 Sunset Blvd., Hollywood, Calif. 90028

Phone: (213) 466-4309
TWX: 910-321-3036

Dean Gilmore, *Production Head*

(See complete listing under San Francisco Area)

JOHN SUTHERLAND PRODUCTIONS, INC.

8425 W. Third, Los Angeles, Calif. 90048

Phone: (213) 937-2822

Date of Incorporation: 1943
John E. Sutherland, *Chairman of the Board*
Dan E. Weisburd, *President*
Jack Ferrucci, Thomas P. Kelly, Jr., *Vice President*

SERVICES: Complete production of live-action and animation films sound filmstrips, text materials from research and script development through release printing, multimedia systems. Industrial, documentary, public relations, sales promotion and educational films. FACILITIES: Complete 16mm and 35mm live action and animation production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Whose Side Are You On?* (AT&T). MULTI-MEDIA: *Patient Counseling: Child Care; Intensive Coronary Care* (Hoffmann-La Roche Inc.); *Bilingual Multimedia Learning Systems* (San Antonia Independent School District).

circle **767** on reader service card

Tape Film Inc.

5400 Cahuenga Blvd., North Hollywood, Calif. 91601
Phone: (213) 985-7010
Robert Aller, *Manager*
(See complete listing MPO Prod. Inc., New York)

Roger Ti'ton Films, Inc.

6640 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 467-3191
Roger Tilton, *President*
(For complete listing see San Diego, Calif.)

JOHN URIE & ASSOCIATES

5831 Sunset Blvd., Los Angeles, Calif. 90028
Phone: (213) 466-7701
Date of Organization: 1959
John Urie, *President*
Richard Urie, *Vice President*
Don Riedel, *Production*
Ahmed Lateef, *Director*

SERVICES: Creating and producing TV commercial, institutional and industrial films, motion pictures, television tape and film shows. FACILITIES: Production of fices, editorial facilities, 2 sound stages, animation department and print sales division.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: *Karate* (Vicks Formula 44/Benton & Towles); *Ice Capades* (Ice Capades); *King Vitamin* (Quaker Oats/Altman Bratrude & Soforth).

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Van Praag Productions, Inc.

1228 N. Vine St., Hollywood, Calif. 90038
Phone: (213) HO 2-2341
Don Bernarducci, *Studio Manager*
(For complete listing see New York City)

VIDICOM-8 INFORMATION SERVICES

2625 Temple St., Los Angeles, California 90026
Phone: (213) 385-3912
Date of Organization: 1969
Charles Palmer, *In Charge*

SERVICES: Development and marketing of ultra-small sound projectors; (*Private Eye* and *Informer*). Production of Super 8 Learning Packages (multiple cartridges); self-funded and custom production for sponsors. FACILITIES: *Sound* stage, titling stage, offices, full equipment for sound recording and transfer, photography, editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Wearing Your Contact Lenses* (Danker & Wohlk); *Action Baseball* (Purpose); *Diving Package; Schooled In Safety.*

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VISUALS UNLIMITED
(Doug George Associates)

1137 N. Cole Avenue, Hollywood 90038
Phone: (213) HO 2-2480
Date of Organization: 1954
Herber J. Huffman, *Production Manager & President*
Ernestine E. Huffman, *Office Manager*
Mal Weizer, *Art Director*
Bertil I. Carlson, *Vice President*
Stephan D. Marstaller, *Repair and Service*

SERVICES: Motion pictures; slidefilms; slides; sales and meeting presentations; presentation equipment rentals and sales. FACILITIES: Completely equipped photographically; lighting; editing; art department; Teac and Roberts tape recorders; closed circuit V.T.R., equipment repair and service shop.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Dolphin Clubs* (Roger Beck & Assoc.); *Western Gear* (Western Gear Corp.); *Allied Builders* (Allied Builders); *Bank of Hawaii* (Lennen/Newell Pacific); *Nanawalle Estates* (Joseph Hunter).

circle **770** on reader service card

VPI FILMS, INC.

1515 North Western Avenue, Hollywood, California 90027
Phone: (213) HO 6-8691
Bob Drucker, *President*

SERVICES: Producers of industrial and educational films dealing with the complexities of change, principally in the areas of youth, race, business and industry, community development and the impact of technology on education.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Day Before Tomorrow* (Newsweek); *The Sounds of Learning* (3M Co.); *A Time To Play* (Poloroid Corp.); *The Third World* (Speculative); *Richard Nixon Campaign* (Fuller, Smith, Ross).

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JERRY WARNER & ASSOCIATES

8615 Santa Monica Blvd., Los Angeles, Calif. 90069
Phone: (213) 655-4884
Branch Offices: Jerry Warner & Assoc., 510 E. 84th St., New York, N.Y. Phone: (212) RH4-1229
Elihu Winer, *Vice President*
Representatives: Washington, D.C.; Edgar G. Ford, 4413 Ridge St., Chevy Chase, Md. Phone: (301) 012-4206, St. Louis, Missouri; Daniel J. Brady, 2828 Willow, Granite City, Ill. Phone: (618) TR 6-2030
Date of Organiation: 1952
Jerry Warner, *President/Exec. Prod.-Dir.*
V. M. Warner, *Vice-President/Treasurer*
Melvin A. Rathmann, *Vice President, Marketing Direct.*
C. Elihu Winer, *Vice President, Creative Dir.*

SERVICES: Planning, writing and production of industrial and sponsored motion pictures; TV commercials: live staging for industry, sales meetings, pageants, programs and government films. FACILITIES: Film, videotape sound stages, rehersal stages, studio staff planning and creative writing departments, prop department, casting service, camera, lighting, location equipment, transportation, special effects, recording scoring and dubbing, laboratory, editorial services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Academy Award* 1970 (Motion Picture Academy Arts & Sciences); *The Answer Machine* (Security Pacific Intl. Bank); *The First Step* (U.S. Postal Service); *Human Side of Quality Control* (JHO); *The Seventh Chair* (Small Business Administration); *Communication/Orestes* (USN); *The Lipton People* (Thomas J. Lipton, Inc.); *Flowering Desert* (USIA); *It's A Legend* (Orange Julius/International Industries); *The Telephone Booth Mystery* (Frigidaire, GM).

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LOS ANGELES

WEXLER FILM PRODUCTIONS, INC.

801 N. Seward St., Los Angeles, Calif. 90038
Phone: (213) HO 2-6671
Date of Incroporation: 1961
Sy Wexler, *Owner-Producer-Director-Cameraman*
Helen R. Wexler, *Office Manager*

SERVICES: Education and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. FACILITIES: Office, are dept., animation camera, editing, projection room, 55′ x 45′ stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Seven Films On Fundamentals of Nutrition* (The Dairy Council of Calif.); *Postpartum Hemorhage* (Ortho Prarmaceutical Corp.); *Penetrating Eye* (Eli Lilly & Co.); *Wondering About Things* (Dow Corning Corp.); *Laboratory of The Body* (National Institute of Healht).

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Other California Cities

COPLEY PRODUCTIONS

7776 Ivanhoe Ave., LaJolla, Calif. 92037
Phone: (714) 454-0411
Date of Organization: 1956
Branch Film Libraries: 434 Downer Place, Aurora, Ill. 60506, Phone: 312/892-9465, Mrs. Helen Hansen; 313 So. 6th St., Springfeild, Ill. 62701, Phone: 217/544-5711, John L. Satterlee; Suite 421 Land Title Bldg., 235 Broadway, San Diego, Calif. 92101, Phone: 714/234-7111, Thomas Pike; c/o 1139 Waieli St., Honolulu, Hawaii 96819, Phone: 31-778, Jack Heintz; The Sacramento Union, 1910 Capitol Ave., Sacramento, Cal., Jack Harrington.
G. Howard Matson, Jr., *Producer-Manager*
Frank L. Willey, *Edit. Supr., Assistant Mgr.*
Jay D. Skidmore, *Head Cameraman*
Bill Leavenworth, *Sound Engineer*

SERVICES: Production of industrial, documentary, sales promotion, public relations, training, educational motion pictures and sound slidefilms, specializing in newspaper operations. FACILITIES: Complete production facility includes 16mm camera equipment; 35mm slide camera; 16mm magnasync recording and re-recording equipment; interlock projector; lighting equipment; fully equipped editing room; shooting stage; film distribution and maintenance equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *San Diego Highlights of* 1970; *Up, Up and Away; Firemen On The Move* (City of San Diego); *South Bay Daily Breeze* (Copley Newspapers).

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CYPRESS FILMS

P.O. Box 4872, Carmel, Calif. 93921
Phone: (408) 624-5005

Date of Organization: 1965
Richard Avila, *President*
Eleanor Avila, *Vice President*
Jane Fitz Randolph, *Script Writer*

SERVICES: Complete motion picture services, including simple animation — Specializing in education films. FACILITIES: Complete facilities for the production of 16mm motion pictures.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Dream That Became California; Multi-media Centers And Their Uses.*

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PANORAMA FILM PRODUCTIONS

645 Park Avenue, San Jose, Calif. 95114
Phone: (408) 286-5295
TWX: 910-338-0157

Date of Organization: 1969
Date of Incorporation: 1969
Allen T. Gilliland, *President*
Donald Dulmage, *Vice President, General Manager*
Jan Morgan, *Secretary*
Gary Moser, *Treasurer*

SERVICES: Complete motion picture film production services, script research and writing, filming, processing, sound recording and mixing, editing and printing, film commercial still photography. FACILITIES: Equipped for studio or location 16mm filming. Studio, conference and screening room with interlocking projection and editing benches including a Moviola Editor. Nagra sound recorders, Eclair and Arriflex 16mm cameras and lightweight quartz lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *KNTV Story* (KNTV San Jose, Calif.); *Fire Prevention* spots (Bay Area Fire Chiefs Assoc.); *Night of Day You Are The Prey* (Santa Clara Sheriffs Dept.). STRIPFILMS: *The Bestline National Marketing Plan* (Bestline Products); *Your Golden Opportunity* (Golden Products International).

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SCOPE PRODUCTIONS, INC.

P.O. Box 5515, 950 North Van Ness, Fresno, Calif. 93755
Phone: (209) 268-0251

Date of Organization: 1966
Robert B. Beeching, *President*
B. Preston Wilhite, *Vice President*
P. McKim, *Secretary/Treasurer*

SERVICES: Complete motion picture production service, consultation, training film, TV commercials, documentaries, TV series, multi-media design, production. FACILITIES: Film editing, sound production, in house printing, graphics, darkroom, multi-media presentations, preview room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Where Are You Going* (Older Americans Organization). SLIDEFILMS: *Land Development* (SKA).

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SUPER 8MM PRODUCTIONS

505 North Bush Street, Anaheim, California 92805
Phone: (714) 837-8257

Date of Organization: 1969
Dudley H. Hosea, *Director of Photography*
Fred L. Walterreit, *Production Director*

SERVICES: Production of sales, demonstration, and training motion pictures using Super 8mm format for original photography. Production services are directed toward customers where budget is an important factor, and where the Super 8mm size can be used to advantage. Location photography in plant and office. FACILITIES: Scripts, Super 8mm Beaulieu cameras, titles, editing and narration.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Trade Show Highlights* (Herman Riedel/Flanders Co.); *A Day At Our Cat Shelter* (The National Cat Protection Society); *Red — Right — Returning* (D.C. Dawson).

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ROGER TILTON FILMS, INC.

241 West "G" St., San Diego, California 92101
Phone: (714) 233-6513

Date of Incorporation: 1954
Branch: 6640 Sunset Blvd., Hollywood, Calif. 90028. Phone: (213) 467-3191
Roger Tilton, *President*
Phillip R. Rosenberg, *Production Supervisor*
Mickey LeBeau, *Comptroller*

SERVICES: Motion picture and filmstrip production, TV commercials: government and industrial films: live action and animation. FACILITIES: 60′ x 60′ sound stage, offices, editing rooms, theater (16/35mm), 16/35mm cameras, 100 K lighting, standing sets, full sweep cyc, vehicles.

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GEORGE VAN VALKENBURG PRODUCTIONS

5060 Hood Drive, Woodland Hills, Calif. 91364
Phone: (213) 346-4472

George Van Valkenburg, *Wrtier/Exec. Producer*
John F. Dougherty, *Writer/Producer*
Marlene Calaway, *Associate Producer*
David Goldhor, *Director of Photography*

SERVICES: 16mm film and videotape production for Public Television and industrial film clients, specializing in Science — Technology. Treatments, scriptwriting or complete production. British affiliate provides all European services plus stock footage library and search. USAF BOA Contractor. FACILITIES: Eclair cordless sync unit, complete editing facilities. KEM horizontal table available.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Dutch Treat* (Van de Kamps Bakeries); *El Camino In The 70's* (El Camino College); *Rational Air Marketing; Welcome To The USA; That's Affirmative Action; This Place-Space; Transportation — The Pulse* (McDonnell Douglas); ACMR Proposal Film (Cubic Corporation); 20 Interface Public TV episodes (U. S. Dept. of Commerce).

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OREGON

GRAPHICS-WEST

1660 Willamette, Eugene, Ore. 97401
Phone: (503) 344-1625

Date of Organization: 1970
Dan Pelletier, *Advertising Services*
Elwin Shorey, *Artist, Designer, Calligrapher*
Jim Hosmer, *Photo Journalist*
John Lynch, *Commercial Photographer*

SERVICES: Commercial film and photo service, 16mm and filmstrip production, scriptwriting, recording, AB editing. Title art and title production. FACILITIES: Cinema-Beaulieu DS mobile system, still b&w or color photo faciilties storyboard, layout, artwork, editing and cutting, mixing and recording. All sizes still equipment with all combinations of optics.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Wilvaco Strapper; Cedar Rustic* (Willamette Valley Mfg. Co.); *Controversy* (Individual air quality participants). SLIDEFILMS: *Why Quality Control* (Timber Engineering Co.-TECO).

circle **781** on reader service card

GREEN ASSOCIATES ADVERTISING

1176 West 7th, Eugene, Oregon 97402
P.O. Box 2565
Phone: (503) 343-2548

Date of Organization: 1963
Beverly Green, *President, General Mgr.*
Jack W. Whyte, *Regional Accounts*
Roy Feiring, *Creative Director*
William H. Green, *Sound Director*

SERVICES: Advertising, public relations, industrial, education and training motion pictures: TV commercials and programs; sound slidefilms, scripting, artwork, tilting. FACILITIES: 8mm sales-aid films for use with any recognized projection equipment. Animation production. On-location mobile film unit for 16mm b&w and color films and 35mm slide originals.

circle **782** on reader service card

NORTHWESTERN INCORPORATED MOTION PICTURES & RECORDINGS

011 S.W. Hooker St., Portland, Ore. 97201
Phone: (503) 224-3456

Date of Organization: 1953
Robert M. Lindahl, *President*
Sheldon Goldstein, *Vice-President, Exec. Producer*
Dan Biggs, *Producer*
John Mincey Jr., *Director of Photography*

SERVICES: Public relations; sales; industrial and training motion pictures; TV commercials and programs; sound slidefilms; multi-media slide film presentations or motion picture with digital programmers; scripting, and storyboards; animation, tilting, scoring. FACILITIES: 16mm and 35mm photography. Still photography, Dynalens image stabilizer system, remote trucks, lighting, Moviola editors, cutting rooms, animation stand and camera, music and effects library, 5 channel interlock projection system, 16mm and 35mm theatre. Recording ¼″ ½″ 16mm or multi channel to 8 track, Disc recording.

MOTION PICTURES: *The Story of Human Enterprise; Swing Into The 70's* (Georgia Pacific Corp.); *Trojan For Tomorrow* (Portland General Electric Co.); *Columbia River Environment* (Corps of Engineers). SLIDEFILMS: *Mutual Funds*

circle **783** on reader service card

WASHINGTON

MARVIN ALBERT/MOTION MEDIA FILM

1003 Lenora, Seattle, Wash. 98121
Phone: (206) MU 2-4442
Date of Organization: 1968
Marvin Albert, *Writer/Producer/Director*

SERVICES: Concept, research, writing, production, directing, photography, editing, sound and consulting services for motion picture and television producers. FACILITIES: Editing studio. Arriflex 16mm equipment.

RECENT PRODUCTIONS AND SPONSORS
SPONSORS: Cinecrest, Inc.; Cue Productions; Cameron Film Production; Commercial Production; Sidney J. Stiber Productions; Bob Willey Productions; Pal Productions; Northwestern, Inc.; Alaska Film Studios; Cangary, Ltd.; Cole & Weber, Inc.; Bozell & Jacobs; King Screen Productions; Northwest Sound and Production Services; Allied Motion Picture Center, Inc.; Zeiff Productions; United States Department of Agriculture; ABC News Special Events.

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CAMERON FILM PRODUCTIONS COMPANY

222 Minor Avenue North, Seattle, Washington 98109
Phone: (206) 623-4103
Date of Organization: 1955; Inc.: 1967
Richard W. Cameron, *President-Producer*
L. H. Zwilgmeyer, *Vice President, Director-Chief Editor*
Donald Egerstrom, *Chief Cameraman*
Buela Armstrong, *Film Librarian*

SERVICES: 16mm and 35mm sales, advertising, public relations and training motion pictures; shorts. All services from initial research to final utilization. FACILITIES: 16mm and 35mm cameras; 16mm and 35mm animation and stop-motion camera. Magnasync and ¼" pulse sync sound systems for studio or location. 2500 sq. ft. shooting stage; Studio; screening room; 16mm and 35mm editing equipment; dubbing equipment with optical and mag. playback; 16mm sync magnetic interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Jet For All Seasons; Assignment*: 747 (The Boeing Co.); *What About Washington* (University of Washington); *Pacific Eight Football Highlights* (Humble Oil & Refining Co.); *Simpson Newsreel* 1970 Simpson Timber Co.); *Desert Carmel; Tzama* (Wendell West).

circle 785 on reader service card

COFFIN/CHRISTENSEN, TODD, INC.

619 E. Pine St., Seattle, Washington 98122
Phone: (206) 325-5920
Date of Organization: 1966
Ken P. Todd, *Partner*
James L. Coffin, *Partner*
David G. Christensen, *Partner*
Larry G. Nelson, *Production Manager*

SERVICES: Animated and live action motion pictures and filmstrips; underwater photography and ski footage. FACILITIES: Complete animation capability, including 16mm Acme system animation stand with Acme camera. Computer calculated camera moves. Live action capabilities including 46 ft. location yacht. Complete editing facilities including 16/16 Moviola. Xerox produced animation cels.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Group Called Us* (Design For Washington); *Year End* (Pacific Northwest Bell); *Geomentary Definition: Area and Pi; Rigid Motions* (Carl B. Allendoerfer). SLIDEFILMS: *Lou Harris Report on Washington; Lou Harris Report on Oregon* (Pacific Northwest Bell); *Annual Report* (Weyerhaeuser Co.); *Communications Pitch* (Bozell & Jacobs).

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LOUIS R. HUBER PRODUCTIONS
(Affiliate: Northern Films)

Box 98 — Main Office Station, Seattle, Wash. 98111
Phone: (206) 282-6362
Date of Organization: 1952
Louis R. Huber, *President*
Lydia M. Huber, *Vice President*
Helen Bertram, *Secretary*

SERVICES: Educational, promotional and public relations motion pictures, 16mm color and B&W. FACILITIES: Bell & Howell, and Eastman motion-picture cameras; Hasselblad, Rolleiflex and Contax still cameras; wide assortment of lenses; field-operations truck; Magnesync recorder, multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ozette Village, Coulee; Red Man; Tundra; Spare That River* (Self).

circle 787 on reader service card

KING SCREEN PRODUCTIONS
Division of King Broadcasting Company

320 Aurora Avenue North, Seattle, Wash. 98109
Phone: (206) MU 2-3555
Date of Organization: 1966
Bernard Roederer, *General Manager*
Peter D'Amelio, *Sales and Distribution Manager*
Paul Preuss, *Creative Manager*
Tom Kirkman, *Production Mgr.*

SERVICES: Complete motion picture production facilities, both 16mm and 35mm, in studio and on location; educational, commercial, industrial, entertainment and documentary production for television, promotional, or theatrical release. FACILITIES: Cameras (Eclair, Arriflex, Mitchell), sound recorders (Nagras III and IV), sound mixers (Magna-Tech, Estrex, 5 channel 16/35), camera mounts, animation stand, editing rooms (4 Moviolas), room (two music libraries and 17-hour sound effects library), and offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Men At Bay; The Rebels/271; Parent Problem; Theseus And The Minotaur; Treehouse; Garbage; Opus Op; Snow; Wheels, Wheels, Wheels.*

circle 788 on reader service card

MULTI MEDIA PRODUCTIONS

1200 Stewart Street, Seattle, Wash. 98101
Phone: (206) 624-8390
Date of Organization: 1954
Lew J. Lathrop, *President*
Lyle C. Thompson, *Vice President*
Ted R. Ward, *Vice President*
Richard G. Larson, *Vice President*
Willard R. Purves, *Vice President*

SERVICES: Motion picture production; in-industrial films; sales and training films, television commercials; slide films production, film strip production. Complete sound recording and record pressing.

NORTHWEST

Advertising and commercial still photography. FACILITIES: Sound shooting. Arriflex & Mitchell cameras. Lighting, movialo editing. Ampex, Rangertone, Magnasync Mag film equipment. Facilities for interlocks, sync projection, and sound mixings. Recording studio w/Ampex. Custom High speed tape duplication. Ascor studio strobe lights.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Invisible Bride* (Washington Gas Co.); *Paneling Clinic* (Welerhaeuser); *The Great Shikar* (World Adventure Enterprises). SLIDEFILMS: *Hartstene Pointe* (Weyerhaeuser); *Unique Zipper* (Hugh Watson).

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RARIG'S INC.
Film Productions and Distribution Div.

2100 N. 45th St., Seattle, Wash. 98103
Phone: (906) ME 3-3878
Date of Incorporation: 1946
Max H. Rarig, *President*
Edith A. Rarig, *Vice-President*
Robert J. Paulive, *Production Mgr.*

SERVICES: Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. Complete underwater photography. FACILITIES: 16mm and 35mm cameras, blimp, 16mm magnetic recording, sound stage, lighting equipment. Underwater housings, marine exposure meters, lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURE: *Safety In Plywood Mfg.* (Group of Manufacturers).

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HAWAII

Cate & McGlone Films

Ilikai Marina Towers, 1765 Ala Moana Blvd., #1480, Honolulu, Hawaii 96815
Phone: 946-3565
(See complete listing under Los Angeles)

★

CINE'-PIC HAWAII

1847 Pacific Heights Road, Honolulu, Hawaii 96813
Phone: 5332677
Date of Organization: 1947
George Tahara, *Owner-Producer*
Lloyd Stone, *Writer*
Teri Tai, *Sound*
Tiki George, *Music Editor*

SERVICES: Complete 16mm production for motion pictures and TV. FACILITIES: Arriflex S, M, & BL, Auricon 600, Nagra Neopilotone, Westrex, and Magna-sync magnetic recorders; Maurer Optical; Magna-sync dubbers and mixers. Stock shots; music library; animation. Producer Service.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Hawaii for Expo* 70 (State of Hawaii); *R. Likert* (University of Hawaii); *Asian Students* (USIA); TV filming for: N. W. Ayer & Son; Fawcett McDermott.; Carlos Rivas Assoc.; Democratic Party, etc.

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CANADA

ALBERTA

CANAWEST/MASTER FILMS LTD.

815 - 17 Avenue S.W., Calgary 6, Alberta
Phone: (403) 245-2266
Date of Organization: 1955
David Mintz, *President*
William Marsden, *Vice-Pres., Operations Mgr.*
Robert Willis, *Vice-Pres., Film Director*
R. Ron Brown, *Director, Supervising Editor*

SERVICES: Motion picture and sound film strips for industry, education and tourism, Television commercials, live-action and animated. Services to independent producers. FACILITIES: Auricon Super 1200, Arriflex, Beaulieu, Bolex, Cine Special cameras; art and animation department; editing and cutting rooms, full lighting; recording and dubbing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Yukon — Get Away Country* (Yukon Dept. of Tourism); *The Zoo and You!* (Calgary Zoological Soc.); *Dawning* (Alberta Dept. of Education); *Growing Together* (Alberta Govt. Telephones); *Not Trees Alone* (Alberta Forestry Dept.).

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BRITISH COLUMBIA

Chetwynd Films, Ltd.

1118 Melville St., Vancouver 55, British Columbia
Phone: MU 5-0027
A. P. Gardner, *Manager*
(See complete listing under Toronto, Ontario)

LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, B.C.
Phone: (604) 988-2755
Date of Organization: 1947
L. M. Parry, *President-Producer*
E. H. Parry, *Secretary-Treasurer*
R. J. G. Richards, *Solicitor*

SERVICES: Motion picture production, industrial, films, feature flims, television programming, packaging. FACILITIES: Offices and studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Kitimat, The Great Adventure* (Aluminum Co. of Canada); *The New Columbia* (B.C. Hydro & Power Authority); *New C.N.R. Lift Bridge* (Foundation Engineering of Canada); *More Power To You* (B.C. Hydro & Power Authority).

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WESTERN FILMS LIMITED

757 St. Mary Road, Winnipeg 8, Manitoba, Canada
Phone: (204) 253-0064
Date of Organization: 1964
G. T. Henning, *President*
E. F. Henning, *Vice President*
R. Sanders, *Editing*
C. Wong, *Chief Cinematographer*

SERVICES: Motion pictures, TV films, TV Commercials, live and animated. FACILITIES: Creative department, animation, sound, recording and mixing, studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Grain Handling In Canada* (Canadian Grain Comm.); *Manitoba Floodway* (Manitoba Dept. of Agriculture); *The Kettle Project* (Kettle Constructors); *Challenge of the Nelson; Meeting The Challenge* (Manitoba Hydro).

circle **794** on reader service card

ONTARIO

AGINCOURT PRODUCTIONS LTD.

Suite 8A, 60 Pleasant Blvd., Toronto, Prov., Ontario, 290
Phone: (416) 920-8270
Date of Organization: 1969
John F. Bassett, *President*
Wh. Marshall, *Vice President*
Gilbert W. Taylor, *Vice President*
L. Nichols, *Director*

SERVICES: Feature film production. FACILITIES: Complete crews, scripting, direction and production, screens facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Dr. Frankenstein on Campus* (Agincourt Prod.)

circle **795** on reader service card

JACK CHISHOLM FILM PRODUCTIONS LTD.

4 New St., Toronto 5, Ontario
Phone: (416) 925-2281
Date of Organization: 1956
J. J. Chisholm, *President*
M. di Tursi, *Secretary, Treasurer*
M. Baker, *Librarian*
J. Davey, *Director*

SERVICES: Industrial, educational motion pictures, extensive stock shot library — One million feet of 16mm original color — Five million feet features. FACILITIES: Complete editing facilities — location camera—sound equip.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Be Woods Wise; Northern Parks; Whirly Bird Geologists* (Ontario Government); *The Voyageur Highway* (N. W. Canoe Co.); *Cassiar Road* (Cassiar Asbestos).

circle **796** on reader service card

CHETWYND FILMS, LTD.

10 Banigan Drive, Toronto 17, Ontario
Phone: (416) 421-8820
Date of Incorporation: Ontario—1950 British Columbia—1960
Branch: Chetwynd Films, Ltd., 1164 Melville St., Vancouver 5, B.C. Phone: Code 604; MU 5-0027. A. P. Gardner, *Mgr.*
Arthur Chetwynd, *President & Gen. Mgr.*
Gerald S. Kedey, *Vice Pres. Production & Finance*
Marjory Chetwynd, *Vice-President & Secretary-Treasurer*
Robin Chetwynd, *Sales & Production Rep.*

SERVICES: 35/16/8mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, including research, writing, photography, editing, titling, printing, set design and artwork. Slidefilms and filmstrips. Full complement microphones; voice recording studio; small sound stage; sound cutting; music & effects library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Stanley Cup* 1970 (National Hockey League Services, Inc.); *Manitoba Festival Country* (Manitoba Dept. of Tourism & Recreation).

circle **797** on reader service card

★

CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario
Phone: (613) 728-3513
Date of Organization: 1939
Branch Offices: 93 Yorkville Avenue, Toronto. Phone: (416) 929-3337. Mrs. O. J. Reynolds, *Mgr.*, 1260 University Avenue, Montreal 2, Quebec. Phone: (514) 861-9449. Henry Strub, *Mgr.*
Associated Laboratory Company: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont. Phone: 728-3513.
F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Thomas Glynn, *Vice-Pres., Special Projects*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, government, education and television; plus recording, editing, animation and extensive laboratory services. FACILITIES: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 21 cameras: RCA 35mm and Maurer 16mm Optical recordings; 1 12-channel and 1 6-channel re-recording theatres; Stancil-Hoffman 35/16mm magnetic recording; Magna Tech 3 track pick-up; animation department with Saltzman stands.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Best of Breed; Le Boeuf a Son Meilleur* (Steinbergs Ltd.); *A Hospital Is . . .* (Canadian Hospital Assoc. & Johnson & Johnson); *Beauty And You* (Noxema Chemical Co.); *Satellite Communciations de L'avenir au Canada* (Northern Electric Co.); *Operation Oil* (Ministry of Transport) *Tea, Pot Pourri* (Tea Council of Canada); *To Inner Space* (Hoffman-Laroche); *Multiplicity* (Canadian Pacific); *Canada at 8:30* (Volkswagen); *What On Earth Is Casey Jones; What On Earth is Conservation; What On Earth Is Out Of Her Mind; What On Earth Do You Say, Mr. Sun; What On Earth Is Cornucopia; What On Earth Is A Good Sport; What On Earth Is Three Score and Ten; What On Earth Is Where You Are; What On Earth Is Happy; Who On Earth Will Share His Table; What On Earth And In The Sea; What On Earth Goes Bump In The Night; What On Earth Have You Done, Mr. Christian; What On Earth Is Music; What On Earth Are Other Noises; What On Earth Does She Want; What On Earth Is Going On; What On Earth Is Prayer; Who On Earth Is David; Who On Earth Let This Out of the Bottle* (Canadian Broadcasting Corp.); *Constructive Credit* (Industrial Acceptance Corp.); *Birth Of The Province* (Manitoba Museum of Man And Nature); *The Builders* (Canadian Council of Professional Engineers); *Unemployment Insurance In The Seventies; L'assurance-au Cours des Anees 70* (Unemployment Insurance Comm.).

circle **798** on reader service card

GRAPHIC FILMS LIMITED

(Associated With Crawley Films Ltd.)
19 Fairmont Avenue, Ottawa 3, Ontario
Phone: (613) 728-3513
F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
W. O'Farrell, *Manager*
Glenn Robb, *Lab Manager*
Sally MacDonald, *Producers Services Mgr.*

Ron Kennedy, *Office Manager & Scheduling*

SERVICES: Laboratory and producers' services company associated with Crawley Films Ltd. Undertakes the printing & processing of 16/35mm b&w films, 16mm Ektachrome processing, 16mm b&w reversal processing; also 16mm additive color printing, internegs color positive prints. Ektachrome masters & reversal color prints. Scene-to-scene color corrections. FACILITIES: Include cutting & inspection rooms; printing department includes both step & continuous printer. Control & processing departments. Production services (titles, animation, editing & recording).

circle **799** on reader service card

Lawerence Marshall Productions, Ltd.

32 Berwick Avenue Toronto, Canada 197

Phone: (416) 487-2871

Lawernce Marshall, *President*

(See complete listing under Melandrea, Inc., New York City)

MARSHALL/TAYLOR PRODUCTIONS LIMITED

Suite 8A, 60 Pleasant Blvd., Toronto 290, Ontario

Phone: (416) 920-3141

Wm. Marshall, *President*
Gilbert W. Taylor, *Vice President*
Robert E. Stafford, *Secretary-Treasurer*

SERVICES: Motion picture production, scripting and direction, productng, public relations and promotion. FACILITIES: Complete crews and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mississauga* (S. B. McLaughlin Assoc.); *Age of Leather* (Leather Bureau of Canada); *Leather Now* (Tanners Association of Canada); *Non-Medical Use Of Drugs* (Ont. Dept. of Education). VIDEO-TAPES: *Encounter* (Imperial Oil Ltd.).

circle **800** on reader service card

ROBERT J. MEYER PRODUCTIONS

32 Tweedsmuir Ave., Dundas, Ontario

Phone: (416) 628-8314

Date of Organization: 1958
Robert J. Meyer, *Producer, Writer, Editor*

SERVICES: Motion pictures for industry and commerce, government. FACILITIES: Creative department; studio, titles; 16mm production equipment; sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Systems Approach To Building Design* (The Steel Co. of Canada); *The Man And The Boy* (Halton County, Ontario); *Years Of Heritage* (Lincoln County, Ontario); *Niagara Grape and Wine Festival* (Niagra Festival); *The Story of A General* (Eastern Construction Ltd.).

circle **801** on reader service card

MOTION PICTURE CENTRE LIMITED

10 Banigan Drive, Toronto, Ontario

Phone: (416) 421-8820

Date of Incorporation: 1953
G. S. Kedey, *President*
Norah Kedey, *Secretary/Treasurer*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Arriflex cameras, Magnasync and Ampex recording equipment, editing, writing, screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Go Ontario* (Ontario Dept. of Highways); *On Camera '69* (Imperial Oil Ltd.). TV COMMERCIALS: *Super Snowplough* (Dept. of Highways); Pollution Spot (Energy & Resources Management); *Hinterland Who's Who* (National Film Board of Canada).

circle **802** on reader service card

ROSE-MAGWOOD PRODUCTIONS INC.

9 New Street, Toronto, Canada

Phone: (416) 929-0221

Zale Magder, *Executive in Charge*

(See complete listing under New York City).

TEACHER MADE FILMS, LTD.

4 New Street, Toronto 5, Ontario

Phone: 925-2281

Date of Organization: 1950
John J. Chisholm, *President*
M. di Tursi, M.A., *Secretary-Treasurer*
J. Davey, *Director*
M. Baker, *Film Librarian*

SERVICES: Educational motion pictures and slidefilms; stock shot library—over 500,000 ft. 16mm Ektachrome Canadian scenic, industrial, wildlife, etc. FACILITIES: Stockshot Library — 1,000,000 feet 16mm original color. 5,000,000 feet feature films B/W and color. Supplying stockshots to educational TV, film producers and advertising agencies.

(See complete listing under J. Chisholm Film Productions, Ltd. Toronto)

circle **803** on reader service card

QUEBEC

Crawley Films Limited

Suite 41, 1260 University Ave., Montreal 2, Quebec

Phone: (514) 861-9449

Henry Strub, *Manager*

(For complete listing see Ottawa, Ontario area)

BELGIUM

SOFEDI-FILMS

Avenue de l'Hippodrome, 147-1050 Brussels, Belginm

Phones: 47-10-03; 47-28-77

Date of Incorporation: 1948
G. A. Magnel, *President*
D. Roelofs, *Director of Photography*

SERVICES: Complete production from script to screen for business, documentary and educational films. Non-theatical distribution of sponsored, educational, training and management. Charter member of the International Quorum of Motion Picture Producers for Belgium. Member of INFORFILM for Belgium. FACILITIES: 16 and 35mm cameras; Colortran lighting; animation department, viewing theatre, editing rooms picture and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Don't Skip It, Dart It* (Dart Containerline); *Nothing To Report* (Sodresid); *From Ghent to Terneuzen* (De Meyer Cy); *Le Foamglas au Service du Froid* (Pittsburgh Corning Europe); *Vielle Montagne, Balen Plant* (Zinc Refineries Vieille Montagne).

ENGLAND

ANVIL FILM & RECORDING GROUP LTD.

Denham Studios, North Orbital Road, Denham, Nr. Uxbridge, Middlesex, U.K.

Phone: DENHAM 3522

Date of Incorporation: 1952

Branch Offices: Realist Film Unit, Ltd., 9 Great Chapel St., London W1. Phone: Gerrard 5477. Rowland M. Wright, *Secretary*. World Mirror Productions, Ltd. Denham Studios, Denham, Ur. Uxbridge, Middlesex. Phone: Denham 2625. Ken Cameron, *Director*. Anvil Films (Scotland), Ltd. Gordon Chambers, Mitchell St., Glasgow, Mrs. Russell, *Scottish Representative*.

The Lord Archibald, *Chairman*
Ken Cameron, O.B.E., B. Sc.
R.K.T. Scrivener, R.I.C.H. Warren
Rowland W. M., Wright, C. A., *Directors*

SERVICES: Film production and sound recording. FACILITIES: Full 35mm music recording and re-recording. 35mm and 16mm cameras and cutting rooms. Location facilities and lights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Don't Make Me Laugh; Crime Doesn't Pay* (Children's Film Foundation); *Dial 999* (Film und Bild, Germany); *The Practical Romantic* (Film of Scotland); *Work Study In The Clothing Industry; Interfirm* (British Productivity Council); *Violin Part II; Piano Part II; We Make Music* series. Also various films for the Central Office of Information, Min. of Defense and Services Kinema Corp.

ARMADA PRODUCTIONS

86 Wardour Street, London W. 1, England

Phone: (ol) 437-2233

Date of Organization: 1947
John Dooley, *Producer*

SERVICES: Producers of documentary, theatrical, industrial, and educational films. FACILITIES: All location facilities for 16 and 35mm film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Romanian Rhapsody* (Romanian Tourist Office); *Land Of The Grape* (Italian Institute); *Solar Systems* (Intern. Film Bureau); *Plate Techtronics* (Educational Foundation); *Queen Of English Cities* (York Corporation).

Associated Film Consultants, Inc.

54 Bonser Road, Twickenham, Mddx, London

Phone: 892.8659

(See complete listing under New York City)

MARTIN BENSON FILMS, LTD.

53, Theobold Street, Boreham Wood, Hertfordshire, England

Phone: 01-953-1592

Date of Organization: 1961
Martin Benson, *Executive Producer*
Paul Gane, *Sales & Laison*

SERVICES: 35mm and 16mm production, including research, script and completion. Anywhere in the world. Projection theatre (16mm optical and magnetic). Cutting rooms (35mm and 16mm). Recording Theatre. Art Department. Distribution to TV internationally for suitable subjects. Completion services. Foreign versions. Documentary; commercials; en-

tertainment series for TV. FACILITIES: Units available.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Dialog For Three* (International Computers Ltd.); *Galloping Gourmet; Love Etc.* (Network TV); *Flair Path To The Sun* (Millbanks Travel); *Stealing Institute Learning Centers* (Stealing Institute).

BIRCH-HILL FILM PRODUCTIONS LTD.

6 Dean St., London, W. 1, England
Phone: 01-734-3653
Dudley Birch, *Chairman & Producer*
Douglas Hill, *Director & Head of Technical Services*
SERVICES: Complete creative and production facilities for 35mm, 16mm, wide screen and TV motion pictures (live or animated). Commercials; filmstrips; slidefilms. Specialists in public relations films. FACILITIES: Studios 30 ft. x 26 ft. also stills studio and stills laboratory. Lighting; photographic and sound equipment for studio and location work. Research; script writing; art; animation; titles, etc. Full production facilities throughout the world.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Night After Night After Night* (Dudley Birch Films, Ltd.); *The Sunflower; Convenience Foods* (Unilever Ltd.); Productions in Thialand; Maylaysia; Singapore (Central Office of Information). TV COMMERCIALS: For West African/John Holt.

MYRON L. BROUN

54 Bonser Road, Twickenham Middlesex, England
Phone: 01-892-8659
Date of Organization: 1968
Diana M. Broun, *Partner*
SERVICES: Production and producers representative. Affiliated with Associated Film Consultants Inc. of New York, Mercury Newsfilm, SB Modules Ltd., and Granville Television Studio Ltd. FACILITIES: Studios, crews and actors provided on "as required" basis.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Discussing Credit Insurance* (London Chamber of Commerce); *A Closer Look* (Central Office of Information); *Management Training* (Associated British Pathe). MULTI-SLIDE: *Four Islands Presentation* (Trust Houses Forte Hotels).

JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W. 19 UK
Phone: WIMbledon 2183
Date of Organization: 1946
John Byrd, *Producer-Director-Writer*
Bettine Braham, *Film Editor*
Marian Ludin, *Production Associate*
SERVICES: Documentary, travel, TV and entertainment films. Specializing in world-wide assignments. FACILITIES: Studio, theatre; cutting rooms. Magnasync 16mm, Arriflex & Beaulieu and Bell & Howell camera equipment.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *One Steelworks — One Contract* (Davy-Ashmore Ltd.); *Long Sea Outfall* (William Press); *Highveld Process* (Davy-United Ltd.); *Machanical Handling* (Iliffe Exhibitiona Ltd.); *Homalon Castors* (Homalon Ltd.).

CALEDONIAN FILM SERVICES

22 Greek St., London, England W1V 5LG
Phone: (01) 437-0702, 7110 or 07-914-3363
Date of Organization: 1957
Robert R. Bucknell, *Managing Dircetor*
Jean P. N. Bucknell, *Secretary*
SERVICES: Production, editing, dubbing, completion services, camera units, camera hire, cutting room. FACILITIES: 5 Editing rooms, Auricon, Arriflex cameras, colortran lighting.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Way Of The Wild* (East African Wild Life Society); *A Modern Processing Laboratory* (Kodak Ltd.); *Project Basingstoke* (Automobile Assoc.); *Sing For Your Supper* (Scottish Television); *Perpetual Spring* (Girl Guide Association).

CINEMA ASSIGNMENTS, INC.

875B Fulham Road, London S.W. 6, England
Phone: (01) 731-1278
Date of Organization. 1970
Lewis W. Bushnell, *President*
Stuart A. Day, *Vice-President*
SERVICES: We offer a direct concourse between U. S. companies and overseas film operations. Industrial, documentraries, corporate identity, and exposition films designed to communicate the interests of American companies to the international community. Cinematography by assignment for all media; television, education, commercials, etc. FACILITIES: Location crews, studio space and a complete network of trade contacts throughout the European industry.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Gift of Islam* (Esso Libya/Graham Associates, Inc.)

CYGNET FILMS, INC.

295 Northolt Road, South Harrow, Middlesex, England
Phone: STDOI-422-7277
Rae Evans, *Manager, Director*
John Reeve, *Manager, Director*
(See complete listings under Wisconsin)

Filmsense, Ltd.

Stonehouse, 28 - 40 Bishopsgate, London E.C. 2
Phone: 0 247 6555
Phillip J. Peacock, *Advisor, Consultant*

(See complete listing under Los Angeles)

WALTER GARTON FILM PRODUCTIONS

163 Woodland Dr. Anlaby, Hull, Yorkshire
Phone: Hull 657381
Date of Organization: 1958
Walter M. Garton, *Proprietor*
SERVICES: Motion picture, 16mm. Shooting, editing, recording, film projection service. FACILITIES: Double headed projection and recording (16mm).
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Marketing Gardening* (Michael Bean Garden Cente.) *Sleepway To Europe,* sound only (British Transport Docks Board); *Ferry To Sweden,* sound only (Ellerman's Wilson Line); *The Lightowler Story,* extra sequence (Lightowler & Son, Ltd.); Various news and topical items for BBC TV Regional/National Network.

GATEWAY FILM PRODUCTIONS LTD.

470/472 Green Lanes, Palmers Green, London, England N. 13XF
Phone: 01-882-0177
Daet of Organization: 1946
W. H. Baddeley, *Managing Director*
C. W. Bending, *Educational Director*
G. L. Smart, *Production Director*
R. L. Webb, *Sales Director*
SERVICES: Production of motion pictures for industry, public relations, sales, training, education, religion. TV, Distributors of educational films. FACILITIES: Sound Stage, 40′ x 20′; sound recording, editing rooms, animation.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Materials Evaluation* (Standard Telecommunications / ITT); *How Great A Flame* (Leprosy Mission); *Adventures In Partnership* (National Children's Home); *Peoples of China* (Gateway Educational); *William Shakespeare — His Stagecraft* (Gateway and Coronet Films).

KINOCRAT HOUSE GROUP SERVICES UNLIMITED

85, Cromwell Road, London, SW 7 England
Phone: 01-370-2242
Production Groups in association with Kinocrat: Kinocrat Films Limited, Gerald Cookson, *Chief Executive;* Brian Gibson Associates, Brian Gibson, *Chief Executive;* Panthar Productions, Nik S. Cookson, *Chief Executive;* Educational Training Films, Frank Watson, *Chief Executive;* All located at 85 Cromwell Rd., London.
Gerald Cookson, *Managing Director*
Brian Gibson, *Technical Director*
Ron Hyde, *Office Manager*
SERVICES: Script-to-screen production services for sponsored documentary and TV film-makers. A-V Div. for filmstrips and sound slides. CCTV. FACILITIES: Sound stage; 16mm and 35mm cutting rooms; sound recording; titling; scripting, animation. Permanent technical crews and staff.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Protectors* (Mather & Platt Ltd.); *Ceramic Shell Moulding* (Monsanto Chemicals); *Top-Line In-Line* (MST Engineering); *Prevention Of Fire* (Fire Protection Association); *Safety In Sewers* (Local Government Training Board).

LARKINS STUDIO LTD.

16 Henrietta St., London WC2E 8QH, England
Phone: 01.836.5420
Beryl Stevens, *Managing Director*
SERVICES: Producers of animated cartoon and diagram flims. 16mm and 35mm, slide films and filmstrips. FACILITIES: Rostrum cameras, animation department and editing.
RECENT PRODUCTIONS AND SPONSORS FILMSTRIPS: *Assignment Bermuda* (BOAC). CARTOON: *Refining* (British Petroleum); *The Curious History of Money* (Barclays Bank); *The Electron's Tale* (Mullard Ltd.).

LION PACESETTER PRODUCTIONS LTD.

Shepperton Studios, Shepperton, Middlesex
Phone: Chertsey 2611
London Office: Broadwick House, Broadwick Street, London W.1. Phone: GERard 8676
Date of Incorporation: 1961
U.S. Representatives: Lion Pacesetter Productions Ltd. John W. Conlin, Suite 709, 667 Madison Avenue, New York, N.Y. 10021. Phone: (421 337½. Cable: Linofilm via R.C.A.
Adrian Worker, *Director*
Ronald Spencer, *Managing Director*
John Boulting, *Director*
Robert Angell, *Producer*

SERVICES: Specialized film production division of British Lion Group; Producers of feature, documentaries, sponsored and advertising films, T.V. and cinema commercials. FACILITIES: All the facilities of Shepperton Studios: 40 cutting rooms, 13 sound stages, scoring theatre, post synch theatre, 3 viewing theatres, 2 dubbing theatres.

Mercury Newsfilm

54 Bonser Road, Mddx, London
Phone: 892.8659

(See complete listing under New York City)

MOTTERSHAW COMMERCIAL FILMS

Montgomery Studios, Union Road, Sheffield S11.9EG
Phone: Sheffield 53351

Date of Organization: 1929
J. R. Mottershaw, M.B.K.S., *Managing Director*
L. J. Taylor, *Studio Manager*
I. R. Gillot, *Production Manager*
K. Hyde, *Sales Manager*

SERVICES: 16mm Productions, sales, technical, educational, etc., sound recording, mixing etc. FACILITIES: Dubbing theatre; cutting rooms; studio 32′ x 40′; preview theatre, Front projection studio; comprehensive still dept. (Mottershaw photography).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Stellite in Tribology* (Deloro Stellite); *Hydraulic Test Rig* (Davy & United Eng. Co. Ltd.); *Vacuum Automation* (Kilner Vacuumation Ltd.); *Automation After The Corrugator* (Simon Engineering); *Cranes & Excavators II* (Thomas Smith & Son Ltd.).

Piccadilly Film International Co., Ltd.

103 Windy Arbour, Kenilworth, Warwickshire England

(See complete listing under Texas)

THE RANK ORGANIZATION (Short Films Group)

11 Hill Street, London W1, PO Box 4NE.
Phone: 01-499 6353; Telex 263955
U.S. Office: 444 Madison Ave., N.Y.C.
Phone: HA 1-2315

Ian Latimer, *Producer In charge*
Anthony Pelissier, *Producer*
New York Office: Miss Eugenie Kaufman

SERVICES: Specialized films industry and government. FACILITIES: three studios; special effects, graphics and animation departments. Worldwide film production servicing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Salesmanship Training Films: — *Starting The Interview; Who Killed The Sale?* (Rank Audio Visual); Management Training Films: *An Introduction To Problem Solving; The Closed Problem; The Creative Problem; Barriers; Organizing Yourself; Listening* (Rank Audio Visual); *Carbon Dioxide In Foundries* (Distillers CO2 Ltd.)

ROSE-MAGWOOD PRODUCTIONS INC.

1 Great Cumberland Place, London W.1, England
Phone: 723-9224

Peter Levelle, *Executive In Charge*
John Crome, *Director*

(See complete listing under New York City).

SOUND SERVICES LIMITED

Kingston Road, Merton Park, London, S.W. 19
Phone: 01-542-7201; Tel: Servisound

N. C. B. Abbott, *Chairman*
R. C. Tyrell, *Managing Director*
T. D. Grosset, *Sales Director*
V. F. Burgess, *Director*

SERVICES: Sound Services' distribution is NCR/Elliot computer-controlled, providing dispatch, retrieval and report facilities for some 550 clients. Full library services include promotion, shipping, maintenance, insurance and storage of films. Specialized promotion to selected audiences is also available. Road show campaigns include projection facilities for non-equipped groups.

STEWART FILMS LTD.

2 Orchard Road, Malvern, Worcestershire, England
Phone: MALvern 4975

Date of Organization: 1950
Branch Office: Studio, Cutting Rooms and Preview Theatre: 82/84 Clifton Hill, London, N.W. 8. Phone: MAIda Vale 7296; 1238 and 2229.
John R. F. Stewart, *Managing Director*
Hugh Marsh, *Director*
Ken Hardy, *Director*

SERVICES: 35mm and 16mm motion picture production; scripting, editing. FACILITIES: Editing and sound recording; insert and model stage; Arriflex, Mitchell, Newman-Sinclair 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Naval Law* (Royal Navy); *Spectroscopy* (Mullard Ltd.); *Atomic Structure* (Esso Petroleum); SLIDEFILMS: *The Other Side* (B.O.A.C.); *Natural Gas* (North Thames Gas Board).

SWIFT FILM PRODUCTIONS

1 Wool Road, Wimbledon, London S.W. 20, England
Phone: 01-946-2040

Date of Organization: 1952
T. Peter Hadingham, M.B.K.S., *Director*

SERVICES: 16mm b&w and color film production, specialising in documentary and industrial subjects; live dialogue, foreign versions and all stages of part-production. Sound recordings for films, filmstrips and exhibitions. FACILITIES: 16mm cameras, lighting and recording equipment, cutting room.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Tartan Turf* (3 M Co.); *Two Dimensional Study of A Groundwater Problem* (Soil Mechanics Ltd.); *The Potter*, series of six (Educational Foundation of Visual Aids).

WORLD WIDE ANIMATION LTD.

34 Cursitor St., London E. C. 4
Phone: 01-405-7666

Date of Organization: 1955
R. W. Williamson, *General Manager*
James Carr, *Director*
V. L. Price, *Director*

SERVICES: Animated cartoon films, film credits and titles. FACILITIES: Same as World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Animation for the following: *Your Mouth* (Unilever Ltd.); *Map Reading Series* (Servcies Kinema Corp.); *After The Arrow* (Post Office); *Line of Balance* (National Building Agency).

EUROPE

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4
Phone: 01-405-7666

Date of Organization: 1942
V. L. Price, *Joint Managing Director*
C. T. Parris, *Joint Managing Director*
Lord Willis of Chislehurst; Peter Glipin, *Director*

SERVICES: 35/16mm sponsored public relations, documentary, training and sales films for industry and government departments, TV programs. FACILITIES: Theatre and twelve fully equipped cutting rooms. Three fully equipped recording and dubbing theatres. 35mm, 16mm Rock and Roll.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *One In Every Two Of Us* (British Heart Foundation); *After The Arrow* (Post Office); *The Peoples People* (Central Office of Information); *Tom, Dick & Harriet* (Medical Defence Union); *Hypertension* (Merck, Sharp & Dohme).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor St., London E. C. 4
Phone: 01-405-7666

Date of Organization: 1957
V. L. Price, *Executive Director*
James Carr, *Director*
C. T. Parris, *Director*

SERVICES: All types of TV and cinema advertising films. FACILITIES: See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Army Recruiting* (Central Office of Information/Coleman Prentis and Varley); *Road Safety* (Central office of Information/Ministry of Transport). VIDEO: *New Methods* (IBM); *Welfare* (Dupont); *Pay* (Ministry of Defence-Navy).

Associated Film Consultants, Inc.

38 Rue Galilee, Paris, France
Phone: 704-8830

(See complete listing under New York City)

FRANCE

COMPAGNIE LYONNAISE de CINEMA

71 rue de la Republique, Lyon 2e, France
Phone: 37-88-92 Lyon (78)

Date of Organization: 1938
Laboratory & Screening Room: 274 cours Emile Zola a Villeubanne (Rhone)
Phone: 84-87-98
Henri Giraud, *President*
Charles Merieux, *Administrator, Director, General*
Andre Jalibert, *Sales Director*

SERVICES: Production of short, feature and industrial films and TV commercials. FACILITIES: Production equipment, laboratories and viewing theatre, double screen viewing room.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Le Tetanos . . . Sa Prevention; La Rubeole* (Institute Merieux); *Mines D'Aujourd'hui* (Societes Secoma et Joy Ville-Gozet).

★ this symbol over a producer's listing in these pages refers to display advertisement in this 21st Production Review issue.

Joshua Tree Productions, Inc.
26 Avenue Peirre Ier de Serbie, Paris 16, France
Phone: KLE 05 14
Stephane Tchalgadjieff, *Director*

LES ANALYSES CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris 7, France
Phone: 705-84-20+
Date of Organization: 1947
Georges Roze, *President*
Jean Vincent, *Edition & Equipment Mgr.*
Robert Arquer, *Production Manager*
Yvette Roze, *Office Manager*

SERVICE & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16/35mm and filmstrips. Department Ultra-Ralenti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing. Department Equipment: Authorized dealer for Bell & Howell. Department Edition: Diffusion and sale of sales-training and human relations films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Le Palais Du Louvre* (Ministere des Affaires Etrangeres); *Le Cas Rousselet; La Reforme* (Film et Formation); *Le Grand Ecart; L'Impcat* (Automobile Peugeot); *Le Cas Beaulieu* (Bangue Nationale de Paris); *Les Hommes De Granit* (Syndicat National des Granitiers de France); *Bande A Part; D'Affaires et D'Amitie; Faux Problems; Toute L'Histoire; L'Opinion de L'Autre* (Confédération Générale de l'Artisanat).

GERMANY

INDOC-INDUSTRIE & FERNSEHFILM GMBH

Waldhornstrasse 4, 8 München 50, Munich, Federal Republic of Germany
Phone: 57 33 10
Date of Organization: 1962
Volkmar R. Kahlert, *Managing Director & Producer*

SERVICES: Production of documentary films, specializing in industrials, TV spots and audio-visual training. FACILITIES: Cameras and lighting equipment, cutting rooms; special park of cross-country vehicles.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Data Remote Processing; Alpine Ski Championship* 1970; *Dialogue In Bit* (Siemens A.G.); *Bricklayer's Olympics;* Instruction series on Ytong Techniques (Ytong A. G.); One pilot film (Video-Disk, Teldec). MULTI-MEDIA: *Building Savings Bank* (Heimstatt AG).

HOLLAND

M. M. CHANOWSKI PRODUCTIONS, N.V.

Studios: Prinsengracht 852-856 Amsterdam, Holland
Phones: (020) 245580
Date of Organization: 1962
Branch Offices: New York 122, East 42 St., New York, N.Y. 10017 Mr. W. Rosenfeld; Brussels, Belgium: Chanowski Prod. Belgium PVBA, rue de la Refence 43, Brussels, Mr. G. Geets. 3, St. Pierre, Lausanne, Switzerland, Mr. J. Duruz; Aspect Film AB, Artillerigatan 84, Stockholm, Sweden.
Subsidiary Company: N. V. Selectronic Prinsengracht 854, Amsterdam. Mr. G. J. Muhlenbaumer.
M. M. Chanowski, *President-Producer*
M L. S. de Levita, *Director*
Miss C. M. Elias, *Secretary*
M. de Goede, *Sound Department*

SERVICES: Motion pictures, Television series, audio-visual shows, multi-media, records. FACILITIES: Creative department, film, photo, sound and animation studios.

OSCAR FILM FILMPRODUKTIE MAATSCHAPPIJ

Weesperzijde 111, Amsterdam, Holland
Phone: 58304/949382
Date of Organization: 1959
Pieter W. A. de Man, *President & Producer*
Marianne Mulders, *Secretary*
L. Zoest, *Producer*
Bob Chrispijn, *Director*
F. van Herwijnen, *Cameraman*
Cesar Deerenberg, *Director/Cameraman*
Don Heerkens, *Sound Engineer*
C. Wildschut, *Art Director*

SERVICES: TV and cinema-commercials (live-action, stop-motion and cartoon); TV and documentary films. FACILITIES: Creative and technical department; studio-crew, cartoon animation department; studio-crew, cartoon animation department; stop-motion department; sound studio, projection, etc. 16/35mm production equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Three sales training films (General Motors); Seven police training films (Dutch Government); Five Crime prevention films (Dutch Television). TV COMMERCIALS: Eighteen commercials for several clients.

DENMARK

ARNO STUDIO A/S

1, Meldahlsgade, 1613 Copenhagen V, Denmark
Phone: 01-123080
Date of Organization: 1950
Carl Otto Petersen, *Managing Director*
Aase Hansen, *Treasurer*
Jorgen Thomsen, *Chief Sound Engineer*
Axel Pless, *Chief Sound Engineer*

SERVICES: Motion picture service, sound recording, narration and dubbing into several languages, advertising films, educational films, documentaries. FACILITIES: Sound studios, dubbing facilities for 16, 17½ and 35mm magnetic recording, sound cameras, Arriflex 16, 35 silent and blimped, lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *City of Nakskov* (Saving Bank of Holland); *Lyngby* (City of Lyngby). Danish dubbing *Boy Named Charlie Brown* (*Athena*); 96 various dubbings for the USIS.

JORGEN BAGGER FILM PRODUCTION

Grundtvigsvej 23, DK 1864 Copenhagen V. Denmark
Phone: (01) 314141
Cable: BAGGERFILM
Date of Organization: 1956
Jorgen Bagger, *Chairman & Managing Director*
Jens Henriksen, *Chief Director*
Ole Simonsen, *Chief of Productions*

SERVICES: Production of 16mm and 35mm documentary, industrial, educational, advertising and TV films and sound-slides. FACILITIES: Camera and sound equipment for the same.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *To Be A Girl Guide* (Danish Girl Guide Assoc.); PR-film (Niro Atomized Ltd.); *Realty Of The Thousand Years-Old Dream* (Danish Esso Ltd.); *Wood Working Factory; Hand Wood Factory* (Wood Working Employer/Danish Employer Assoc.); SLIDEFILMS: *At The Office* (Assoc. For Shopkeepers/Office-Employer.)

ORION FILM INC.

Middelfartvej 121, Odense V, Denmark DK-5200
Phone: (09) 12-75-18
Date of Organization: 1947
Tage Larsen, *President*
Ebbe Larsen, *Director*
Thrane Nielsen, *Camera Div.*

SERVICES: Production of 16/35mm documentary, industrial, educational and TV films. FACILITIES: Camera, light and sound unit, 16-35mm cinema, vidiotape equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Dukedom In* 1970 (BP-Gas); *A New Town* (Arbejderbo); *KC-17 — The House For Old People* (Koch & Co.); *The Car Of The Year* (Nordisk Fiat); 15 *Years In Parup* (Council of Parup).

TEKNISK FILM COMPAGNI Produktionsaktieselakab

Madvigs Alle 3, 1829 Copenhagen V., Denmark
Phone EVA 8192
Date of Organization: 1938
Aase Hjorto, *President, Owner*
Paul Solbjerghoj, *Managing Director*

SERVICES: 16/35 mm motion picture, sound recording, narration, dubbing and mixing studios, ¼", 16, 17½ and 35mm magnetic, 24 or 25 frames per sec. FACILITIES: 16/35mm Arriflex cameras, silent and blimped, Eclair NPR 16mm cameras w/crystal and pilot motors, Nagra's sound recorders, crystal and pilot sync., eight editing room's with Steenbeck editing tables, 16 and 35mm pictures — tracks and 16, 17½ and 35mm magnetic tracks, complete light equipment included, incandescent, Colortrans, Quartz light, Sunguns, converters, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Brugsen I Familiens Hverday* (FDB, Scandinavia Co-operation Wholesale Society); *Modern Distribution* (FDB); *The Road and* §70, (twelve films for Road Safety); *Oikumene,* (World Council of Churches, Geneva); *Hoganas I Miljo* (Hoganas A/S); *BP* 70 (BP Olie-Kompagniet A/S); *Pollution In Farming* (Danish Farmer Information Office); *Modern Milk Production* (S.A.C. Kolding); *Rails* (Danish State Railways); *Nitrogenous Fertilezer* (Det Danske Godnins-Kompagni A§S); *The Butchering School* (Slagteriskolen Roskilde).

NORWAY

CENTRALFILM A/S

Akebergveien 56, Oslo 6, Norway
Phone: 67-63-93
Telex: 11926
Date of Organization: 1953
Knut-Jorgen Erichsen, *Managing Director*
Marit Tangen, *Treasurer*

SERVICES: Production of all types of sponsored films. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; and

cutting equipment; theatre. Charter Member of IQ.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Documentaries for Skiing Assoc.; Standard ITT; Sivil Defense; Fjeldhammer; Norwegian State Railways; The Cultural Department. Advertising films for Lilleborg (Unilever Associate); Braathen SAFE; Ford; Agriculture Organizations; Tele-authorities; Freia; David Andersen; several banks and local advertisers.

SVEKON FILM

Seirsbjergst 7, Bergen, Norway
Phone: 14688-14680

Date of Organization: 1950
Haakon Sandberg; Sverre Sandberg, *Owners/Managing Directors*

SERVICES: Production of 16/35mm documentary, public relations, advertising and educational films. FACILITIES: 16mm and 35mm cameras — Arriflex, Auricon, Pro 600, Bolex, Magnasync and Amega recorders and dubbers. Editing room, recording equipment; sound studio. Stock footage library Scandinavia, Europe.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Edvard Grieg* (Department of Education); *Bergen — A Meetingplace For People* (Bergens Privatbank); *Gi oss noe av naturlivet tilbake* (Vesta-Hygea); *Elefanten* (Kortvareutsalget.); *Historisk Opptog* (Self).

SWEDEN

AB CENTRAL FILM

Kaknas, Stockholm, Sweden
Phone: 63-14-30
Telex: 19068

Date of Organization: 1947
Ake Bengtsson, *President*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio, cameras, cameramen, recording, cutting equipment, laboratories, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Clearasil* (Vick Scandinavia); *Children In Town* (Stockholm City Municipal Services Dept.); *MTE* (SAAB—Scania AB); *How Do We Want It?* (The National Labor Market Board). SLIDEFILM: *Collective Bargain* (The Swedish Employer's Confederation).

FORBERG-FILM AB

Kungsgatan 27, 111 56 Stockholm, Sweden
Phone: (08) 101655

Date of Organization: 1934
Ove Forberg, *President*
Soren Lund, *Production Manager*
Agge Lidberg, *Director, Photography*
Sten Jensing, *Copy Director*

SERVICES: Motion pictures; slidefilms; TV films. FACILITIES: Studio; 16mm produciton equipment with sound recording; complete facilities for slidefilms. Own Aircraft for Transportation of film crew, etc. Cooperating agency Forberg Information AB.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Shell; LKB Medical. SLIDEFILMS: General Motors; Coca-Cola; Sandvik.

OMEGA-FILM AB/SVENSKA AB NORDISK TONEFILM

Apelbergsgatan 58, Stockholm, Sweden
Phone: 23-71-60

Date of Organization: 1929
Lennart Berns, *Managing Director*
Bert Sundberg, *Executive Producer*

SERVICES: Complete production services in 35/16mm for documentary, education, PR, advertising and training films, spots and slides. Sale of Super 8 and 16mm projectors and other A-V equipment. FACILITIES: Stage and sound studios. Editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *In The Middle of Our Community* (City Of Stockholm Welfare Dept.); *Our Dirty Water*, (Unilever); *How To Overtake* (The National Swedish Police Board); *To Learn How To Teach* (Swedish Army). FILMSTRIP: *If* (Svenska Metallverken).

INDIA

ASIA TELEFILMS

No. 1-10-86 Ashoknager, Hyderabad-20, India
Phone: 36112

Date of Organization: 1964
D. M. Sapra, MA, FRES, *Chairman*
Mrs. S. Nilimma Brennig, *VC, Public Relations*
S. Rashma, *Executive Director*
R. Pushpa, *Director Story Dept.*

SERVICES: Production and distribution of sponsored industrial films, and TV shorts; travelogs and features; newsfilms and special event coverage. Sponsored film publicity & special-audioence distribution. FACILITIES: All types of production facilities including staff of English-speaking artists. Translations and narration. Creative planning from script to screen. Oriental dances and music department; filmstrips, slide production for sales & publicity.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Beauty Culture Through Yoga; The Classical Dance Drama of Bhramara Nritya* (Butterfly Dance); *The Tale of the Girl Who Married A Snake* (S.S.V. Institute); *The Gourment Dish — Tanduri Chicken; Games And Foods For Health* (Froebel School). SLIDEFILMS: *Meditative Poses — Padmasan. The Latest Designs In Handloom Fabrics. Some Traditional Textile Motifs.*

SINGAPORE

CATHAY KERIS FILM PRODUCTIONS, LTD.

532-D, East Coast Road, Singapore 15
Phone: 493181

Date of Organization: 1952
Tom Hodge, *Managing Director & Executive Producer*
G. S Heng, *Studio Manager*

SERVICES: Motion pictures, TV films, commercials, industrial and public relations films. FACILITIES: Two sound stages; complete studio; 35/16mm production equipment, with sound recording in studio or location; modern processing and printing laboratory. All equipment available for hire with technicians.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Documentaries (Sabar Timber Co./Houding Board/Port Authority/Public Utilities Board/Family Planning and Population Board/USIS). TV COMMERCIALS: For Milkmaid Milk; Nestum Baby and Family Foods; Guiness Stout; Supershell; Dunlopillo; Mamex; PAR Paints; Fiat 128 and 850 cars; Vicks Vapor Rub; India Tires; Dunlop Tires; Burnol etc.

JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

6-7 Ginza 6-chome, Chuo-ku, Tokyo, Japan
Phone: (571) 9355

Date of Organization: 1949
E. Kanazashi, *President*
I. Hirao, *Studio Manager*
S. Kanazashi, *Business Manager*
S. Kubota, *Mgr., Accounting Dept.*

SERVICES: Production and distribution (also renting film libraries) of instructional, training, documentary films; children's films (drama and animation). FACILITIES: 17,390 sq. ft. studio; four stages, 4,592 sq. ft.; other building, 3,963 sq. ft.; 600,000 watts power supply lighting.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Apoplexy; Invitation to Soccer; Tokyo, Capital of Japan; Skiing For Beginners; The Climate of Okinawa* (Self).

INTERNATIONAL MOTION PICTURE CO., INC.

Hattori Bldg. 4th Floor 2-6 Takaracho Chuoku Tokyo 104, Japan
Phone: AC (03) 563-1341

Date of Organization: 1952
Ian Mutsu, *President*
Shokichi Mogami, Suga Mutsu, Katsuzo Okumura, *Directors*

SERVICES: Producers of industrial, business films; 35/16 newsreel and documentary assignments. 35/16mm. FACILITIES: Full time camera, sound and office staff; own production equipment. Versioning films into Japanese.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Daimyo* (Kanagawa Prefectural Gov't); *The Germans* (Bank of Japan); *Plastic Cases* (Mitsui & Co., Ltd.); *Sawayaka* (Cocoa-Cola, Japan); Japan Screen Topics, series (Ministry of Foreign Affairs).

IWANAMI PRODUCTIONS, INC.

2-21-2 Misakicho, Chiyodaku, Tokyo, Japan
Phone: Tokyo 262-3551

Date of Organization: 1950
Teizo Oguchi, *President*
Keiji Yoshino, *Executive Director*
Nobuhiro Kawakami, *Managing Director*
Isamu Kobayashi, *Consultant*

SERVICES: Production, sales and rental of documentary, educational, public relations, TV films, features, slides and photographs. FACILITIES: 16/35mm cine camera, animation stands, editing equipment, sutdio for sound recording rooms stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Satellite Comunication* (Kokusai Dershin Denwa Co., Ltd.); *Transformation of Figure* (Japan Education Ministry); *Tatara — An Old Ironmaking Process of Japan* (The Iron & Steel Institute of Japan); *Expo Operation* (Ohbayashi-Gumi, Ltd.); *Japan Printing & Bookbinding* (The Japan Printing and Bookbinding Machine).

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UNICOM — Division of United Camera, Inc. Providence, R.I.; North Haven, Conn. (401) 467-4750 or (203) 239-5300

WASHINGTON

"The" Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205

NEW YORK

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

PENNSYLVANIA

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals & Repairs, 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville 16150. 342-5204.

southern states

FLORIDA

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

GEORGIA

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

LOUISIANA

Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

midwestern states

ILLINOIS

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

MICHIGAN

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

MISSOURI

Cor-rell Communications Co. 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

OHIO

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691

western states

CALIFORNIA

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

COLORADO

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

NEW MEXICO

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

OREGON

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

UTAH

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

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Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

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September 23, 1970

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President.

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In the Bag
A description of the refuse sack system of collecting solid wastes which can provide better service for American communities

The Stuff We Throw Away
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What's New In Solid Waste Management?
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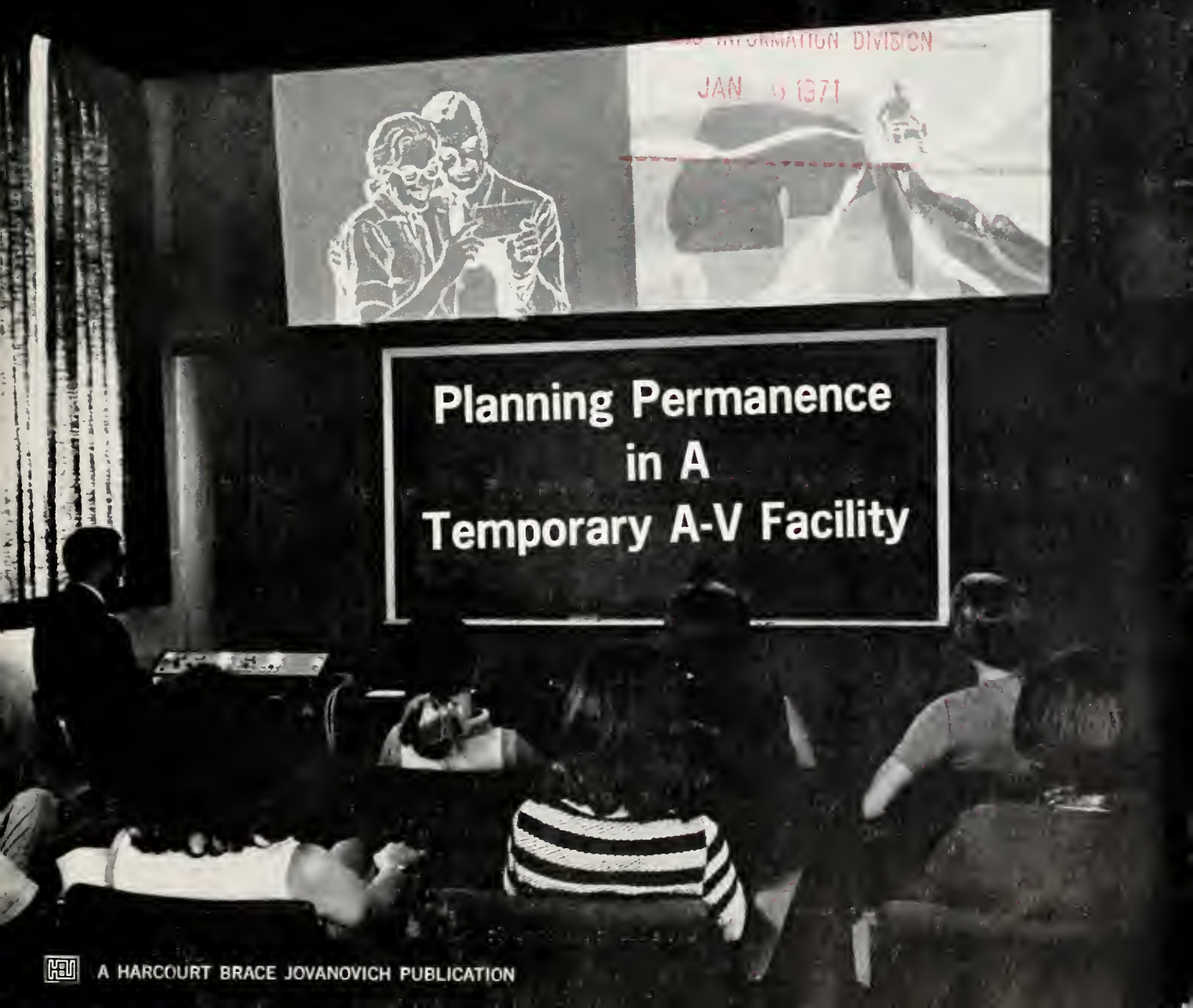
Business Screen

DECEMBER • 1970

THE VISUAL COMMUNICATIONS MAGAZINE



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No westerns. No mysteries. No epics.

But our film program gets the highest rating in television.

Not from Nielsen or Arbitron. But from the hundreds of companies and television stations all over the country who enjoy the benefits of our sponsored film distribution program.

Last year, 289 companies who wanted to reach millions of viewers turned their films over to Modern TV. And we booked them to 788 television stations in the U.S.* that broadcast informative free films to supplement their regular commercial programming.

Result: at year's end, our clients' films had been seen on television 54,732 times.

To attract such tremendous viewer interest, these stations need a broad range of subjects — sports, travel, science, home economics, and agriculture, to name just a few. They also need films in a variety of lengths — everything from a one-minute shortie to a half-hour series — to fill openings in their program schedules.

And they know that Modern TV's incomparable service more than meets their needs.

Modern offers them the largest and best selection of sponsored films available.

We maintain a network of six U.S. TV libraries in major cities to provide fast, personalized service.

Because the needs of stations vary widely, a full-time Modern staff of regional field representatives calls on them regularly to ask about special free film requirements.

And to stimulate film usage all year long, Modern sends out a steady stream of catalogs, brochures, film lists, and special mailers.

Does all this sound like your kind of program? Give us a call. We'll put *your* favorite film on TV.

*Canadian distribution also available.

MODERN TALKING PICTURE SERVICE, INC.
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Modern is the world's largest distributor of sponsored films to Community Groups, Schools, Television, and Theaters, serving sponsors through 34 U.S. and Canadian film libraries.

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

DECEMBER 1970 VOLUME 31 NUMBER 12

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"Injustice anywhere is a threat to justice everywhere."

Martin Luther King, Jr.
1929-1968

Vision Associates, Inc., 680 Fifth Avenue, New York City

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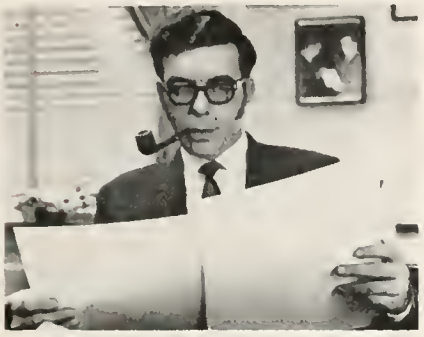
gleanings

BY LON B. GREGORY



Retrospect, Reappraisal & Prognostication

It's that time of year again. Everyone is suddenly aware that a new year is approaching rapidly . . . and certainly. And in those relatively quiet business moments before and during the holidays, a distinct pattern seems to emerge. The manager's process seems to be in three distinct and orderly segments: *retrospect, reappraisal* and *prognostication.*

It would seem that as soon as next year's budget is approved, everyone first looks back on the past year, recounting the successes and failures of the past 11 months. And before the euphoria completely fades, at least a superficial attempt at *reappraisal* of those wrong steps is made.

Now, after at least 2½ hours on these steps, positive action is taken in the form of *prognostication*—setting forth what may be expected next year—hopefully in terms reflecting data based on the accuracy of steps one and two.

Sound silly? It isn't! Proof is the fact that within the past three weeks, we have received no less than eight "official" A-V industry forecasts for next year as each respective company sees it. Each was couched in terms of being based on a careful analysis of the past year with a considered reappraisal of how to improve the situation. One even hedged to the point of predicting 1973 instead of 1971 (that company has missed annual delivery commitments two years running.)

Each of these supposedly predicts the outcome of the changing, confusing technology of our industry. Three in particular bear comment.

One intimates that 1971 will be the year that videotape will overshadow film as the A-V medium of the future. Another reports that the future for film has never looked brighter. And, still another suggests that by 1973 we will all be watching X-rated films on some kind of home cassette system which will replace theatres, TV and group film showings.

Now that we have carefully listened to all those considered views of others, we feel we have earned our own predictions. We spent *five hours* in retrospect and reappraisal of our industry. And, the only logical conclusion can be that next year—and likely even in 1973—we will still be watching films in group showings, still going to the theatre, and still seeing increasing sophistication of videotape presentations and usage.

The reason is simple. In an industry where the tail consistently wags the dog, nothing else can be reasonably expected. The one bright spot is that before long this will not be the case. As talented communicators emerge through experience and practice, they will be dictating the technology. The hardware explosion of the 60's will be succeeded by the concept and application explosion of the 70's.

If we must make resolutions for the New Year, let's state them in their simplest form and apply them to all facets of our activities: Let us:

—Strive for quality, truth and realism in our products and concepts.

—Be a party to only those things which provide meaningful improvement to our industry, our companies and our world.

—Be more seriously *retrospect*, more honest in *reappraisal* and deliver more realistic *prognostications* next year

Happy Holidays.

Lon B. Gregory

Business Screen

DECEMBER, 1970

newsreel

REPORTS ON CURRENT EVENTS AND TRENDS

Rally to Call Attention to Industry Unemployment Crisis

In an attempt to call national attention to widespread unemployment among film and television people on the west coast, the Hollywood AFL Film Council is holding a rally November 30 at the Hollywood Paladium.

As of this writing, the event is yet to be held, with the theme "Stop Runaway Production — Save American Jobs for American Workers." The Film Council feels the rally will focus attention on the severe unemployment situation which they blame on the increasing number of films and commercials produced outside the United States.

According to John Lehners, Film Council president, the cutback in domestic production has resulted in 38 per cent unemployment among 30,000 workers in the industry.

Admission to the rally is by guild or union membership card and is open to all industry union or guild members.

Magnavox Latest Entry in Videocassette Arena

Hot on the heels of the announcement of Ampex' Instavision (September) and Concord's new videocassette system, the Magnavox Company reported its intention to navox low cost color camera. "early 1972."

Magnavox is reportedly currently undergoing discussions with the N.V. Philips Company of Holland and others to create a video recording system using their new color video magnetic tape recorder and tape cassette integrated with a Magnavox low cost vidicon color camera.

According to the obviously early announcement, additional details of the system will be made known "as the product itself becomes more defined."

Jack Pill & Associates Open Branch in Honolulu

Jack Pill & Associates and Tech Camera Rentals have opened a branch office in Honolulu, Hawaii.

Arrangements were recently concluded with Bud Weisbrod, president of Pacific Instrumentation to manage the Hawaiian operation. The new facility will serve sales and rental requirements for motion picture producers filming in Hawaii.

Superscope Opens New Custom Training Service Division

Superscope, Inc. has created a new division that will offer a unique training service to business and industry.

Superscope Audio Visual Services, headed by Raymond L. Jacobs, offers a new audio and audio visual concept for sales, industrial and commercial training programs.

The Superscope concept encompasses all phases of training including research by a team of highly skilled systems analysts. A complete program, presenting the audio and/or visual concept and the sale and leasing of all hardware and software packaging facilities necessary for the presentation, will be included.

The custom designed individual programs will be used internally by the business or industry for which they are conceived, or can be created generically so that they become an outside aid to the client as well, for presentation to civic groups, clubs, etc.

Superscope is offering this unique service to all businesses, industry, religious groups, government agencies, civic agencies, civic organizations, medical institutions, educational facilities including correspondence schools and institutions.

Development Firm to Research Educational Audiovisuals

A new development company has been incorporated in Philadelphia to research the need for educational and training audio-visuals and to create them for use in schools and colleges, business, industry and government.

Heading the company, Counselor Films, Inc., as chairman and chief executive officer is Ralph Lopatin, chairman of Ralph Lopatin Productions, Inc., a Philadelphia film producer. President is Franklin P. Jones, long-time Philadelphia ad-agency executive and public relations consultant.

Counselor Films, Inc. has the first film in production for a Library of Career Counseling Films, 40 fourteen-minute color films with sound developed for career-guidance use in the country's secondary schools.

Counselor Films, Inc. has offices at 1422 Chestnut Street in Philadelphia.

Communications Center Moves to Florida

The Communications Center of Nashville, Tennessee has moved its base of operations to St. Petersburg, Florida according to Nicholas Amos, president of the company.

Amos indicated that the move was prompted by long range planning and a belief that Florida is fast becoming a center for contem-

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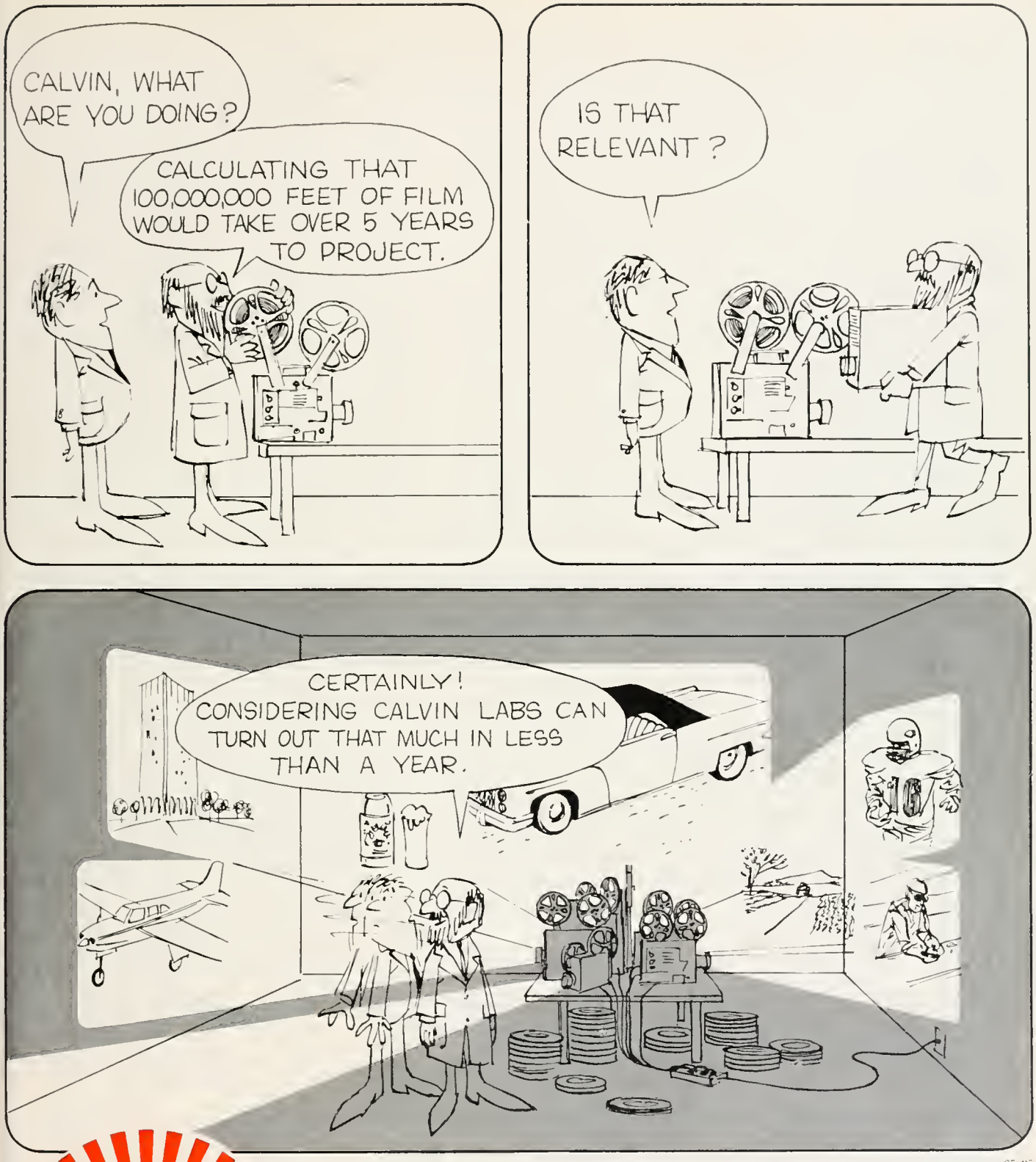

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A big, fully equipped lab, centrally located in Kansas City, Missouri – the Heart of America. Calvin can serve you better, faster and with fewer problems.

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Where every customer is treated as an individual and assigned a Service Director to personally expedite all film requirements.

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porary film makers and other communications specialists. In addition to the move, the company announced the appointment of Richard L. Marsh of St. Petersburg as Vice President and National Sales Director. Marsh was previously owner and manager of several Florida radio stations.

Robins to Auction Off Genarco Division

Robins Industries Corp. is planning to auction its Genarco Division, which manufactures 3¼″ x 4″ slide projectors and carbon arc spotlights and solar radiation simulators in College Point (Flushing), N. Y.

The company said the sale would include product lines, tools and dies, machinery, engineering drawings, good will, trade names and customer lists, as well as inventories, including a great deal of electronic and optical merchandise and test equipment. Date, terms and auctioneer will be announced later.

An auction notice and catalogue may be obtained from Genarco Division, 15-58 127th Street, College Point, N. Y. 11356.

Top IAV Dealers Enjoy 10-Day Tour to Japan

The top North American dealers ($60,000 or more sales) for International Audio Visual recently returned from a 10-day tour to Japan including a side trip to Osaka as guest of Eiki Industrial Ltd., manufacturers of the International Royal self-threading projectors.

Since its inception about three years ago, the International has been enjoying ever greater sales in North America. Today, 70% of the models produced in Japan are self-threading and more than 40% of them are sold in the U.S. and Canada through International Audio Visual Ltd., headquarters in Coquitlam, B.C.

On the way back from tour, International president Peter Allinger told the dealers that the company has now developed a 4½ lb. solid state rectifier for use on projectors that alternate between auditorium and small room use. It comes in kit form and is attached to the back panel of the projector, making the projector convertible by adding a rectifier and the Marc 300 lamp.

UPI Forms Film Division: UPITN Productions in New York

The formation of a commercial and industrial motion picture subsidiary, UPITN Productions, has been announced by Burton Reinhardt, executive vice-president and general manager of the UPITN Corporation.

The film production company is a subsidiary of United Press International and Independent Television News, Ltd. of London.

The company was formed to meet the increasing demand for film by industrial organizations according to Reinhardt. He said, "Because of requests for film, particularly from organizations with interests in many countries, we have expanded our capabilities to produce industrial and documentary films."

UPITN Corporation, the television news arm of United Press International, is the world's largest distributor of news film serving 110 stations in 75 countries. UPITN Corporation has produced documentary films for broadcast clients since 1952 and, in recent years, has produced films for industrial clients. The new company will serve the needs of the industrial, commercial and educational clients.

A group of the more than 100 International Audio Visual dealers who recently flew to Japan as guests of IAV for selling more than $60,000 in IAV equipment pause for photographer during their visit.

DuKane Corp. Dedicates New Manufacturing Facility

A new 241,000 square foot manufacturing and administration building was formally dedicated by the DuKane Corporation, St. Charles, Illinois last month.

According to Howard Turner, manager of the audio visual equipment division, "this new manufacturing facility, developed with the skills and expertise resulting from our long experience in this field, is a vastly superior installation which also gives us research, design and test facilities bound to result in improved products and services."

Throughout the building, DuKane's own communications products have been used extensively so that the finished structure is a huge sample as well as a functioning facility. Robert Watts, Director of Corporate Planning and coordinator of the new building project estimates that 2000 employees and guests toured the plant during the dedication festivities.

Eastman Kodak Sales, Earnings Reach New Highs During 1970

Eastman Kodak Company's sales and net earnings, both for the 1970 third quarter and for the first three quarters of the year, reached new highs, according to Louis K. Eilers, chairman, and Gerald B. Zornow, president.

Consolidated sales worldwide for the quarter (12 weeks ended Sept. 6) climbed 2 percent to $708,933,000, against $697,105,000 for last year's third quarter. Earnings from operations were $222,964,000, down 2 percent from the third quarter of 1969. Net earnings for the quarter were $115,377,000, or 2 percent higher than the $112,981,000 for the 1969 third quarter. The earnings were equal to 71 cents a share against 70 cents in the com-

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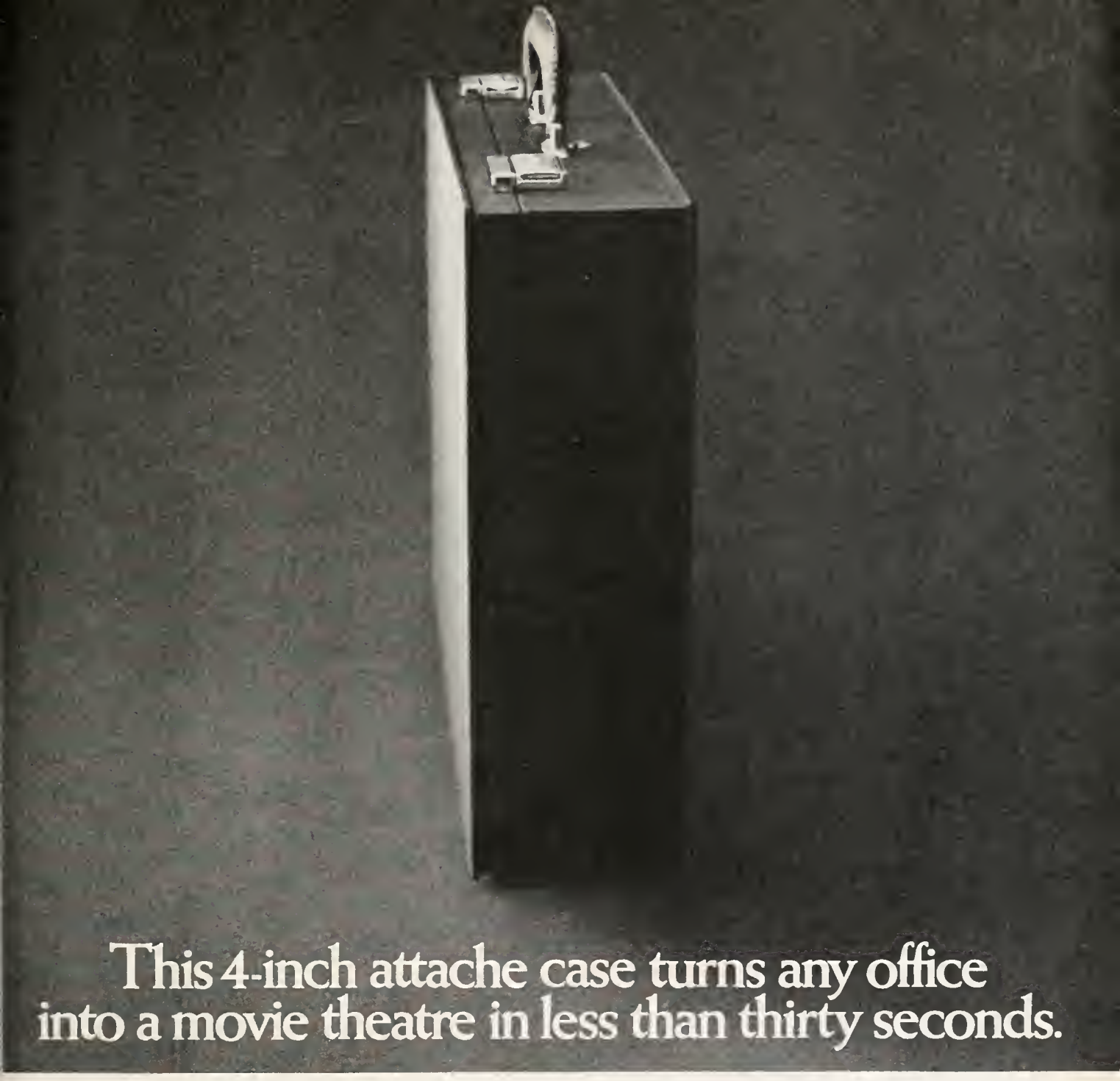

This 4-inch attache case turns any office into a movie theatre in less than thirty seconds.

It's the Bohn Benton Institor; an elegant, rear screen (also front screen), Super 8, sound and motion picture projector.

It's light, only 17 pounds.

It's simple to operate. In less than 30 seconds, you can have it set up and running in broad daylight.

It's cartridge loaded. There's no film threading.

It's an attache case. Easy to carry. Just 4-inches wide.

And it's sensibly priced. $300 for single units. Or as low as $240 in quantities.

Write today for our new brochure: Bohn Benton Inc., 110 Roosevelt Avenue, Mineola, New York 11501.

Bohn Benton Institor

You'll be sold on the way it sells.

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the camera eye

VIEWPOINT AND COMMENTARY BY O. H. COELLN

Happy Holiday Greetings and Let Truth Be Your First Resolve

THE FINAL MONTH of a very eventful year is the inevitable time for reflection, especially since '70 was our first away from the big city. And because we've been so close, through the years, to members of the Industrial Audio-Visual Association and the Information Film Producers' group out West, the respective, recent meetings and growing strength of these professional A-V organizations cast a warm pleasant glow on the otherwise wintry patterns of December.

May all the Christmases of those who serve audiovisuals, with their hearts as well as their minds and skills, be the merriest and may the coming year be as bright and productive.

Special greetings to Kodak's honored Gold Medalist, the dean of all who communicate, Jamison Handy — and all those who honored the factual media through their award-winning efforts. To the Council on International Nontheatrical Events, that tireless (and so little rewarded) group of dedicated volunteers who annually bring together the best of the nation to light the screens of film festivals around the world.

And we'll remember, through our own happy holidays deep in the Ozarks, the many who have taken the time to write to us, keeping a deep spot of affection for our successors on the presslines: Bob Seymour, now publisher of BUSINESS SCREEN and Lon Gregory, editor and our *active* successor in the ranks of IAVA as he has been at IFPA. Our Western tower-of-strength, Herb Mitchell, has retired from that post but will always have a special place in our heart.

When you think about those resolutions for 1971 there is *just one* which must be uppermost among those who create sponsored films of any length, down to a 10-second television commercial: *let truth be your everlasting first principle.* Critics of all media have had a field day in recent months, picking apart the exaggerations, the tricks and the turns which all-too-many sponsors and their agents have wrongly felt they needed to sell their wares. The same wise people who resisted those techniques in the recent November election campaigns, where multi-million dollar television commercials *lost* for their misguided clients in such states as Illinois, for example, are the same *consumers* we'd better respect with truth and accuracy on the screen.

And perhaps there was another memorable lesson in President Nixon's illadvised use of that poorly-conceived "law and order" videotaped speech on election eve. Not only of poor quality in reproduction but heavy-handed in content, that single tape hurt far more than it helped anyone.

The people, yes!

Can You Define Your Picture's Objective in a Basic, Core Idea?

A recent letter from Jack McDougall brought more kudos for our recent "update" on public relations films, also well received at the annual Public Relations Society of America sessions in Atlanta.

But Jack also touched a hot button in reminding us that so many of the PR film titles we mentioned had one common denominator: *a basic, core idea that shone forth,* no matter whether the budget was for hundreds of thousands of dollars or a fraction of that sum. That was the "success factor" behind International Harvester's timeless *Man With a Thousand Hands,* the substance of that alltime safety picture, *Day in Court.*

So the sponsor who insists that the whole film plan be spelled out to him *in a single defining phrase or sentence,* can be on the way to achieving something on the screen. For *Day in Court,* it was: "that split-second which makes the difference between life and death." Masterful film makers like Cap Palmer, Lee Bobker, Nat Zucker and so many others have proven it time and again.

And, speaking of safety films, it isn't possible to let a year go by without two more salutations: the first, to the National Committee on Films for Safety, which annually gives our field the benchmark of excellence in films for that vital field; the second, a moment of reminescence for the safety film we'll never forget (and why): Sinclair Oil's famed *Miracle in Paradise Valley,* produced by Wilding.

The *Miracle* here, which brought tears to the eyes of another hard-case like ourselves, the editor of Country Gentlemen magazine, was not only the result of a sound basic concept but the superlative performance of a former actor-now-turned-director, Kirby Grant.

When somebody produces the long-awaited reel of "best scenes" from sponsored motion pictures through the decades, it will have to include that climax episode in which Kirby faces a jeering town meeting, reminds his neighbors of the incidents which caused empty chairs at this gathering through avoidable farm accidents. Yes, proper casting and full use of the latent power of the film to "get inside" our emotions and leave lasting impressions, are other imperatives for sponsors. Kind of hard to do that on a film which calls for fixed focus over a new engine but you get the idea: *don't overlook today's crying need to reach the people* troubled about pollution, minorities, free enterprise

Continued on page 17

Your PROGRAM IN A COMMPAK CARTRIDGE INSTANTLY INTERCHANGEABLE IN ALL LA BELLE "16" SERIES UNITS

LA BELLE COURIER® 16

1 Portable audio/visual unit utilizing the LaBelle COMMPAK cartridge. Attractive appearance, easy-to-carry, with built-in durability and dependability. Take this "attaché case" unit where it's needed . . . gets showing fast for personalized communications . . . selling, training, or educating.

LA BELLE SENTINEL 16

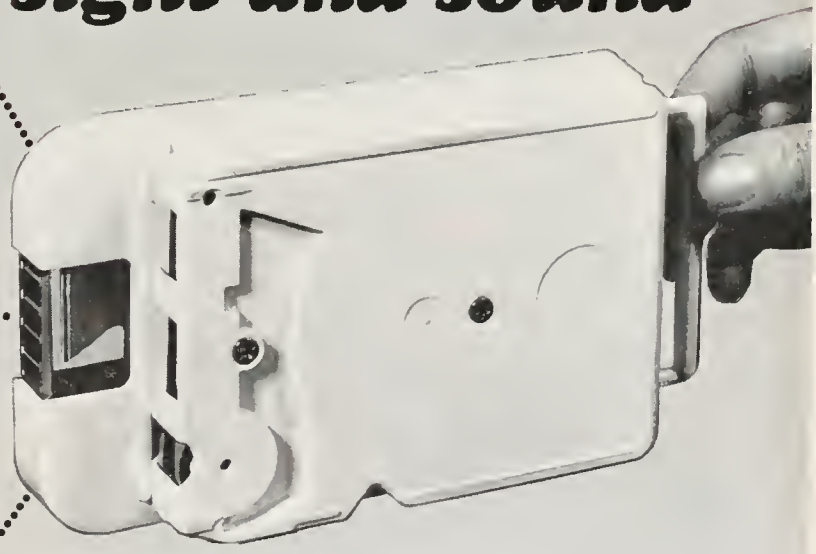
2 Larger screen, self-contained. Keeps your dramatized story working automatically in displays, at point-of-purchase, or where there are people. Educates, communicates, demonstrates. COMMPAK cartridges instantly interchangeable.

LA BELLE TUTOR 16

3 Large screen projected image. Ideal for directors, sales conferences, clubs, trainees, or other groups of people. Programs in COMMPAK cartridges instantly interchangeable.

La Belle commpak 3-way cartridge

continuous loop synchronized sight and sound



This small compact 16mm filmstrip cartridge presents up to 250 visuals plus 20 minutes audio tape. Fast sequence scenes approach animation, suggesting motion. Slips in for instant program changes. No adjustments — permanently synchronized. No turning over . . . no rewinding. Instantly interchangeable in any of the LaBelle "16" series . . . three A/V units to suit every audience condition.

Arrange for dramatic convincing demonstration. **LaBelle Industries, 502 S. Worthington St., Oconomowoc, Wisconsin 53066. Telephone: 414/567-5527.**

LA BELLE Industries

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It's the Canon Scoopic 16. It's also the end of a load of moviemaking grief. Here's why.

World's first #1: It's the first 16mm movie camera with a built-in zoom lens (5.85:1 zoom ratio).

World's first #2: It's the first 16mm movie camera with a fully automatic exposure system, plus manual override.

Shoot everything, goof nothing. You'll get close-ups medium and long shots, zooms, telephotos, wide angles, indoors or out—with no muddled exposures. Because your exposure's right automatically.

You don't miss great moments while fiddling with the camera. No switching lenses. No rotating turrets. No special lenses to lug around. One hand holds the Scoopic 16 easily. Your other hand's free to focus and zoom, simply by turning the master lens.

Handiest hand camera yet. With its no-slip handgrip and handstrap, the Scoopic 16 is braced and balanced to give you jitter-free shots. Automatic loading. 16, 24, 32 or 48 fps. Runs on a rechargeable inner battery (8 rolls per charge). Forget about battery packs.

Only $1250 buys the Scoopic 16, 13-76mm F1.6 zoom lens, 12V battery, recharger, lens hood, lens cap, 3 filters and metal case. *No* extra charges.

If you prefer to shoot what you like—and like what you shoot—mail the coupon for more facts.

The one-hand movie camera with two world's firsts.

Mail to: Canon USA, Inc., Dept.PM10, 64-10 Queens Blvd., Woodside, N.Y. 11377.
Send me all the facts about the one-hand Canon Scoopic 16mm movie camera. No obligation.

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Title or Occupation .....

Company .....

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Canon
SCOOPIC 16

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and sound values, whether social or economic.

Better Look at "Sesame Street" Today's Best Children's Program

With an additional $2 million grant from the U.S. Office of Education, the preschool television program *Sesame Street* will have received a total of $7 million from that Office's National Center for Educational Research and Development. So don't tell us that a good idea can't find backers.

Funded jointly by federal and foundation grants, *Sesame Street* is moving into a new series of 145 hour-long programs which include cartoons, live-action films, puppets, singing, story reading and sketches using actors. And Acting Commissioner of Education, Terrel H. Bell, fortified by the recent high marks given this children's show by the Educational Testing Service, sums it up when he says:

"We know now that such a program can be a strong, positive influence on the educational advancement of the children who watch it (over some 250 stations to date). *We are particularly impressed with the fact that such television programs can reduce the distinct educational gap that usually separates advantaged and disadvantaged children even by the time they enter the first grade."*

Let our sponsor-readers reflect on the public service time even now open on the nation's television networks *for that kind of thoughtful, creative filmed material.* And on the screens of primary grade, elementary classrooms throughout the nation whose state and regional, local film libraries would gladly pay or rent such films, let alone welcome them from our competent distribution companies on free-loan.

But, a word to the wise: *kid them not.* Be satisfied with the inevitable reward of improved sales results which will go to a really public-spirited, constructive sponsor who recognizes this kind of need and makes possible the kind of films that *truly serve viewers.*

And that's a good final word in this pre-Christmas time: *do unto others as ye would have done to you.* An unbeatable combination: the Golden Rule and a *really useful* picture.

customer service is a CAPITAL idea!

Don't take Their Word for it, but...

Read the recent comments below from some of the top professionals in the film business:

. . . "It's always a pleasure to work directly with people who really make a personal effort to get impossible things done."

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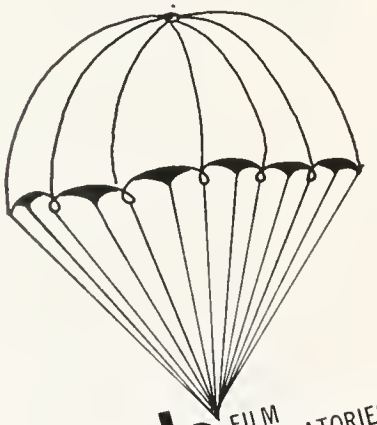

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paradox

BY STANFORD SOBEL

Paradox: The secret of a successful sales meeting is precision preplanning, so that you can be prepared for every eventuality. BUT . . . it is the totally unpredictable developments which most seriously threaten a sales meeting, and because they are unpredictable, it is almost impossible to be prepared in advance for them.

Readers, this column is being written outside a poolside cabana at one of Miami Beaches lushest convention hotels. Your columnist is in his colorful bathing trunks, having just done a few laps in the Olympic Size Salt Water Swimming Pool. A tall, frosty libation sits next to my portable typewriter. And in a couple of hours I will be jetting home to the frigid north after an enormously successful sales meeting in the tropical sunshine.

Idyllic? Groovy? Attractive? Are you jealous?

Save your envy, Friends, for more important situations. Before you gnash your teeth in jealous rage, before your hackles rise at the indignity of your having to cope with the cold and slushy streets outside your door on your way to the antiseptic bleakness of your office, let me fill in the rest of the picture for you.

Judge not by appearances, Friends. Although the picture is idyllic now, there were times during the last week when we skirted disaster so narrowly that a fiasco seemed to be knocking on every one of the 1500 doors in the place.

For example, one night will be forever etched in my memory in cold steel as "the night we cut out the General Manager". It seems that there was a boat ride that night from six to nine, with cocktails, hors d'oeuvres, beer, dinner, and brandy. We then began rehearsing at 9:30 p.m. Nobody can remember exactly how it happened, (and that's no surprise!) but we seemed to be running too long during rehearsal so we began cutting, editing, and shifting people's program positions around. In the course of doing this we eliminated the general manager's philosophical summary of the significance of the four day sales meeting This morning, during the coffee break, we quietly put it back in, so serreptitiously and efficiently, nobody would ever have known it had been cut out. Eliminating the man who gave you the job in the first place is not the smartest thing you will ever do at a sales meeting.

Let me say that I'm keeping all names confidential here, not so much to protect the innocent, as to make an obvious point . . . The things that happened to us could happen to anyone, not exclusively to those involved in this particular enterprise.

Another thing . . . although I'm sitting in the sunshine now . . . I'm only doing it so that I can say that I did it. Actually, during the last seven days, the only time I have seen the sun has been at seven a.m. on my way to breakfast, when I detoured from the inside halls to make a determined inspection of the outside of the hotel, the ocean, and the beach. All the rest of the time, with one brief exception I will tell you about later, I have been either in a rehearsal room, coaching speakers, or in the "main tent" room, rehearsing speakers against their visuals, or at an actual performance. We would occasionally get a report that it was a beautiful day, but you couldn't prove it by me, Readers.

But I am only explaining, not complaining. As we say in the booklet we hand out to the sales force . . . the secret of a good meeting is good preparation . . . rehearsing, rehearsing, rehearsing . . . and we practiced what we preach.

The complexities of a four day sales meeting are awe-inspiring, from almost every angle. For example . . . counting all the transitions, introductions, bridges, and speeches, there are some 43 verbal presentations in this meeting, involving some 19 different speakers. In most cases the client wrote a

first draft, and I edited the first draft, and he edited my revisions, and the art director then edited the client's revisions of my revisions of the client's first draft, in order to fit the visuals to the copy. In some cases I wrote the first drafts, which then followed the same route as the first flow chart described above. Needless to say, we were making minor changes in wording on practically every one of these speeches up to the time it went on in front of the audience, and for these last minute revisions we used a public stenographer, the hotel's copy machine, and my own poor battered Italian portable.

In addition to the speeches, we had an engineering movie, an advertising movie, two sales training movies, two service-training filmstrips, a promotional kinescope transfer from a videotape, several outside speakers, the vice-president of a TV network, the president of a publishing house, about 5,000 super-slides, five meeting modules, a daily illustrated newspaper, and nobody knows how many feet of audio and music tapes.

In the production of the audio-visuals listed above, there were many active individuals and organizations. Writers, producers, directors, projectionists sound men, an ad agency, a P.R. agency, three photographic agencies, four printers, five different film producers, and a total of eleven different laboratories.

For some mysterious reason never completely understood by me,

Continued on next page

one of the film producers swore by a lab located 1500 miles away. They may be an excellent lab for all I know, but it takes six days to get anything from them by mail, and you know what this business is like . . . you almost never have the luxury of lead time at the end of a production. The time spent in the mails traveling back and forth erased the margin-for-error time we had allowed for correction of mistakes. Fortunately, the second answer print was fine and we could roll into quantity production. But if it *hadn't* been fine . . . we would have missed the client's deadline and sacrificed their confidence in us.

This crisis of confidence came to the surface in another situation. I divide all cameramen into two groups, the *"NEGATIVES"*, and the *"FALSE POSITIVES"*. You know the "Negatives". Whatever you ask them to shoot, they shake their heads and say "You can't do that." Or, if it's late in the day and they're tired of fighting you, they'll say, "You can shoot it that way, but it won't be any good."

The "False Positives" have a different answer for any request. They always say, "No problem." Now, don't be fooled by this. This doesn't mean "No problem, we can do it." The real translation is, "No problem, because although I will humor you for the sake of peace and quiet, I will shoot this scene the way I want to do it, no matter what you may say." This attitude can really hurt you, as it did in this case.

One of our productions had this kind of cameraman . . . a "False Positive". We shot the exteriors and interiors, and had all the studio shooting-completed except for one tabletop shot. He kept saying "No problem", and delaying the shot, and delaying it, until he finally shot it seven weeks after everything else was already in place in the rough assembly. The first time we saw the shot was at the interlock, and by then we no longer had the time to reshoot and change the original if we were still going to meet our convention shipping deadlines. It is a flaw in the film, and it will always be there.

One of our important speakers had absolutely no voice at all at the dress rehearsal. It was a combination of a cold, exhaustion, and nervous tension. We had someone else read his part, and we also had a ringer for him in case he didn't regain his voice by showtime. Of course, we had no way of knowing whether he had his voice back or not, because the doctor's instructions were not to use his voice for any reason. He was from the Cherokee territory, and was awfully good at sign language, so he did pretty well without his voice up until showtime. Then, miraculously, with his stand-by sitting at the table beside him in case he faltered, he came through with a deep, sincere, slightly hoarse and husky bass vibrato voice which stayed with him until the last word of the last sentence of the last paragraph of his last time at the podium, and then disappeared, perhaps until next year's sales meeting . . . or perhaps forever for all we know.

One of the labs lost the original of one of the films. What's that you say, you don't believe a lab can lose an original? Neither did I. Neither did they. They insisted that they have a foolproof, fail-safe system so that no original can possibly be lost. In fact, they still kept telling us that right in the same conversations where they informed us that they couldn't find the original. There is, in laboratory language, some mysterious difference between the phrases "We can't find the original", and "We have lost the original". They pronounce the former defiantly, almost proudly, but reject the latter contemptuously. And when you threaten to sue them, they modestly reply, "Go ahead, but that won't solve your print problem by show-time", which is absolutely true. How did we solve this problem? The client looked at the answer print during rehearsal and decided the picture was unrelated to the theme of the meeting, and ought to be eliminated. Another close shave.

We had an audio tape that was put into the show for comedy relief. It was sent airmail special from Rochester, N.Y. Wednesday afternoon. It is now Saturday afternoon, and it has still not arrived. Or at least, the hotel insists it has still not arrived. It takes an average of three days to get a telephone message from the desk clerk if you happen not be in your room when the phone rings, so the tape may very well be here in some mysterious unknown cubbyhole in the bowels of the system. In any case, when some of our presentations began to run long, the client decided that this particular tape could be eliminated without ever being missed. Another squeaker.

Do you notice anything all these close shaves have in common? Well, the answer is that none of them even remotely affects the completed show. In every case, the bloopers we made were made on our time, the mistakes took place during rehearsals, the last-minute changes allowed for other last-minute corrections, and everything that went wrong, went wrong during preparation for the meeting rather than at the meeting itself. That's what precision pre-planning will do for you. It lets you make mistakes on your time, rather than on the client's.

Each of the four shows we put on was absolutely flawless as far as the audience was concerned. And that is exactly the way it should be. A sales conference should be like an iceberg . . . the 10% that shows should be smooth, attractive, pristine, sailing along beautifully and majestically. All the rough cutting edges and dangerous, ungainly, ominous bulk should be below the surface, where the passengers on the cruise ship never get close enough to see it.

Perhaps the most traumatic unexpected incident was the total relocation of the entire sales meeting. Almost a year ago, a group of us convened in the Plaza Hotel, about a mile north of here on the strip. We made all the necessary arrangements, inspections, deals, and introductions of personnel in order to have everything go smoothly at the actual meeting. But three months ago the Plaza Hotel was bought by Playboy, and there we were, less than ninety days from the convention without a place to hold it. In this case, the client himself stepped into the emergency, dropped everything to look for a substitute meeting place, and quickly re-arranged all the hundreds of details involved in moving that many men from that many places to a new meeting location. Now you've got to admit that it's a little un-

usual to have your hotel sold out from under you. Just how do you prepare for *that* kind of unexpected development?

There was one other thing that went wrong with this show, which was not detected by either the client or the audience. Your columnist has never quite recovered from making the freshman swimming team at the University of Michigan, as a diver and backstroker, during the golden days of Coach Matt Mann.

A couple of days ago, there was a foulup during rehearsal and the projectionists needed a couple of hours to re-load trays and program the tapes. I ran up to my room, changed into my bathing suit and rushed out to the pool. After all, you don't get too many chances to practice on a five meter board in the midle of the winter. Right? I did fine on my first half dozen warm-up dives, but then, just as I rose into a splendid high arch I felt something snap in my left leg, a little bit like a rubberband on one of those old inner-tube guns we used to make during the depression. It threw off my timing and when I came up at the bottom of the pool I went out too far and scraped my nose.

I had trouble walking on my foot, so I went to the hotel doctor. He told me I had pulled my calf muscle away from the tendon, and it would take 6-8 weeks to heal. He also said I should stay off my feet. I found that my leg was fine if I kept using it, but would stiffen up if I favored it or rested it, like at night for example. I was able to go on using it and concealing it from the client only by ignoring the doctor's advice.

Actually I was rather pleased to be able to ignore the doctor's advice. It wasn't so much his fee that annoyed me, ($25 for the visit, $14 for the medicine) although I resented that. And it wasn't a reaction to the pain, which was no worse than a sore arm after taking smallpox shots.

What really annoyed me about that doctor was the way he sized me up as he wrapped the ace bandage around my leg and observed in a mutter . . . "It probably wouldn't have happened if you didn't have all that excess weight on you."

Boy, *that really hurt!* It was so . . . *so unexpected!*

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Business Screen
December, 1970

EXPO '70 LACKED ONLY CONTENT

By DON SWEET

In the conclusion of his report on Osaka, our correspondent looks at cliches, multi-screens, words — and summarizes his observations.

Cliches—some old, some aging

Some years ago a couple of writers produced the "in" and "out" book, wherein what was stylishly "right" and "wrong" were delineated. But then they complicated the matter by showing that some things are so far "out" they're really "in," and some so far "in" that they're really "out."

Take babies for example. Expo had more than its share of them, inserted for reasons ranging from cuteness to significance. But somebody who planned the Telecommunication Pavilion unwittingly created a kind of Mack Sennett backfire. Presumably if the face of one crying baby stirs feelings of humanity, then hundreds of duplicated crying babies are hundreds of times better. Right? Wrong. It was bedlam.

Also, to pick up again on visual shorthand, what is it that instantly says "youth?" Young filmmakers seem to feel that their own personal reflection, with stringy beads and guitar, says "youth." But they seem to be disregarding (or noticing, only to scoff) those greater numbers of the young who are unfashionably just studying, and preparing for the future. Expo fell into this trap, as do our own television networks, and perhaps it's because there are no easy visual symbols for quiet, earnest, lonely thought. So Expo films were full of hippies and coffeehouses and rock.

And, predictably, there were bound to be mentions of the United States' "atom bomb guilt" cliché on the part of the host nation and some of its industrialists. Perhaps it is not a cliché to the Japanese, whose exceedingly convenient memories enable them to overlook their thirteen year war of conquest in China and the rest of their Pacific invasion, including Pearl Harbor, while suggesting to Westerners it "might be instructive to visit Hiroshima and Nagasaki." Despite my own feelings against war and killing, I had blessed Harry Truman and the bomb, for I'd already spent a year and a half in those God-forsaken Pacific islands at the Emperor Hirohito's summons, and had had excellent prospects of becoming one of the million U.S. casualties that were expected in the invasion of Japan. I admit to some bias.

But the biggest cliché of all was "brotherhood." It shouldn't ever be one, but the cards seem stacked against its realization, and yet most everybody pays lip service to it, while acting to the contrary. World's Fairs being what they are, "brotherhood" was trotted out again, this time in the form of "Progress and Harmony for Mankind."

There was a kind of chain reaction, for many of the pavilions (I counted sixty-seven) adopted related sub-themes. There were "World of this," and of "that," *Beauty, Love, and Hope, Enjoyment and Enterprise Through Harmony, Beauty in Everyday Life, Man the Problem Solver,* and, among dozens of others, *A Message to the Twenty-First Century.*

But the last mentioned was not euphoric.

This, the Fuji exhibit, paid lip service to brotherhood and then became a real calamity howler. Of the "angry young man with a camera school," this presentation's world was populated with thalidomide babies, animals being disemboweled in abbatoirs, riots, noise, and other pollutions and assorted problems.

Technically well done, it surrounded the audience with an inferno of shocking sights, glaring lights and oppressive sound.

But it was the most massive cliché at the Fair. It almost became slapstick comedy . . . because the unrelieved piling of tragedy upon tragedy eventually provokes laughter instead of sympathy. And it failed (in my opinion) because it offered no solutions. The ultimate message I got from it was that the protesters must re-study their role in life. People soon turn off when all they hear are complaints (however justified), but respond when suggestions for improvements are made. This school of simply reporting calamity is passé and must change itself; stop filming the superficial surface; must start studying the problems; and must try to come up with answers. . . . So far "in" that it's "out."

At Expo '70, as at Montreal, and to

Continued on next page

a lesser degree in San Antonio and New York, most of the use of multi-screens was similar to staging a fashion show with giraffes instead of girls . . . it's a great technical achievement, but a little exasperating to watch.

Sure, people do really see things faster, and get more information this way, but it is usually with some degree of discomfort . . . the annoyance of catching merely a flash of something you'd like to see a little more of . . . or of swiveling eyes or your entire head to try to catch what's going on at the sides or behind you.

When the screen is covered with trivia . . . ". . . . . Company is People," it really doesn't matter if you miss a lot of it. But when the subject is important (and it should be for that Company or that Nation to spend the money on it, and for an audience to spend its time watching) then, careful thought should be given to the fine old principles of montage, as they were developed back in the days of Griffith and Eisenstein. Whether you're using one screen or several, it still makes sense to build from an establishing shot to details. In fact, often the greatest strength of a multi screen is to be able to hold the establishing shot while the details come on, as opposed to the rigid time sequencing of one-shot-after-another imposed by a single screen. But most multi screens at Expo were a disconnected scramble. The great exceptions were the cohesive presentations of the aforementioned Netherlands and the Suntory Company.

This is not to say I'm against innovation. I saw some fine examples of experimental projection. Among these were two not-quite-fully-realized efforts in the French Pavilion. The first was a movie projected on a bas-relief of a full size automobile. Technically it was imperfect, but you could see the possibilities of showing the various color choices, as well as X rays showing the interiors and the machinery. Also unsuccessful, but very interesting, was projecting the filmed face of a singer on a massive three dimensional bust of her. The sculptor had the foresight to do her with eyes closed, so there was no conflict between sculpted and projected eyes. But the mouth movement was less successful, for as she sang, her teeth showed, and, bending over the curve of the statue's lower lip, unhappily made the poor girl look like Bugs Bunny.

At Expo '67 Czechoslovakia broke new ground by projecting on moving shapes, some of which were revolving open-work globes. In this Fair, with Teutonic over-thoroughness, the Germans used a series of globes to project upon. But in addition to turning, these globes proceeded around a wavy track on walls and floor. It was a marvel of registration and a trial to the eye.

One of the more spectacular examples of true multi-media was at the Rainbow Pavilion. Starting with a light show, it proceeded to smoke billows, rings and waterfalls and a smoke "Adam and Eve," to a beautiful movie about Japan. And, when a Geisha began to dance on the screen, lo there was a live Geisha on the stage, dancing in perfect synchronization with the screen.

Mixing human and projection is nothing new, but the Japanese Sumitomo Group expanded the idea, using the famous Takeda Puppet Troupe, "live" on stage, and switching, where appropriate to the story line, to the same puppets, hugely magnified, on a wide screen.

And while most of the projection was on ceilings or walls, there was some on floors. In a cute try, the Scandinavians managed, more often than not, to project messages onto viewers rather than onto the cards that were handed to them at entry. Italy and China both had wells to look down into. The Italian one permitted you to at least stand in a way that you could see the film right side up, but the Chinese presentation was in the center of an open shaft and you proceeded downwards on a helical path, seeing the film upside down fully half of the time.

Film doesn't need words, does it?

There's a school of thought that a good film can be judged by turning the sound knob off. If the story still comes across, you've got a good film. Possibly. Film should be visual, and should move. But the idea has limitations. It only works when the film can portray emotions by acting . . . or when the symbols used are universally understood (which comes dangerously close to clichés) . . . or when the audience has foreknowledge of the plot (opera-goers who don't speak Italian). But the subject that demands explanation is harder to understand without words.

If you want to experience the ultimate in frustration try watching Japanese television and try to figure out what's happening just from the screen action.

To get around the language barrier the Japanese presentations at Expo did one of two things. They used English titles on the screen when the track was in Japanese (or in exhibits, printed English captions), or they resorted to the broadest of the universally understood symbols. In the Gas Pavilion, it was slapstick comedy. In other instances, they used broad comparison . . . for example, to cut from racks of fish drying in the sun to bikini clad sunbathers . . . or that old standby of comparing animal actions to human.

I came away re-convinced that words, even if but a few, are still necessary to prime the audience . . . to explain . . . and to convince . . . and that an all music track, be it Vivaldi or rock, can only work in an extremely limited area of communications.

I did appreciate Expo!

From the foregoing, the reader might get the idea that I thought Expo was a bomb and a disappointment, because I reported so many things that (in my opinion) didn't make it. Far from it. You had to be there to be caught up in the excitement of the showmanship, and it was only careful note-taking and analysis that revealed how thin the content often was . . . and that too often the idea was slave to the technical effects. Yet it would have been unrealistic to report that everything had been just great. And such a report would have been less than useful. So I've tried to suggest the pitfalls and areas for improvement, as well as applaud those shows I honestly thought were outstanding. Besides, as soon as the next World's Fair is announced, I'll be packing my bag to go. I love World's Fairs. •

Command Performance— New Tool for Business Communications

Telling its Christmas marketing story to 4000 salesmen and distributors in 16 cities, Brown-Forman Distillers became the first company to make use of GE's versatile new national communications network.

Brown-Forman Distillers Corporation marked two business communications "firsts" on October 30, when they climaxed their Centennial year with the first "live" color televised program of holiday marketing ever produced in the liquor industry. The one hour program was telecast to 16 cities over General Electric's new "Command Performance" television network.

In so doing, Brown-Forman also became the first American company to use this business communication tool, first used by the Democratic National Committee in September.

The Command Performance Network features the GE large-screen video projection system which produces high quality images in full color on a full dimensional screen 20 feet square. High fidelity sound equipment is employed in specially equipped hotel meeting rooms in each city on the network.

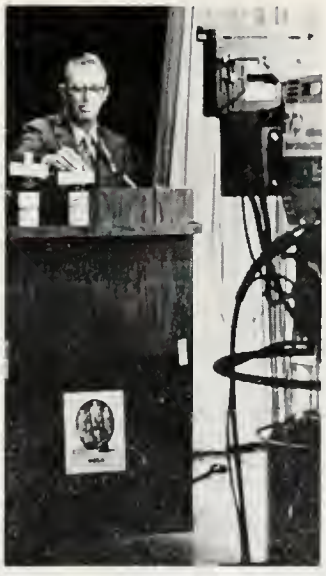
The one-hour Brown-Forman show was in the form of a "Holiday News Report" featuring correspondents from the company and its import firm, The Jos. Garneau Co. A cast of fourteen for the show included singers and dancers for an original music score.

The program — telecast from Monogram Hall of General Electric's Appliance Park in Louisville — was seen by a total audience of 4,000 in Louisville, Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Memphis, Miami, New York City, Minneapolis, San Francisco, St. Louis and Washington, D.C.

The use of two-way audio for the Command Performance network provided communications between audiences in 15 cities and Brown-Forman and Garneau executives in Louisville. Regional sales managers served as hosts and local commentators for each of the meetings attended by more than 300 distributors and their salesmen and the field sales forces of both companies.

The telecast featured a giant Christmas Carousel which revolved, revealing holiday packaging, advertising and merchandising point-of-sale.

Produced over the previous three months by Brown-Forman's Sales Meetings Department, the television show was created under the supervision of John A. McGee. Original musical score was by Ron Bedenbaugh, Louisville, and technical production by Allen & Martin, Inc., Louisville.



Two way audio was used during the program to discuss Centennial sales goals with distributors in the 16 cities on the network.

Singers welcomed the more than 4000 viewers in 16 cities to the "live" color telecast for Brown-Forman.

Christmas Carousel introduced Brown-Forman gift packaging to the nationwide audience on the "Command Performance" network (right).

VILIS LAPENIEKS AT WORK

hooting an hour-long CBS TV Special on the

ijuana Brass, Vilis Lapenieks decided

o get a close shot from inside the bull ring

t a rodeo. They said: "Bulls never touch

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CAMERA MAKERS SINCE 1909

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"Temporary" A-V Training Facility Designed for Future Permanence

Not wanting to invest a large amount of money in an A-V facility for a temporary training location, the First National Bank of Denver solved the problem by using a movable projection counter to serve two classrooms.

When the First National Bank of Denver acquired several thousand square feet of temporary space for its training division, the problem of equipping the facility for full-scale audiovisual presentations seemed insurmountable.

The bank's training division serves as the source of programs for employee orientation, on-the-job training, industrial relations, introduction of new bank programs and any re-training required for the company's 1300 employees and 200 officers. And, accustomed to the effectiveness of A-V presentations, the division wanted a flexible, full-scale multi-media presentation system.

The basic requirements for the system called for presentations that would be fully automated and programmed with the capability of manual override and fingertip remote control over all of the equipment from a simple panel at the instructor's desk. An additional requirement was that the entire system be usable in either of two classrooms . . . and subject to removal for a more permanent installation at a different location at a later date.

Hal Guzofsky and his specialist teams at Audiovisual Consultants and Colorado Visual Aids in Denver formulated the solution on a mobile projection counter 7 feet long, on which all of the projection,

Scene of one of the classrooms in use shows "floating screen" effect achieved in custom installation. Instructor (left background) controls all facets of presentation with remote control panel in front of him.

audio and control equipment was installed including a multi-channel punch tape programmer.

To allow for quick transfer of usage from one room to another, the equipment was installed in proper alignment to the screen in each room. The rear of the classrooms were divided off into projection booths with a large horizontal glass window through which all images are projected, keeping noise out of the rooms themselves. The projection counter is movable for quick use in either room (see diagram).

The only permanently installed items in each room are screens, loud speakers and control system wiring. The wiring was installed in both rooms with plug-in connections in the projection booth for the equipment counter, and at the front of the room for the instructor's remote panel. Speakers on either side of the screens provide stereo sound.

The screens themselves were custom built from masonite sheets 40" high and 120" wide. They were painted with several coats of white paint and installed a few inches out from the front wall and tilted downward slightly to eliminate keystone projection. The wall behind the screen was painted flat black to "kill" any image that overshot the screen, thus the projectors were arranged to completely fill the screen and bleed over all edges. The images actually appear to be floating in space and the effect is pleasant and allows great flexibility.

The basic projection format offers a single centered image from either 16mm motion pictures or slides. However the ability to project dual side-by-side images from slides is being used more and more as new training programs are created in the bank. With these dual images, comparisons can be shown, or static information retained on one side of the screen while changing data can be presented from a sequence of slides alongside. It is also possible to show two images side-by-side that fill the entire 10' width of the screen with what appears to be a single panorama picture. All of these techniques are being used successfully in the various training presentations being used by the bank.

When the projection counter is

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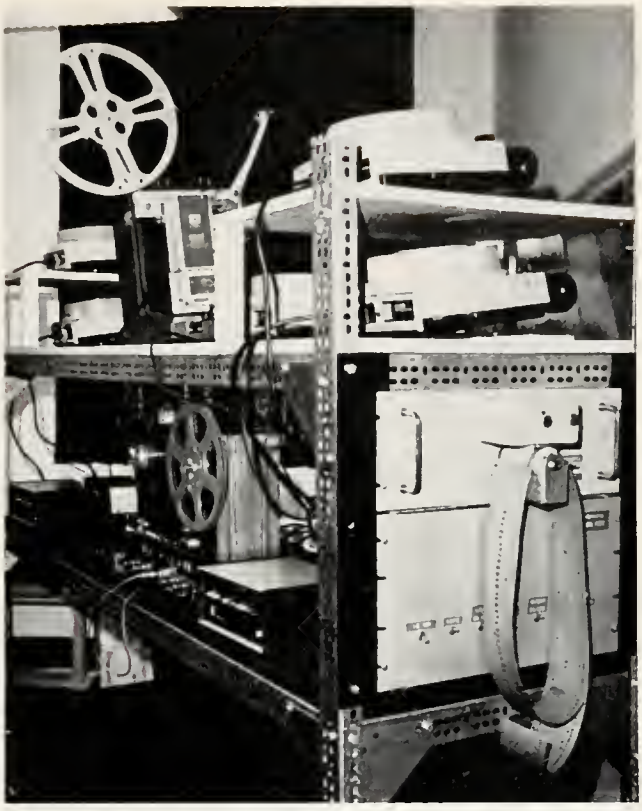
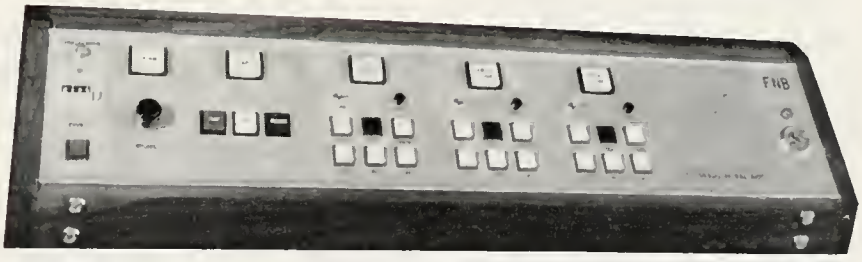
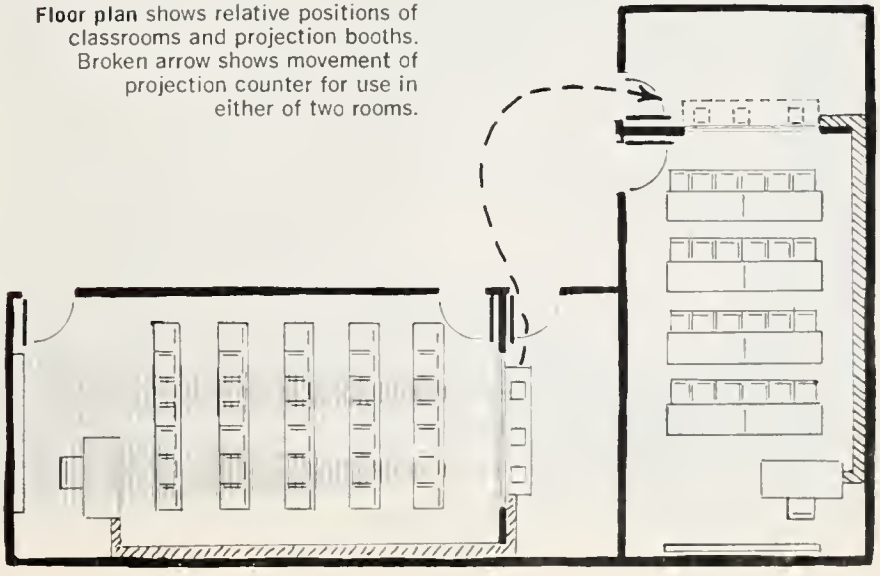


Photo from end of movable projection counter shows positioning of equipment on shelves. Each piece of equipment is positioned for ready use in either of the two rooms.



Close-up of instructor's remote control panel illustrates push-button operation of all equipment by instructor.

Floor plan shows relative positions of classrooms and projection booths. Broken arrow shows movement of projection counter for use in either of two rooms.



rolled into the booth at the rear of a classroom and "plugged-in" to the control wiring system, the desk type console control panel is also taken to that classroom and plugged-in at the front of the room to provide for complete remote control of the entire system by the instructor. These controls include the following:

Master power: on/off to entire control system with key switch for security

Equipment power: on/off to each item of equipment in the system with pilot light indicator

FUNCTION CONTROLS:

Dynamic dissolve systems: Each of three pairs of slide projectors is controlled by dynamic dissolves which offer a choice of cut, medium dissolve, slow lap dissolve, reverse dissolve, alternate & standby, as well as remote focus on the projectors.

Tape recorder: The remote control tape unit offers play, stop and record as well as rewind and fast forward.

16mm projector: Forward & reverse

Audio: Remote volume control.

Programmer: Step-advance control and event counter.

The normal programmed presentation is begun when the instructor turns on power to all equipment to be used in that program and starts the tape. This audio tape has the recorded narration and music on one track with inaudible cue signals on the other track. The cues advance the punch tape programmer a step at a time in perfect synchronization with the audio script. Whenever the instructor might wish to interrupt the program for comment or discussion, he merely stops the audio tape, and then can continue the automated program by starting it again. With the manual override feature, he can depart from the prepared program, reverse slides to a previous image to answer a question or assist in a discussion, return to the point where he departed from the program and then continue by starting the tape again.

Program versatility

Some programs are best used where the instructor presents the script "live" rather than pre-recorded on tape. However there may be complex cues to the multi-media program which require several slide changes simultaneously, or perhaps turning off two slide projectors while starting the 16mm film all at the same time etc. The program complete with these complex cues can be fully programmed and automated on the punch tape. The instructor tells the story according to the script and merely presses the single step-advance button on the control panel to advance the punch tape to the next event according to the script. The event counter shows the instructor exactly which event the program is at, and he can be certain he is at the correct point in the script. The instructor can make his presentation at his own pace, he can ad-lib, vary the presentation, stop for questions and discussion . . . and whenever he is ready to return to the script, he can call for the next event merely by pressing the step advance button.

The system is not only flexible, it is completely mobile, and when more permanent quarters are decided upon for the training division, the entire system can be easily re-located. In fact, several rooms can be pre-wired to accept this audio-visual system. The custom remote control consolette and the entire equipment package on the custom projection counter can be taken to any pre-wired room and plugged-in to make it a complete multi-media facility in minutes.

EQUIPMENT LIST FOR BANK OF DENVER

3—Spindler & Sauppe #772 Dynamic Dissolve systems.

6—Kodak Ektagraphic AF slide projectors with 7" f3.5 lens.

1—Kodak Pageant AV-126TR 16mm sound projector with 2" f/1.6 lens.

1—Cue-Slide CS-2800 tape-slide synchronizer

1—Revox #1124 stereo tape recorder

1—Grommes G-23 amplifier with custom remote volume control

1—custom industrial timer 22-channel punch tape programmer

1—custom instructor's remote control consolette

1—custom projection counter with all equipment in ready position.

Making final adjustments on the mobile projection counter is Hal Guzofsky, president of Audiovisual Consultants and Colorado Visual Aids.

Surprise award at IFPA banquet was lifetime membership in the form of gold card presented to Jackie Stilwell for her years of service to the organization by IFPA president Bob Montague.

Producer David Wolper was presented the Jay Gordon Memorial Award by IFPA for outstanding individual contribution to the advancement of communication films.

Good Programming Marks IFPA's 11th Annual Conference

Information-packed program sessions reflect continued growth of organization; nearly 300 present for annual "Cindy" presentations.

Strong, useful and contemporary programming again marked the annual conference of the Information Film Producers of America, November 4-7 at Newport Beach, California.

With the over-all theme of "The 1970's — Challenge or Change?" the program was subdivided into subtopical half-day sessions featuring leading spokesmen on various subjects from throughout the country.

Opening the conference was a comprehensive session exploring the challenges facing filmmakers and A-V communicators in the years ahead. Controversial presentations by Jim Gibson, director of the National Audiovisual Center and the humorous and popular Father Emery Tang of St. Francis Productions highlighted the meeting.

The second session provided an in-depth look toward the future in terms of "The Moving Media: Electrons and Emulsions." Discussions centered around cable television, TV film recording and TV preview rooms. A special panel discussion featured Dr. Al Hibbs from Jet Propulsion Laboratory; Roy Neal, aerospace editor for NBC News, Capt Bill Lentz of the USAF motion picture department in the Pentagon; and Bob Pace, motion picture manager for JPL.

Opening the second day of the conference was a program devoted to the responsibility and ethics of filmmakers. Discussions by Bruce Herschensohn, director of motion pictures and television for the U.S. Information Agency and Lon B. Gregory, editor of BUSINESS SCREEN preceded the introduction of IFPA's new code of ethics by Bob Hecker, past president and life member.

Light rains discouraged all but the most devout golfers participating in the Friday afternoon tournament. The skies cleared in time for the festive evening Hawaiian Luau and dance.

A somewhat technical session examining "The State of the Art" kicked off the program for the final day. Optical effects, transfer of videotape to film and electronic effects were discussed.

Finale for the conference was the

Continued on page 32

Good programs kept the meeting halls filled during the 2½-day IFPA annual conference at Newport Beach.

Father Emery Tang of St. Francis Productions, originators of Telespots was a popular repeat speaker from the 1969 annual conference.

Pat Sims, Dallas film producer (left) receives "Cindy" for his film "Like It Is," during IFPA ceremonies at Newport Beach.

Accepting the Eugene Keefer award for outstanding professionalism by an in-plant production unit is Doug McKenney, head of motion pictures for Martin-Marietta Corp. in Orlando, Fla.

IFPA CONFERENCE continued

annual banquet and presentation of "Cindy" awards to the best films in the annual competition. Nearly 300 persons filled the banquet room for the ceremonies which included the presentation of the Eugene Keefer and Jay Gordon awards.

The Eugene Keefer Memorial Award for "outstanding professionalism by an in-plant film unit" was presented to Doug McKenney, head of motion pictures, Martin-Marietta Corp., Orlando, Fla.

David Wolper was the recipient of the Jay Gordon Award for outstanding individual contribution to the advancement of communication films."

Top "Cindy" winners for 1970 included the following films:

Commercially Produced

We Used to Call It Printing, produced by Peckham Productions; *Inertial Navigation,* produced by Milner-Fenwick Productions; *What's It All About Harry?,* produced by Parthenon Films; *Ski Racer,* produced by Summit Films; *Kutlwanong-A Place of Hearing,* distributed by Association-Sterling Films; *New Students-New Friends,* produced by Sandler Institutional Films; *Like It Is,* produced by Pat Sims Productions.

Government Produced

Somebody's Got To Be Kidding, Right Hand of The Court, Volunteer Story, produced by Los Angeles County Motion Picture Unit; *The Air Force Now #5, The Long Haul, The Quiet War,* produced by Headquarter, Aerospace Audio Visual Center.

Institutionally Produced

All The Difference, produced by Eastman Kodak Company; *A Life On The Line, produced* by Atena Life & Casualty; *Our Aching Backs,* produced by The Sandia Corporation; *Nuclear Fingerprinting of Ancient Pottery,* produced by Lawrence Radiation Laboratory, University of California; *Simulation-High Green To Training,* produced by McDonnel-Douglas; *The Color Computer,* produced by Edutronics Systems International; *Picturephone-A Demonstration,* produced by Bell Telephone Laboratories; *Quick Rise,* produced by Alan Gordon Enterprises.

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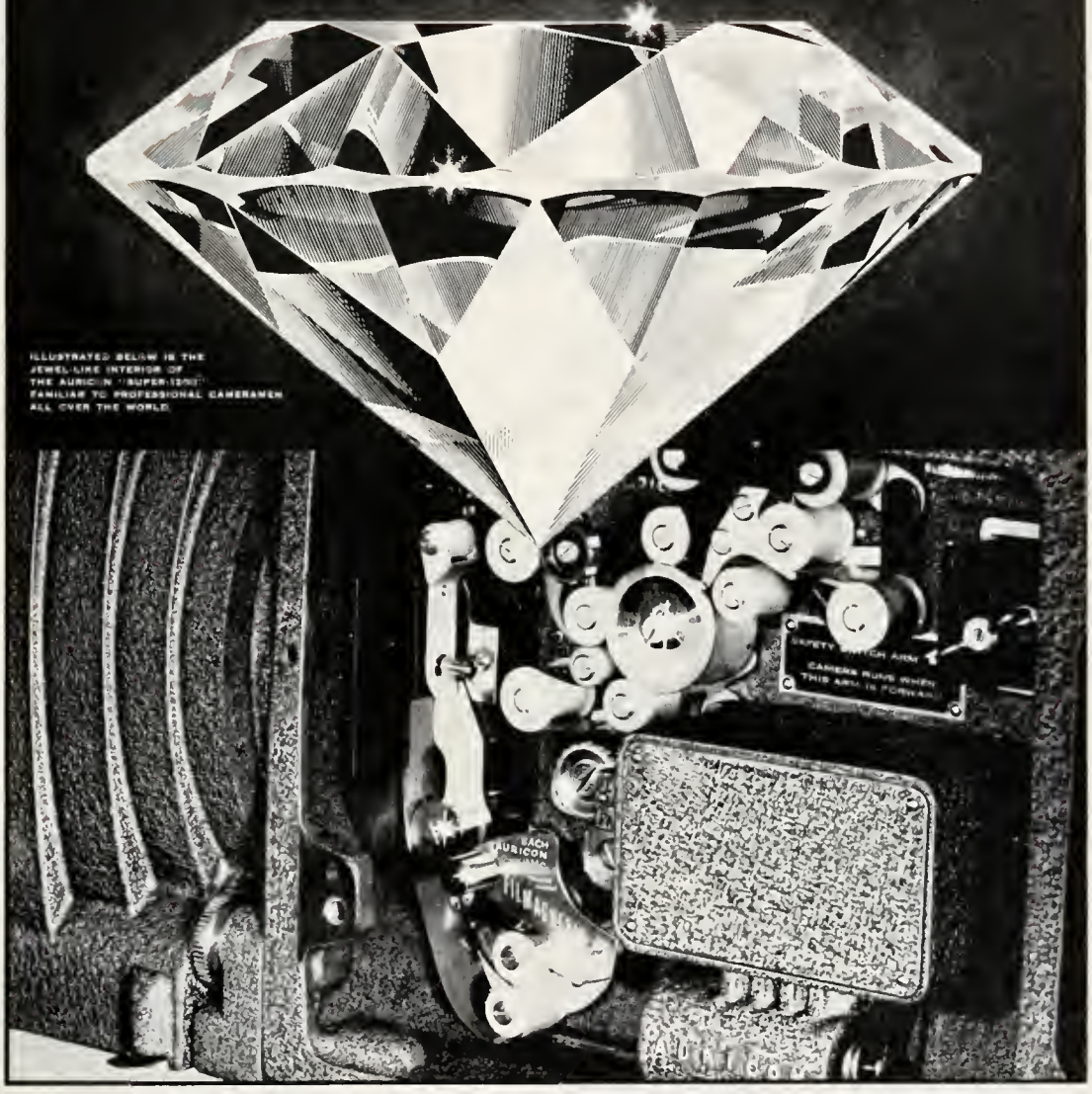

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Golden Eagle Films Score Well in Foreign Festivals

13th annual CINE Awards and Showcase honors America's top nontheatrical films of the year.

America's top nontheatrical films were honored with 78 major prizes from international film festivals during 1970 at the 13th Annual CINE Awards and Showcase program in the nation's capital, November 13.

President Richard Nixon sent a telegram to Dr. William G. Carr, CINE's President, praising CINE for its work "in selecting motion pictures of outstanding merit to represent our country with credit and distinction in international festivals. In a decade when communications are so basic to human understanding and world peace, the challenges you face are without equal." At the climaxing banquet, this years top international awards and trophies were presented by Ambassadors and ranking diplomats from Australia, Belgium, Brazil, Germany, Hungary, Iran, Israel, Italy, Japan, Malta, Spain, the United Kingdom and Yugoslavia.

Heading the list of dignitaries present were Ambassador Janos Nagy of the Hungarian Peoples Republic, Ambassador Sir James Plimsol of Australia and Minister Counselor Kivoomars Vazeen of Iran.

A feature of the evening was an informal symposium moderated by Jay Carmody, Washington film and drama critic. Film makers whose productions were shown at the banquet were interviewed: John and Faith Hubley, producers of *Of Men and Demons;* Willis H. Pratt, Jr. of A.T. T., sponsor of *Light;* Gaby Monet, producer of *Rodeo;* and John Nugent, producer of *Kites to Capsules,* a Federal Aviation Administration winner.

Earlier 164 CINE Golden Eagle Certificates were presented to producers of nontheatrical, television documentary, and short subject films entered in 74 international film events and competitions during the year.

A symposium chaired by John Flory, a former CINE President, discussed ways of increasing film circulation abroad, especially in the Far East. Flory summarized the recent Orient tour by 41 CINE Patrons, American film specialists, who visited film makers in Hawaii, Japan, Taiwan, Hong Kong, and the Philippines, including a visit to EXPO '70. Government officials and business film experts offered ways to expand international film distribution.

Youth took the spotlight as 12 young filmmakers and adult amateurs were honored with CINE Eagle Certificates by CINE President Carr at a ceremony in the Motion Picture Association of America auditorium.

During the full week of Nov. 9-13, 130 films were screened in programs at the National Archives, Smithsonian Institute, National Geographic Society, National Education and Statler Hilton Hotel. Included was a selection of outstanding Asian films from Japan, the Philippines, Republic of China and Australia.

Busy CINE registration desk registered about 300 persons for the 13th annual program where more than 100 top Golden Eagle and foreign films were shown.

CINE President Dr. William G. Carr welcomed dignitaries and guests to 13th annual ceremonies on Friday, November 13.

Popular feature at the annual banquet was this informal symposium on award winning films moderated by critic Jay Carmody (right).

Some of the more than 170 international awards presented American films on display prior to presentation to producers at annual banquet.

IAVA's Coyle Defines A-V Man's Identity, Role for Future

"Let us not sacrifice ideas to electronics," says new president at a busy and information-packed Fall Meeting.

When the Industrial Audio-Visual Association gets together, there is never a spare . . . nor dull . . . moment. The group's Fall meeting in New York in October was no exception.

For two and a half information-packed days, this group of leading A-V specialists from industry studied, analyzed, compared and previewed new equipment and techniques and concepts of A-V communication. Special presentations for the group providing a first hand look at new equipment included:

—Ampex' Instavision, discussed by Carlos Kennedy, product planning manager for Ampex.

—A look at the new Retention Communications Systems equipment for soundslide and microfiche.

—A review of AVCO's Cartrivision.

—A first hand look at the Spindler & Sauupe multi-media control system.

Special addresses by Henry M. Boettinger, assistant controller for AT&T and author of *Moving Mountains;* and Dr. Francis Ianni, director-center for urban studies and programs-Teachers College-Columbia University. On the communications concept side, Boettinger discussed the communications challenges of the future, and Dr. Ianni discussed some new work and ideas in instructional technology.

Special tours included visits to some of New York's leading industrial A-V installations and displays. Among them were visits to AT&T's television center; Merrill Lynch, Pierce Fenner & Smith's VTR center; Video Instar Productions where Less Waddington discussed J. C. Penney's ITV facilities; and a behind-the-scenes tour of Burlington Industries' "Mill"—currently a popular new tourist attraction, which tells Burlington's story in a massive display and audiovisual environment.

Imero Fiorentino, leading lighting designer and consultant presented a special demonstration of proper techniques for the some 70 assembled members.

Of special significance were the comments by the association's new president, Lee Coyle (Ohio Bell Telephone Co.), who provided some meaningful answers to the professional industrial A-V communicator's most nagging role and identity questions. He said:

COYLE

"One of the recurring topics of IAVA meetings in the past concerns our search for identity. As specialists in audio-visual communications we feel that we have won the right to status, recognition, and greater opportunities for preferment. We resent the tendency of management to think of us as super projectionists or audio-visual technicians.

"We proclaim ourselves communicators. Do we truly believe that proclamation?

"I wonder whether or not we really know ourselves and understand who and what we are? Have we ever taken time to evaluate our heritage and analyze the circumstances of our existence? Our pursuits are so compellingly fascinating that we prefer doing to philosophizing. Our condition reminds me of Sam Johnson's dictum on the marital state: "Marriage," he said, "has many pains, but celibacy has no pleasures."

"Our field is in its infancy despite its sophisticated technology. One might put its age at approximately that of IAVA itself—a quarter of a century. AV was born and raised in our lifetime and whether or not it has reached its majority depends upon one's point of view.

"One of the fascinations that I find in our field is that the book has not yet been written on audio-visual communications. Ten years from now we may have a Bible to follow, but at the present time we happen to be pioneers. A pioneer is said to be a guy way out in front with arrows sticking out of him. From being in the vanguard I'm afraid we're going to have to pay the usual price in pain and frustration before we reach the haven of status and recognition which we desire. And we are in distinct danger of becoming perpetual pioneers, for the insistent progress of technology will not pause long enough to allow the consolidation of our capabilities.

"We must recognize, therefore, that we are pushers of change; that we are innovators; that we are a relatively new breed of communicators in industry and must recognize if not reconcile ourselves to the predictable resistance to change that is a commonplace of human nature. Unbelievable as it sounds, we are moving faster than is good for us; the afterburners of technology keep cutting in on us, and our hardware is going Mach 2 while our software is still trying to make the speed limit down on the freeway. The problem is not ours alone.

"The sweeping changes in this, our lifetime, have turned the world upside down. No corner of our lives remain untouched. The churchman is dismayed at the deterioration of his dogmas; the scientist gallops breathlessly only to be outdistanced

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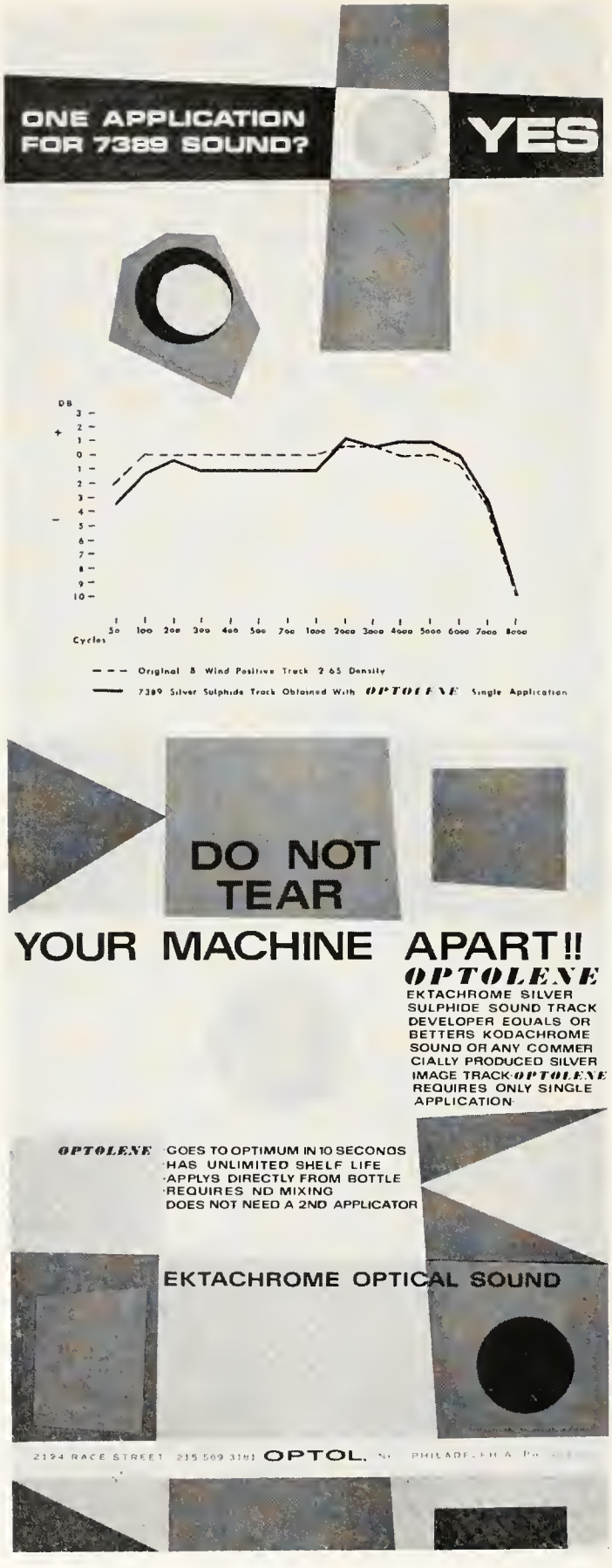

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by his science. Technological knowledge has exploded into innumerable fragments and each fragment prepares itself to explode again. As a result mature minds are stunned by the rapidity of change and loose conviction; youthful minds surge with intensity and in their instant wisdom offer glib solutions to virtually unsolvable problems. Cults grow like algae on a polluted pond; fads replace values; the only sanctuary from the ravages of change seems to be in specialization. And paradoxically in specialization, each man takes refuge in a new cave. I wonder if this will not prove to be one of our greatest problems. Rather than to become comfortable with change we may be driven to take refuge among the protective instrumentalities of our calling. There are times when each of us has seen fifty thousand dollars worth of marvelous machinery chatter away vacuously in the production of a fifty dollar idea. Let us not sacrifice ideas to electronics. We are communicators—the newest breed of them all: men of talent who can throw highly memorable bridges of words and complementary visual images from mind to mind with the aid of delightful gadgets which we must never allow to become golden calves. We are creatures who must ride the wave of change that characterizes our lifetime. To do so successfully will require incessant re-evaluation and re-ordering of priorities. It will require a broadening of interests rather than a narrowing of viewpoints. If we are to find the insight that brings reassurance we must look to the humanities as the sustaining force in our heritage. We must solve our problems with ideas and understanding—values that are timeless. We must not succumb to the emblandishments of the machine, for as our lifetime has exhibited so clearly, today's machine is born obsolescent.

"The paths of status, recognition, and preferment for our calling must be engineered by us ourselves, but we must first come to a common determination of who and what we are. Only from that determination can we proceed with confidence, and confident, win the esteem that we covet."

67 Receive "Chris" Statuettes at 18th Columbus Festival

Sixty-seven "Chris" statuettes were presented to top films from throughout the country at the 18th Columbus Film Festival, October 22.

Master of ceremonies for the event at the Southern Hotel in Columbus this year was Bill Hamilton, of WNBS radio. Awards were presented by Vickie Bennett, Miss Columbus of 1970, and Mrs. Thomas White, Miss Columbus of 1969.

The award ceremonies concluded a day of screening of many of the top award-winning films.

Among others, "Chris" statuette winning films included:

Business & Industry

Freedom to Explore, produced by Audio Productions.
What's the Matter with Harley?, produced by Centron Corporation.
All the Difference, produced by Eastman Kodak Company
From the Ground Up, produced by Federal Aviation Administration
In the Company of Men, produced by William Greaves Productions, Inc.
Number One Bush, produced by John Hennessy Motion Pictures
In Focus, produced by Montgomery Ward & Company
Woman Is, produced by Fred A. Niles Communications Centers, Inc.
The Way It Is . . . (In Palm Springs, Anyway), produced by Olson/Silver Screen Prod.
GLM, produced by Bob Perry

Graphic and Cultural Arts

A Kite Story, produced by Churchill Films
West Texas, produced by Alan E. Gadney
Pas De Deux, produced by Learning Corporation of America
The Man Hunters, produced by MGM Television
Cowboy., produced by Time-Life Films
Thirty Days to Survival, produced by Time-Life Films
Amblin, produced by United Productions of America
The City, produced by WBNS-TV

Health, Medicine and Safety

The Talking Car, produced by Alfred Higgins Productions
Speedscene: The Problem of Anphetamine Abuse, produced by Baily-Film Associates
What Will Poor Robin Do Then?, produced by Merck, Sharp & Dohme
Temporal Manidular Joint Eminectomy, produced by The Ohio State University, Department of Photography and Cinema
X-Ray, Ultrasound, and Thermography in Diagnosis, produced by The Upjohn Company

Religion and Ethics

Lazarillo, produced by Cine-Cath
Up Is Down, produced by Morton Goldsholl Design Associates
Flat Wine, Stale Bread, produced by Lutheran Film Association
How Many Lifetimes, Moynihan Associates, Inc.
Montage "The Healer", produced by WKYC-TV

Producer Jack Hennessy receives "Chris" from Dan Prugh for the Crown-Zellerbach film "Number One Bush" which has received numerous awards this year.

A flock of Columbus "Chris" statuettes await recipients during award ceremonies as Nils Lindquist (left) and MC Bill Hamilton announce winners.

German Film Top Industrial at N.Y. International Festival

13th annual event attracts record number of foreign visitors as several celebrities assist in awards presentations.

Barry Gray (left), MC at the New York International Film & TV Festival was assisted in presenting awards by NBC's Frank Blair and British star Hermione Gingold.

Grand Award for the best industrial film is presented to Hello Weber (right) by festival director Herbert Rosen.

The 13th International Film & TV Festival of New York, Oct. 27-30 was marked by the attendance and assistance of a number of celebrities including Leonard Sillman, Cindy Adams, Dr. Joyce Brothers, Frank Blair, Malcolm Dodds and Hermione Gingold.

The event this year also attracted the largest number of foreign visitors ever.

Master of ceremonies Barry Gray presided over the awards presentation at the banquet in New York's Americana Hotel.

Grand award winners this year were:

FILMSTRIP: *The Story of Joe,* produced for Westinghouse Corp. by Richard Bruner Productions.

INDUSTRIAL FILM: *Deutschlandinformation,* produced for Presse-und Informationsamt der Bundesregierung by Deutsche Dokumentar-Und Werbefilm Ges. (Germany).

MIXED MEDIA: *Man on the Moon* by the New York Times.

MULTI-MEDIA: *J.C. Penney Convention* by Producers Row, Inc.

TV COMMERCIAL: *Green, Green Grass of Home,* by J. Walter Thompson for Eastman Kodak.

Gold award winning industrial films included:

Good People, produced by Hughes Aircraft Co.

1970 *Sales Film,* produced by Gardner Advertising for Anheuser Buesch.

Spotlights of Best — Annual Report 1970, produced by Corporate Image for BAFS Badische Anilin & Soda Fabrik A G, Ludwigshafen

Suite der faden, produced by Industrievereinigung Chemiefaser e.v. (Germany)

1970 *Sales Film,* produced by Gardner Advertising Company, for Anheuser Busch, Inc.

The Unknown Continent, produced by Leonaris-Film (Germany) for Hoechst Pharmaceuticals

Number One Bush, produced by John J. Hennessy Motion Pictures for Crown Zellerbach Corporation

Seeds of Discovery, produced by MCR Films, Inc. for National Aeronautics & Space Administration

The Day Grandpa Died, produced by King Screen Productions

Inland Sea Odyssey, produced by Mario Ghio Production for United Artists Corp.

Up is Down, produced by Goldsholl & Associates

Faces of Australia, produced by Caltex Petroleum Corporation

People Count, produced by Wilding, Inc. for RCA Sales Corporation

The Greater Adventure, produced by Ralph Hall Productions for U.S. Air Force

Brush Creek Bounces Back, produced by Stuart Finley, Inc. for State of West Virginia

Our Changing Skylines — Mirror of the World, produced by Alemann Films

As We See It, produced by Amram Nowak Associates for National Tuberculosis and Respiratory Disease Association

Growing with Poly-Matrix 2000, produced by The Spenfilm Corporation for Ball Brothers Research Corporation

Arterie! Durchblutungsstorungen, produced by Fingado — Film (Germany for Boehringer Mannheim GMBH Mannheim

Your Mouth, produced by Lever Brothers Company for Lever Brothers Company

Oh, Freedom, produced by Rediscovery Productions Inc. for The New York Times and Arno Press

Dancing Prophet, produced by Pyraid Films

The Observation, produced by Van Praag Productions, Inc.

Hey, How About Right Now?, produced by Henry Strauss Associates for Armco Steel Corporation

Ocean Phenomenon — The Deep Scattering Layer, produced by Fordel Films, Inc. for Oceanographer of the Navy

The Gifts, produced by Federal Water Quality Administration

Peace Is, produced by Roger Flint for Peace Corps

It's Only Money, produced by Audio Productions for Federal Deposit Insurance Corp.

Patagonia, produced by Show Associates, Inc. 2 for Austral Airlines

L'Impressionnisle et le Neo-Impressionnisme, produced by Les Film Du Cypres (France)

Junior Olympics USA, produced by Associated Film Consultants, Inc. for The Quaker Oats Company/ Amateur Athletic Union

TRIPTYCH, produced by Torricelli Productions, Inc. for American Telephone and Telegraph Company

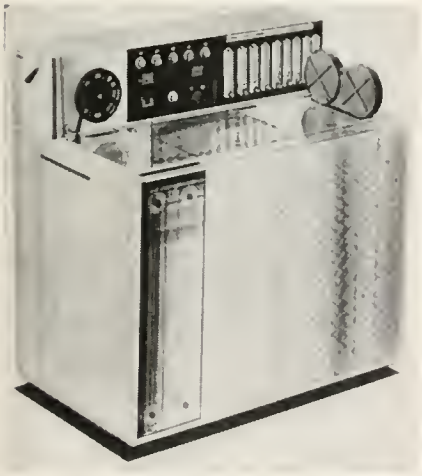
American Designers Fall Fashions '70, produced by Mercury Newsfilm for The DuPont Co.

production

Bell & Howell Offers Daylight Motion Picture Film Processing

Bell & Howell's Filmopetite processors feature daylight loading, compact size, silent operation and economical processing of super 8 or 16mm film. The line is designed to conform to film manufacturers recommended specifications and to serve motion picture laboratories and users of motion picture film, microfilm and X-ray film.

Camera magazines are snapped into place and the film is ready for



processing, without use of a darkroom. The processors are as small as 49″ long x 54″ high by 24″ deep and are quiet enough to operate in an office without disturbance. *Bell & Howell.*

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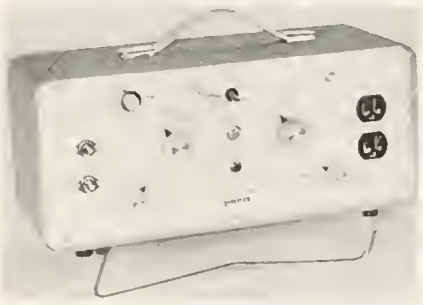
Master Intervalometer Designed for Arriflex Animation Motors

The Master Intervalometer automatically programs camera, lights, and other auxiliary equipment in correct sequence for special motion picture applications such as time lapse studies, animation and titling, data recording, etc. It provides presetable time intervals from 3 seconds to 1¾ hours and time exposures from 1 second to 11 seconds.

The Intervalometer was specifically designed to operate in connection with Arriflex animation motors



but can also be used for any other application requiring the pulsing of instruments at predetermined time intervals. *Arriflex Corporation of America.*

Color Positive Release Print Film Introduced by 3M Company

3M's color positive release print film, type 650, suitable for prints from original color negatives, internegatives or color dupe negatives, is said to possess excellent color rendition and color saturation. It is balanced for use on standard type additive and subtractive printers.

The base is safety colorless, .0055 in. (14/100mm) triacetate with antihalation backing. The latter is removed in the pre-bath and following spray jet wash. 3M Company.

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Electronic Titling Generator Saves Graphics Preparation Time

The TCG-225 Electronic Titling Generator is designed primarily for titling and news flash requirements in broadcast CATV and closed cir-

cuit television applications. It produces alphanumeric characters in video format for display over standard television systems. The TCG-225 is compatible with any 525-line, 60 Hz or 625-line, 50 Hz broadcast system, and the character video may be mixed, supered, keyed or wiped in the same manner as any other video source.

The TKB-207 Keyboard provides for selection of 64 characters including upper case alphabetical characters, numbers, commonly used punctuation marks and other symbols. *Telemation, Inc.*

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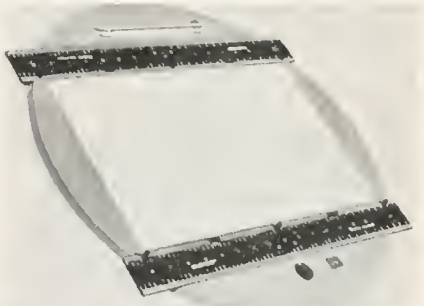
Magnabar Provides an Innovation in Animation Discs

Magnabar, a development of Hubbard Hunt's Fax Company, provides an animation disc innovation, making it possible to change a 12 field to a 16 field by reversing the position of top and bottom bars. With the Magnabar disc, magnetic peg bars are held in absolutely-accurate position when set — yet they move easily without thumb-screws which pose problems of working loose and interfering with drawing.

With Magnabar, the Fax disc allows three full north and south field



positions on top and bottom bars, using two oblong Acme-type and three round pegs per bar. Round pegs have screw driver slots and are secured in threaded holes.

Scales are marked in 1/20th-inch increments, in white on black anodized background, 9 inches east and 9 inches west from center.

The disc's 15-½ x 9-½-inch shatterproof Plexiglas window provides a clear, shadow-free, translucent back light for working and tracing. *Fax Company.*

circle **204** on reader service card

Versatile Microphone Stand Introduced Into Shure Line

The Model S37A microphone desk stand is designed to accept micro-

Continued on next page

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phones with both swivel adapters and swivel connector assemblies.

The stand is a stable, low-profile die-cast base that is finished in gray and textured to reduce glare. *Shure Brothers, Inc.*

circle **205** on reader service card

Concord Announces Series of Black and White EIAJ VTRs

A complete line of one-half inch videotape recorders features the standard EIAJ format. The basic VTR-800 model is designed to record and playback audio and video. It weighs less than 33 pounds and provides sharp, clear, 300 lines horizontal resolution.

Features include manual/automatic gain control for audio and a separate manual/automatic gain

control for video, audio dubbing and still frame. It has standard UHF video connectors for input and output, as well as 8 pin audio/video connector for a monitor receiver. Video recording is the standard NTSC system, 525 lines, 60 fields, interlaced.

The VTR-820 offers electronic editing in addition to the above features. The VTR-450T is a battery-operated model, consisting of a camera with built-in viewfinder, portable videotape recorder with rechargeable batteries. *Concord Communications Systems.*

circle **206** on reader service card

Lowell-Light Introduces Versatile Lighting Kit

The Kombi 3 Kit combines in one kit the equipment from the Lowell Quartz and Lowell Link systems and offers virtually unlimited com-

binations of lighting set-ups. Included are booms, background supports, floor to ceiling poles, flags, diffusers, etc. *Lowell-Light Photo Engineering.*

circle **207** on reader service card

Nickel-Cadmium Battery Powers 16BL Camera

A lightweight nickel-cadmium battery for the Arriflex 16BL camera is rated for 12 bolts 2.5 AH and,

fully charged, will operate the camera for about 1200′ of film.

A specially designed miniaturized charger is built into the case with the battery. A fully discharged battery can be recharged within 10-12 hours. *Arriflex Corporation of America.*

Recording Studio Console Expands to Meet Needs

Altec's model 9300A recording studio console provides up to 28 inputs and 16 outputs, measures only four feet in width and is delivered fully wired and ready to operate. The console is fully modular and

can be expanded through adding Altec plug-in wired modules.

The Modulite volume level meter follows the audio envelope with a sequential pattern of colored lights giving the mixer a true picture of modulation. Other features include a channel check which provides individual check of input lines; a pre-cue push button transfers signals from output buss to cue buss; echo facilities permit selection of internal or external reverb devices and a bright or soft timber; more than 22dB of headroom. *Altec Lansing.*

circle **208** on reader service card

Compact 1500-Watt Studio Bulb Replaces PS52 Incandescent Type

A 1500-watt halogen bulb with fine diffuse characteristics for studio and motion picture use has been designed to replace PS52 incandescent types.

The new bulb (shown with a standard PS52 unit) maintains its initial light characteristics throughout its 250-hour life. It provides 41,000 lumens of light at 3200°K. temperature. It operates in a base-up position. *Sylvania Electric Products, Inc.*

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implementation

Cassette Repeats Recorded Message With Any Recorder

An automatic repeating cassette that will operate with any cassette recorder or player repeats the recorded message over and over, with true fidelity, and no appreciable difference in sound quality after thousands of hours of use.

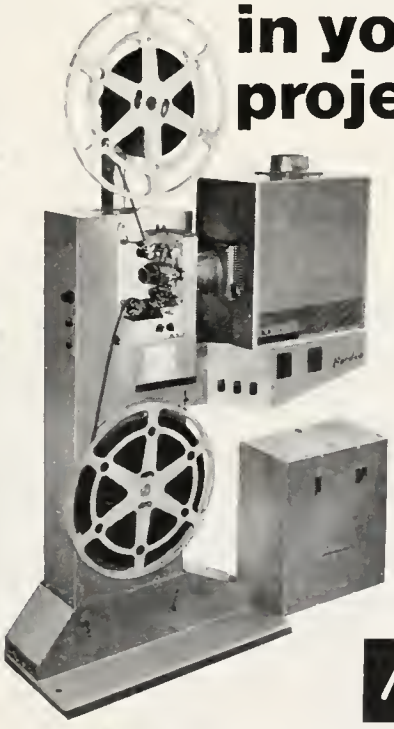
Complete high-speed duplication facilities provide rapid service on Microcron lubricated tape loaded into the automatic repeating cassettes. *Automated Learning, Incorporated.*

circle **210** on reader service card

Horizontal Lamphouse System for Large Screen Projection

A horizontal xenon lamphouse system for 35/70mm theatre-type projection is designed for screens ranging in width from 50 to 140 feet. The system has a much lower

Put a professional in your projection room



The new Norelco FP-16mm projector brings big theatre performance to any auditorium because it's built to the same rugged standards of performance demanded by professional motion picture theatres. Provides a brighter, clearer, steadier screen image.

Lots of other features, too:

- Packs a 2½ hour film on one reel
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NEW PRODUCTS continued

heat factor than equipment heretofore available, and doesn't result in the drastic failure problem occurring frequently with the 5000 and 6500 watt xenons now on the market. Deliveries are scheduled to start early in January. *Optical Radiation Corp.*

circle **211** on reader service card

Movie Viewer Needs No Screen; Operates in Lighted Room

The Fujicavision F10 portable viewer for 8mm or Super 8 requires no screen and is designed for use even in a fully-lighted room. It is compact, lightweight (4.2 lb.) and has a 3⅛" x 4¼" screen.

Film loading is similar to threading a tape recorder and the Fujicavision F10 has push-button controls for forward operation and fast rewind. Film can also be stopped for still projection or can be advanced manually frame-by-frame. *Fuji Division, Ehrenrich Photo-Optical Industries, Inc.*

circle **212** on reader service card

Filmstrip Splice Patch for Simple Repair

A transparent filmstrip splice patch with a pressure sensitive, adhesive backing permanently repairs torn sprocket holes and cracked film in just a few seconds. No special equipment is needed other than a small plastic film holder used to line up the film with the splice patch. *Hudson Photographic Industries, Inc.*

circle **213** on reader service card

Features Added to Standard's Filmstrip Viewer

Standard's Model 777 filmstrip viewer features an 18¾ sq. in. picture area, 75 watt true-flector lam CAD and steel construction.

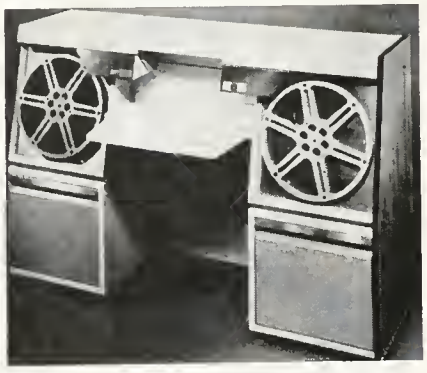
Also featured are smooth transport, angled screen, 3-wire power cord. *Standard Projector & Equipment Company.*

circle **214** on reader service card

Retectron Film Inspector Offers Speed, Simplicity

Retectron automatically inspects film at an operating speed of 1400 feet per minute. In addition, it offers no-thread loading, three-button control and a lack of mechanical adjustments due to its solid state detector which is equipped with integrated circuits.

As the film is run through the machine it is inspected for damage, number of splices is recorded, the length of the film is measured and it is vacuum cleaned. A liquid film cleaning and conditioning attachment is available. With the addition of the Duplex Module a single-unit Retectron may be economically converted into a duplex machine. *Research Technology Inc.*



circle **215** on reader service card

Magnetic Tape Programmer for Multi-Media Presentations

A compact magnetic tape programmer unit, designed to handle up to 8 channels of information with expansion capacity for an additional 72 channels, operates on a 20-watt output. "A" track tonal compensation is provided for individual bass and treble tone controls.

Record/playback and playback-only versions are available. Each model contains built-in decoding circuitry for translating "B" track signals into positive commands within the system. *Hamton Engineering Associates, Inc.*

circle **216** on reader service card

Automatic Teaching System Demands Correct Answer

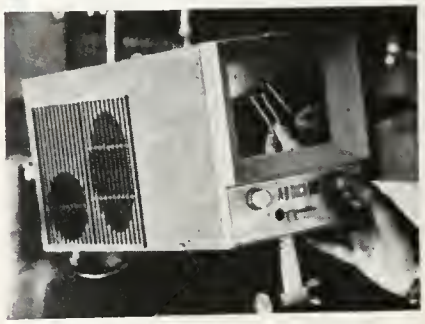
The Vis-U-Line Responder is a fully automatic teaching system used with Pro-Gramo's sound/slide system. The Responder advances the audio and visual program only when the correct answer is selected.

The Responder measures 9" x 3¾" x 1½" and weighs one pound. The answer key accommodates four different answer patterns. It contains circuit logic, requiring no alteration to the sound/slide system. *Vis-U-Line Systems, Inc.*

circle **217** on reader service card

Super 8, Sound Viewer for Independent Study

A sound, motion picture projector that enables a student or sales trainee to study independently at his own rate of speed may also be used for sales presentation applications. The model 60 projector has a viewing screen 3⅜" x 4½" and has controls for audio volume, stop action, frame adjustment and cen-



tering and adjustable viewing angle.

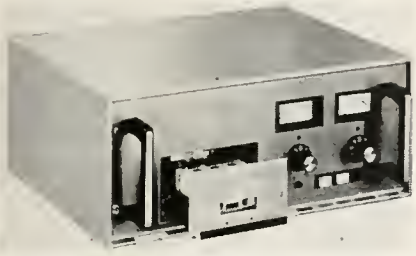
Super 8 magnetic sound film cartridges snap in and out of the projector. The cartridge contains 100 feet of film in a continuous loop. *A. B. Dick Company.*

circle **218** on reader service card

High-Speed Cassette Duplicator Features Easy Drawer Loading

A high-speed cassette-to-cassette tape duplicator, capable of simultaneous production of up to four duplicate cassettes, utilizes a single-capstan drive system which transports master and duplicate cassettes simultaneously, at a uniform speed.

The drawer-loading unit will produce four C 30 duplicate cas-



settes in under 60 seconds or four C 60 duplicates in just two minutes. Duplicates are faithful copies of the orignal. Since all tapes are transported as a single deck, at the same speed, wow and flutter are virtually eliminated. Only three pushbutton controls are used for operation. *Magnetics Research, Inc.*

circle **219** on reader service card

Pencil Marks Cue Projectors, Reel-to-Reel Tape Recorder

The Mini-Programmer, model SR-3, permits the cueing and synchronization of two slide or film strip projectors and any reel-to-reel tape recorder, allowing random selection in the forward mode of the projec-

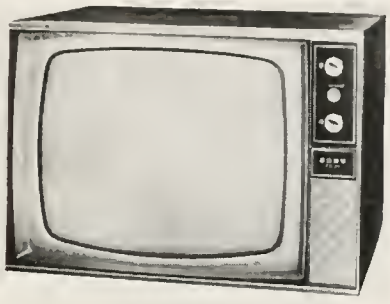
tors. It can also be used with a single projector in the forward or reverse modes.

Cueing is done simply with a pencil mark which can be erased without affecting the program. *General Techniques, Inc.*

circle **220** on reader service card

Sony Offers Large-Screen Color Monitor/Receivers for VTR,

Two large-screen color monitor/receivers for use with videotape re-



corders and CCTV systems incorporate special circuitry to provide a high-quality picture from any video signal source. Back panels accommodate UHF video, XLR audio and 8-pin record/playback connectors.

Both models can be used as regular TV receivers and as tuners for off-the-air recording. *Sony Corporation of America.*

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picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

There's More to Argentina Than Buenos Aires

Think of Argentina, and the image most travelers conjure up is of Buenos Aires, the big Paris-like capital city where a large proportion of the nation's population lives. But Argentina is really much, much more than B.A., as a bright new film, *Argentina,* sponsored by Austral Airlines, indicates.

Argentina is seen in this film as the jungles around Iguazu Falls in the tropical north, and as the immense national parks with millions of seals and penguins on their breeding grounds in Patagonia. Argentina is also the pampas, mountain lakes, Alpine-like ski areas, and even a slice of distant Antartica.

Viewers will spend an enjoyable half hour on this Austral tour of unfamiliar places. Photography (by Rodney Chalk and Peter Vollstedt) is entirely attractive and clean throughout, and encompasses a wide range of scenic material from jungle fauna to strutty little Jackass Penguins along the bleak Patagonia coasts, and from B.A.'s haute couture to underwater shots of cavorting sea lions.

Music alone would set *Argentina* apart from the run-of-the-mill travelog. Rodney Chalk, producer-director, and great traveler, has a good ear for the distinguishing characteristics of a nation's or a city's musical feelings. To score this film he commissioned an Argentine composer's original themes for the subjects in the film, had it recorded by an Argentine orchestra, and brought the music back for expert editing by George Craig, of Music Sound Track Service, New York.

Austral Airlines is Argentina's largest internal air carrier. It works in cooperation with all international airlines serving Argentina, and it is expected that several of them: Braniff and others, will use the film in travel promotion activities. Austral, itself, will use the film widely throughout all of South America.

The fact that *Argentina* was made by an American company, Show Associates, of New York, is an interesting sidelight on the film award business. An Austral executive, attending a screening of film award winners in New York, saw one by Show Associates, which indicated that the production company had just the talents to picture his nation as he hoped it could be done. It seems doubtful if he will have any regrets. BS

"Challenge" Puts it All Together for Tennis

The drama of modern tennis competition and the transformation of the game into an almost universal sport are epitomized in *Challenge,* the story of the 1969 Davis Cup finals, originally filmed as a half-hour TV special.

While the film purports to relate the rise of one man, Arthur Ashe to the top of professional tennis, it really accomplishes much more. After seeing this gem produced by Robert MacDonald, no one can ignore the physical demands of the game . . . nor, deny it's interest as a spectator sport.

The brief humorous historical introduction only strengthens the drama which follows as the U.S. team meets Rumania in obviously gruelling singles and doubles matches. An excellent musical score adds much to the effect of the film as it shifts to cover the psychological pressures of the game.

Dramatic and effective close-ups, slow-motion and full court sequences say more for the sport itself than the particular Davis Cup event being covered.

Challenge depicts the fiery combat of the game while presenting it as "A sport for all . . . watchers, weekenders and champions." It adds impetus to the game's struggle to capture greater interest in this country . . . an irony when one learns that it ranks near the top in interest in other countries and more than 50 nations compete annually for the Davis Cup . . . more than are represented in the Olympic Games. *Challenge* is available from Sportlite Films, 20 N. Wacker Dr., Chicago, Ill. 60606. —LBG

Indianapolis 500 Presented in "Win, Lose Or Draw"

The valient effort of Mario Andretti, star driver of Andy Granatelli's STP racing team in the 1970 Indianapolis "500" is documented in the 28 minute film *Win, Lose Or Draw,* which was produced for STP by DFI Communications. A relatively small portion of the film is devoted to the race itself. The real excitement lies in the planning, frus-

trations, dangers and daring required of the men who make the sport of racing.

Fast-paced, colorful and well photographed, *Win Lose Or Draw* graphically portrays the tensions and emotions of what is perhaps the greatest car race of them all. The film is presently enjoying heavy TV play and only a few prints are available for club or group bookings. It is being distributed by Association-Sterling Films. —AR

Filmstrips for Personnel Training Treat Human Relations Ills

The BE-Attitudes, a series of ten-minute, full-color filmstrips, is aimed at treating chronic human relations ailments and disorders. Each deals with a different facet of personality that affects work attitudes, including lack of ambition, sagging spirits, awareness myopia, apathy and indifference, and all of the other deficiencies in employees

that eat away at a company's progress and profit.

Sound is available on records or tape cassettes. For further information, write Film a Month, 505 N. Ervay Bldg., Suite 716, Dallas, Texas 75201.

new this month

ASSOCIATION-STERLING FILMS

Merchant to the Millions tells the fascinating history of Sears, Roebuck and Co., and the men, methods and machinery which led to its place in America. 28 minutes. Color. Free Loan.

At Home With Avon provides an 11½ minute, color look at the development of Avon products, from the laboratory to the shopping line. Free loan.

Festival Japan show life in Japan, enriched by a myriad of holidays, festivals and observances, each with its own significance and character. Sponsored by Japan Air Lines the film is available for free loan to adult groups. 21 minutes. Color.

Japan Season by Season, provides a 28 minute in-color look at the enchanting beauty of Japan throughout the four seasons of the year. Free loan to adult groups. Sponsored by Japan Air Lines.

Portrait of the Orient is a study in contrast. Visual coverage includes Japan, Korea, Taiwan, Hong Kong, the Phillippines, Malaysia, Thailand, Singapore and Indonesia. 28 minutes. Color. Free loan to adult groups. Japan Air Lines.

The New Breed is a 30 minute, color film on physical distribution management, produced by Japan Air Lines to create a better understanding of the critical role of physical distribution management in the modern business organizations. Available to business firms, associations and institutions only.

Turbo, a look at Canadian National Railways turbine powered passenger trains now running between Toronto and Montreal, shows a new concept in passenger travel. Available to adult travel groups.

Economics, 13½ minutes, color. All teenagers want to have a successful party. This film shows the influence of economics and people involved, researchers, farmers, etc. Sponsored by National Canners Association and available to adult groups.

Miner's Ridge was filmed in the Glacier Peak Wilderness, adjacent to the North Cascades National Park.

Continued on next page

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What's It All About, Harry? was produced for telephone plant people by Parthenon Pictures. It is a morale-booster for installers and craft employees and recruitment film for high schools and vocational groups. 29 minutes, color. Purchase or rental.

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1970 *Kemper Open* — Here is another film sponsored by Kemper insurance and produced by Trans-World International. This film features action-packed highlights from the 1970 Kemper Golf Open, played at beautiful Quail Hollow Country Club, Charlotte, North Carolina. 27 minutes in color.

A New World in the Yukon — sponsored by Anvil Mining Corporation Limited and produced by Jerry Fairbanks Production. The rugged beauty of the Canadian Northwest and the life style of its people are brought into focus in this true, non-technical story of how a rich orebody is discovered and a mine developed: 28½ minutes in color.

History on Parade — sponsored by the International Motion Picture Company, Inc. Yokohama City, Japan is the historical setting for this lively coverage of the Kanagawa Prefecture's Port Festival. Residents from all national backgrounds participate in this famous, symbolic East-West parade. Elaborate floats, legendary characters, folk dancers and marching bands plus historic sights make up this fact-filled 13 minute film in color.

An Ocean to Fill — sponsored by Eli Lilly and Company. This 19 minute film in color addresses itself to a company's social responsibilities . . . responsibilities apart from the manufacturing of a product or the development of a service.

The Land Above—Motorhoming—Canada, sponsored by Travco Corporation, explores our northern neighbor from St. John's to Victoria. Viewers will enjoy camping and exploring with a family of four. 13½ minutes. Color.

A Noble Venture is a 27 minute color film about wild life conservation, the protection and propagation of exotic game. It is sponsored by Chevrolet Sports Department and produced by Nemthy-Davis.

South Dakota Kaleidoscope was produced for the South Dakota State Department of Highways by Nauman Films. This 28 minute color film is a kaleidoscope of the tremendous variety of sights, interests and color of South Dakota.

Hey, How About Right Now examines the generation gap. This 27½ minute color film provides insightful commentary about this problem and should be interesting to all adults. Produced by Henry Strauss for Armco Steel Corp.

Meet Mike, a 3½ minute color TV filler, was sponsored by Western Electric Company and produced by Hearst Movietone News. "Mike", a talking stuffed dog meets youngsters in a school for retarded children.

Portrait of the Orient presents the fascinating variety of the Orient—with cogent comments on the life, people and culture. Sponsored by Japan Air Lines the film is 28 minutes in color. For TV.

Snowmobile: The Richest Race was produced and sponsored by Venture Productions Ltd. Lee Marvin, Parnelli Jones, John Brodie, Deacon Jones and Don Drysdale participate in the new, exiting annual snowmobile classic. 28 minutes. Color. For TV.

Horizons Deep, Horizons Wide is sponsored by the American Petroleum Institute. This 23 minute film takes a look at the petroleum industry, focusing on the challenges and demands of the years ahead. For TV.

It's Just the Beginning is a 24 minute color film of special interest to high school and college students. It is a particularly relevant film at a time when our country faces great problems at home and abroad. It presents an important statement on world brotherhood as told by young people. Produced for The Baha'i Faith by Kiva Films.

Karli—The World of Karl Schranz — sponsored by Henke overseas/Saska Parrot Ski, Co./Swissair and produced by Summit Films. Here is a unique portrait of two-time World Cup ski winner, Karl Schranz. Using the 1969-70 racing season as his vehicle, director Paul Ryan follows Schranz through the major competitive events of the World Cup circuit. 38½ minutes in color.

Those Magnificent United Men and Their Flying Machine — sponsored by United Air Lines and produced by Bill Gibson Productions. 11 minutes in color. "Snoopy" discovers the new United 747 while engaged in battle with the Red Baron.

That Junior Miss Spirit — sponsored by Americas Jr. Miss Pageant, Inc. and produced by G. M. Photographic. Follow America's finest and most talented teens through the 1970 State America's Jr. Miss programs to the 1970 Pageant and the crowning of Miss Karen Stenwall as America's Jr. Miss 1970. "Excellence Among Youth" is the theme and is clearly demonstrated. 24½ minutes in color.

Dogs: Born for Action — sponsored by Ralston Purina Company and produced by Cin-O-Graphics. Presented for TV with this title as a 28 minute film or may be had as four

short fillers with individual titles — *Bird Dog — Fun In The Field,* 9 minutes; *Happy Hunting Dogs* 6 minutes; *Show Dogs in Action,* 6 minutes; *Racing the Wind,* 7 minutes. These give an excellent panoramic view of action dogs doing what they love best. You'll be taken from one end of our country to the other seeing dogs in competition.

Give Us This Day — sponsored by the Iowa Department of Agriculture-Marketing Division and produced by Kim Films. This is a fresh, realistic, dramatic portrayal of the Iowa agricultural scene . . . its triumphs, its problems, its people. Astonishing new facts about Iowa's farm economy and its importance to the nation and the world are revealed. Both urban and rural dwellers will find this film richly rewarding, and they'll be seeing it in schools, community groups and theatres and on television. 14½ minutes, color.

The Career Game, sponsored by the American Dietetic Assn. and produced by The Filmmakers, points out to college and high school students the careful thought needed to find a meaningful career. It shows the many opportunities in the profession of dietetics. 14 minutes. Color.

Cutting Classes, a 5 minute film in color for TV, offers valuable safety tips for all kinds of lawn mowers as neighbors get together for an on-the-grass safety class. Sponsored by Outdoor Power Equipment Institute and produced by Planned Communications Services.

Appalachian Adventure was produced by In Plant Production for the Construction Equipment Division of the International Harvester Company. Man's use of rock for vast construction projects, such as highways and a flood control reservoir, involves tremenodus challenges including tunneling through mountains and reshaping valleys and mountains. 22 minutes in color.

NATIONAL AUDIOVISUAL CENTER
Washington, D.C. 20409

The Forgotten Families, 29 minutes in color, describe some of the problems faced by a migrant farm worker and shows some of the ways communities provide service for them and their families. Produced by Community Health service. Purchase.

Man in Sports emphasizes the importance of sports as a common denominator among peoples and as a factor in man's development of a fuller life. From the photographic exhibit "Man in Sports" at the Baltimore Museum of Art. Produced by the United States Information Agency. Sale and rental. 8 minutes, black and white.

The Rise of the Soviet Navy traces the rise of Soviet seapower from the Imperial Navy of the Tzar to the Navy of today. United States Navy. 28 minutes, color. Purchase.

The Tender Power, a 19 minute, color film, portrays the lives of three typical American women as they participate in the world of work, and the resulting benefits. United States Information Agency. Purchase or rental.

The Union Steward and You shows the relationship between a first line supervisor and a union steward in solving problems. Produced by the United States Navy. Purchase or loan. 5 minutes. Color.

Anatomy of a Triumph documents man's attempt to fly—from the Wright Brothers' Kitty Hawk Flight to the Apollo II walk on the moon. This 30 minute color film was produced by the General Services Administration. Sale or rental.

Current Trends in the Therapy for Narcotic Addiction points out Dr. Casriel's theory that narcotics addiction is basically withdrawal behind a chemical as a response to stress, a condition requiring intensive psychotherapy. Produced by the National Medical Audiovisual Center. 29 minutes, black and white. Purchase or loan.

Dangerous War Trophies, 12 minutes, black and white, shows how dangerous war trophies can cause accidents and how they often get into the hands of criminals. Produced by the United States Army. Purchase or loan.

How To Run a Mail Room was produced by the United States Post Office to highlight some of the areas where mistakes can prove costly to the mail user. This 15 minute color film is for purchase or loan.

Eric, a series of three 35mm color filmstrips, shows the organization and use of the Educational Resources Information Center, a national information network for acquiring, abstracting, indexing, storing, and disseminating significant and timely educational research and program descriptions. For sale as a series.

SEARS, ROEBUCK AND COMPANY
Audio/Visual Division, PR Department
303 East Ohio Street
Chicago, Illinois 60611

The Officials, a 28 minute, color film highlighting the role of the college officiating team was co-sponsored by Sears, Roebuck and Co. and Parke, Davis & Co. It is narrated by Chris Schenkel and features action footage as seen through the eyes of the five members of the officiating team. Free loan.

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Headlight Film Service, 104 Ocean St., So. Portland, Maine 799-6100.

UNICOM — Division of United Camera, Inc. Providence, R.I.; North Haven, Conn. (401) 467-4750 or (203) 239-5300

WASHINGTON

"The" Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205

NEW YORK

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/JUdson 2-4060

Projection Systems, Incorporated, 202 East 44th Street, New York, 10036 (212) MU 2-0995

Visual sciences, Suffern, N.Y. 10901

PENNSYLVANIA

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105, (717) 238-8123

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650

Audio Visuals Center, 14 Wood St., Pittsburgh 15222, Sales, Rentals & Repairs, 471-3313

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Sharpsville 16150. 342-5204.

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Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374

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Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308

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Stanley Projection Co., 1808 Rapides, Alexandria 71301. 318-443-0464

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ILLINOIS

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757

MICHIGAN

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

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Cor-rell Communications Co. 5316 Pershing, St. Louis 63112. Equipment rental (314) FO 7-1111

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

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Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691

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CALIFORNIA

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

COLORADO

Cromars' Audio-Visual Center, 1200 Stout St., Denver 80204.

Colorado Visual Aids, 955 Bannock, Denver 80204, 303/255-5408

NEW MEXICO

University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

OREGON

Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

UTAH

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

WASHINGTON

Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

reference shelf

HELPFUL BOOKS AND LITERATURE

Directing the Directors

The Work of the Film Director, by A. J. Reynertson. Available Hardbound ($13.50) or soft ($7.50) Published by Hastings House, 10 E. 40th St., New York, N.Y.

A modern, almost avant-garde look at the work of the film director. More than a functional description of the director, this book concerns itself considerably with the aesthetics of the film itself from the specialized position of the director.

For the newcomer, it provides a useful source of information on technique, nicely relating those of the past and very present. A useful glossary in the back adds to the usefulness and understanding.

For the experienced director, the book offers a progressive discussion on time design, sound, composition and characters. And, chapters on "Directing Today" and "Directors and their Public" proffer some pithy thoughts for constant consideration.

Above all, *The Work of the Film Director* nicely ties together the relative importance of both the technical and creative aspects of the job. —LBG

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Brochure Describes Eclair NPR

A brochure on the Eclair NPR points out the many possibilities this camera provides for the cameraman. The first half of the brochure describes the fundamental design innovations of the NPR and the sort of filmmaking made possible by those innovations and is directed to the writer, director and producer as well as the cameraman.

The second half describes the camera's physical characteristics in detail. For your full illustrated copy, write *Eclair Corporation of America, 7262 Melrose Ave., Los Angeles, Calif.* 90046.

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High Speed Cameras

A 6-page brochure describes the Red Lake Labs line of high speed cameras and their application in manufacturing, research and development, and education. Included in the brochure are four filmstrip "case histories" of specific high speed photography applications. *Red Lake Labs, Inc.*

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Association-Sterling Catalog

Association-Sterling Films has released its 1970/71 catalog covering the largest library of educational and entertainment 16mm motion pictures in its sixty-year history.

The catalog describes hundreds of films on such diverse subjects as economics, science, health, conservation, addictions, ethnic issues, law and order, sociology, technology, travel and sports. Most are available for free-loan. *Association-Sterling Films.*

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Audiovisual Programming Manual

Spindler & Sauppe's "Media Mix Programmer" proves that instruction manuals need not be dull even when the subject matter is complicated. An occasional use of humor takes some of the "scare" out of the subject of programmers and programming. This is important because of the major trend toward the use of programming in relatively uncomplicated multi-media presentations.

Single copies of this very interesting manual are available to readers. *Spindler & Sauppe, Inc.*

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Carousel Film Catalog

Carousel has recently completed its 1970/71 catalog of sales/rental 16mm educational and social documentary films. *Carousel Films, Inc.*

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Commercials Available for Study

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cials Festivals since 1960 are being made available for study by advertisers, agencies, schools and civic groups.

In addition to the product reels, the Festival also offers 16mm reels of the annual TV Clio winners and tapes of the radio winners. *The American Television and Radio Commercials Festival.*

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Sound for Pros, Amateurs

THE TECHNIQUE OF THE SOUND STUDIO, by **Alec Nisbett. Available hardbound ($13.50) or soft ($10.00). Published by Hastings House, 10 East 40th Street, New York, N.Y. 10016.**

This revised and enlarged edition of the standard work in the field is based on the author's recent experience and research in the areas of stereo, television and film sound, and radio. It incorporates 240 new text pages and 174 new diagrams.

The book is concerned with general principles and not with the operation of particular items of equipment and describes how the highest standards may be achieved not only in the elaborately equipped studio but also with simple equipment out on location.

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Illustrated Catalog-Price List

46 sizes of standard boards and 113 accessories for the Magnetic and Electronic Visual Control System are listed and described in a catalog price list. Many illustrations are included. *Methods Research Corp.*

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United World Film Catalog

A catalog of over 35 free loan 16mm films in black and white and color covers films on a variety of subjects including ecology, education and sports. *United World Films.*

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ETV Videotape List

A listing of all "primary" educational television stations and the type of videotapes they are equipped to originate is available free of charge. The list should be valuable to anyone sending videotapes to educational stations. *Reeves Telecom Corp.*

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Items for Amateur, Professional

Over 4,000 devices and objects for the amateur or professional photographer are listed in Edmund's catalog.

Listed are items for trick and special effects photography, back drops, magnetic mixers for chemicals and solutions, etc. *Edmund Scientific Company.*

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Christie Charger Bulletin

A bulletin covers Christie's complete line of SCR precision chargers for lead-acid, nickel-cadmium and silver-zinc batteries for float/standby or general charging applications.

It also includes a line of battery testers and battery eliminators. *Christie Electric Corp.*

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Sound System Brochure

A four-page brochure describes the Vocal Master Sound System and how it helps solve public address problems in a variety of high schools, colleges and universities.

Illustrations show Vocal Master sound installations in auditoriums, field houses and outdoor areas. *Shure Brothers, Inc.*

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Direct Mail Kit for Producers

A "Movies Move People" direct mail kit, designed to help nontheatrical film producers interest business and industry in communications with movies, is available from Kodak. Created to show the unique ability of motion pictures to communicate effectively in the areas of marketing, advertising and sales promotion, training, safety and public relations, the kit supplements the "Movies Move People" film.

For sample of the contents of the direct mail kit and order forms, write *Department* 640, *Eastman Kodak Company, Rochester, New York* 14650

Filming Programs Simplified

Mast Development offers an inexpensive, simplified method of creating your own filmed programs. Film is in cartridges and audio in convenient cassettes.

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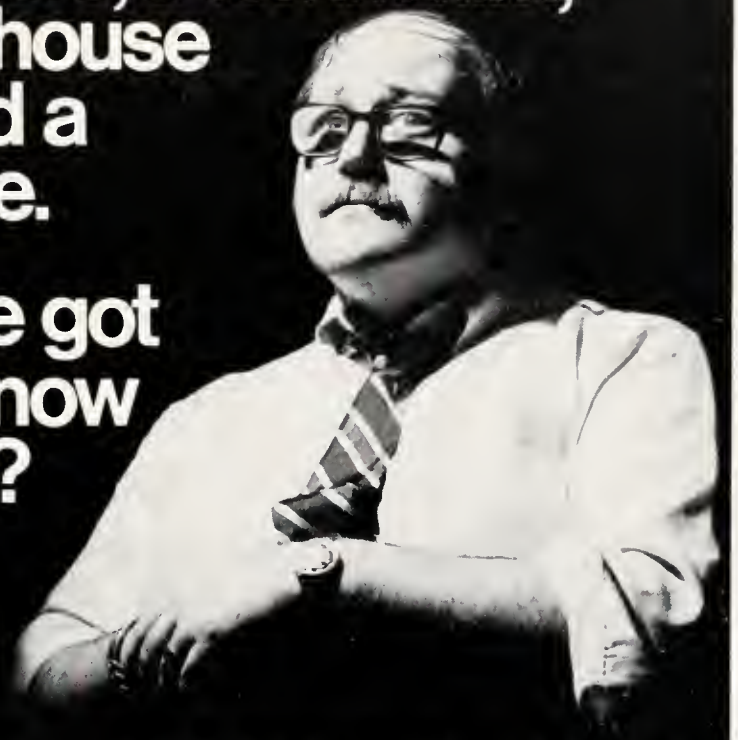

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